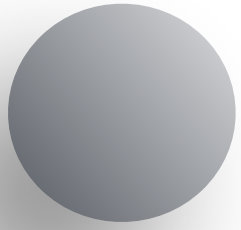


Bézier  
Curve  
Annotated  
Portable  
Document  
Format  
&  
PDF  
Scented  
Candle

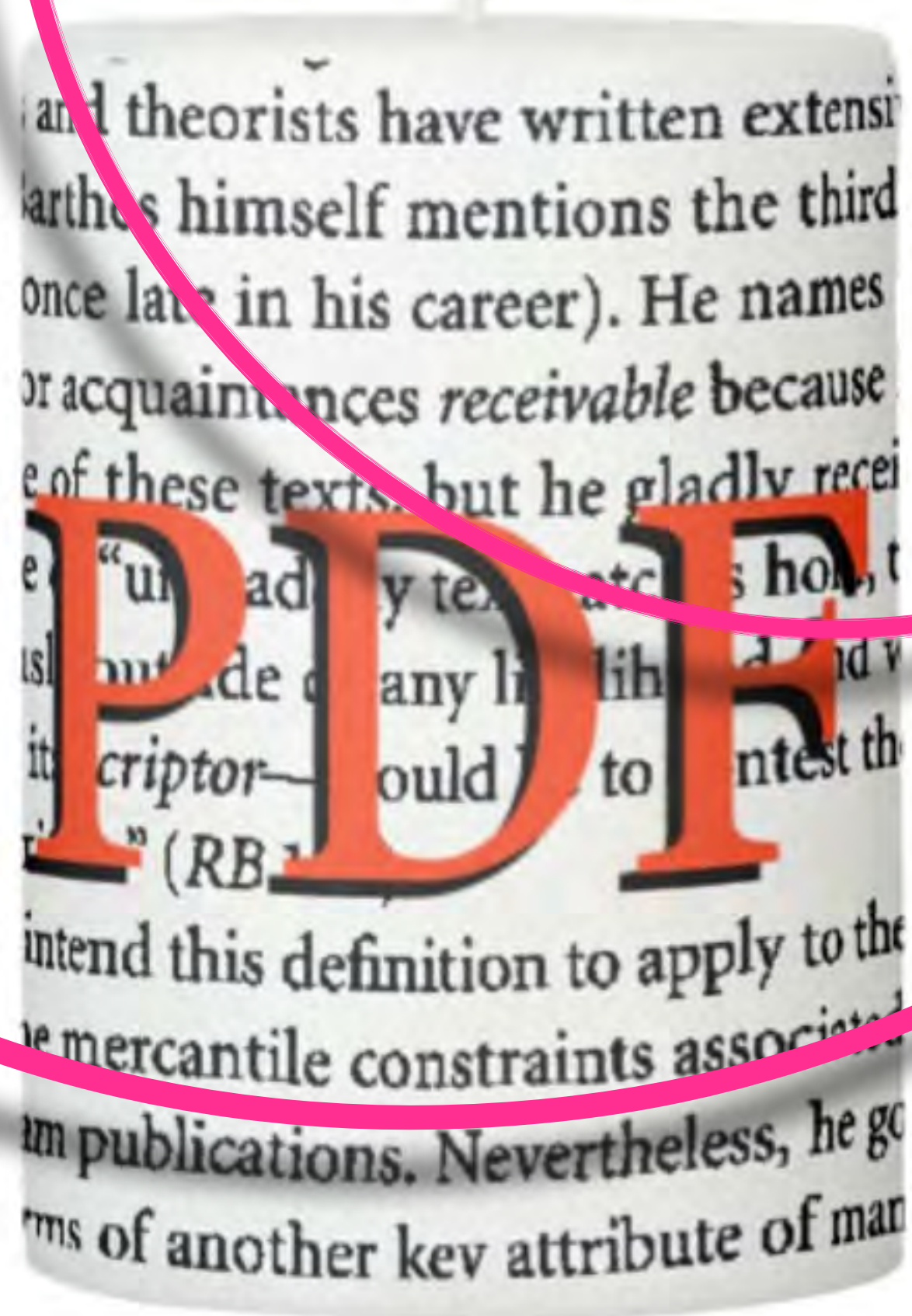
Daniel  
Scott  
Snelson  
Full  
Stop  
Reviews  
Suppl.  
N° 3  
2018



*“Bézier’s revolution-  
ized my drawing.  
That’s when I broke  
away from pixels.”*

**— Bert Monroy**





**PDF Scented Candle**  
**by Dylan Karlsson (2017)**



*John Warlock*

*John Warlock*

*John Warlock*

*John Warlock*

*John Warlock*

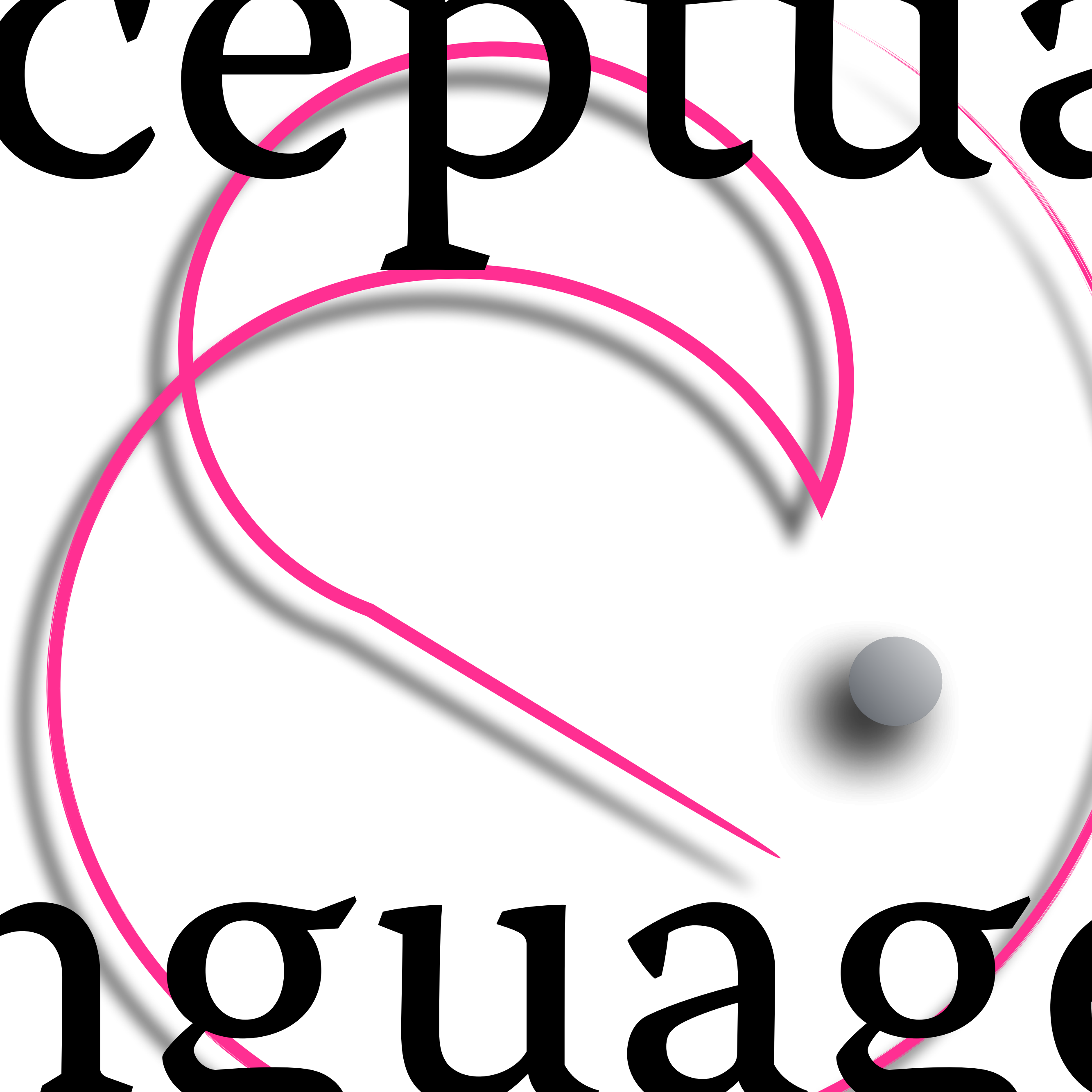


1

2

3





**EDIT**





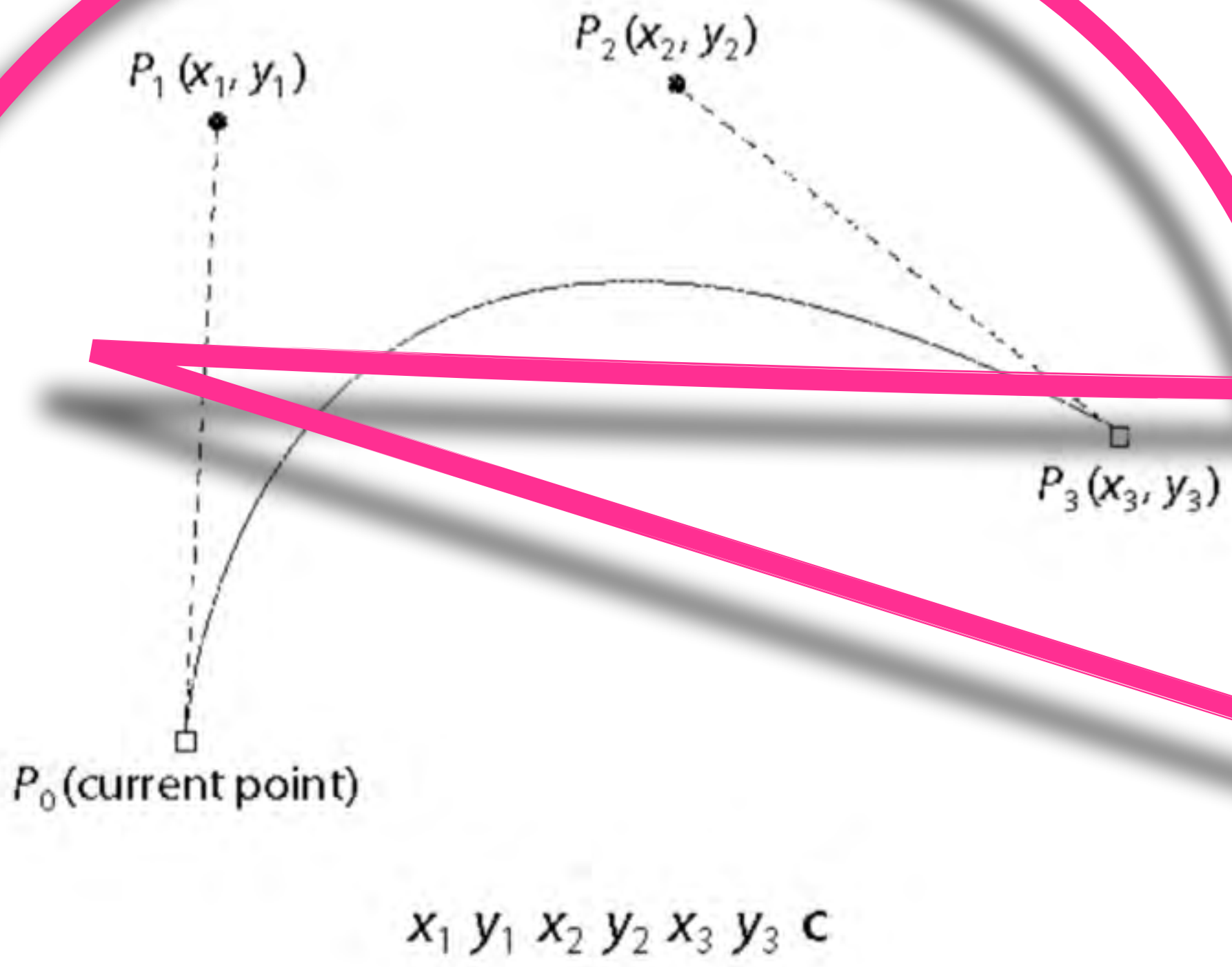
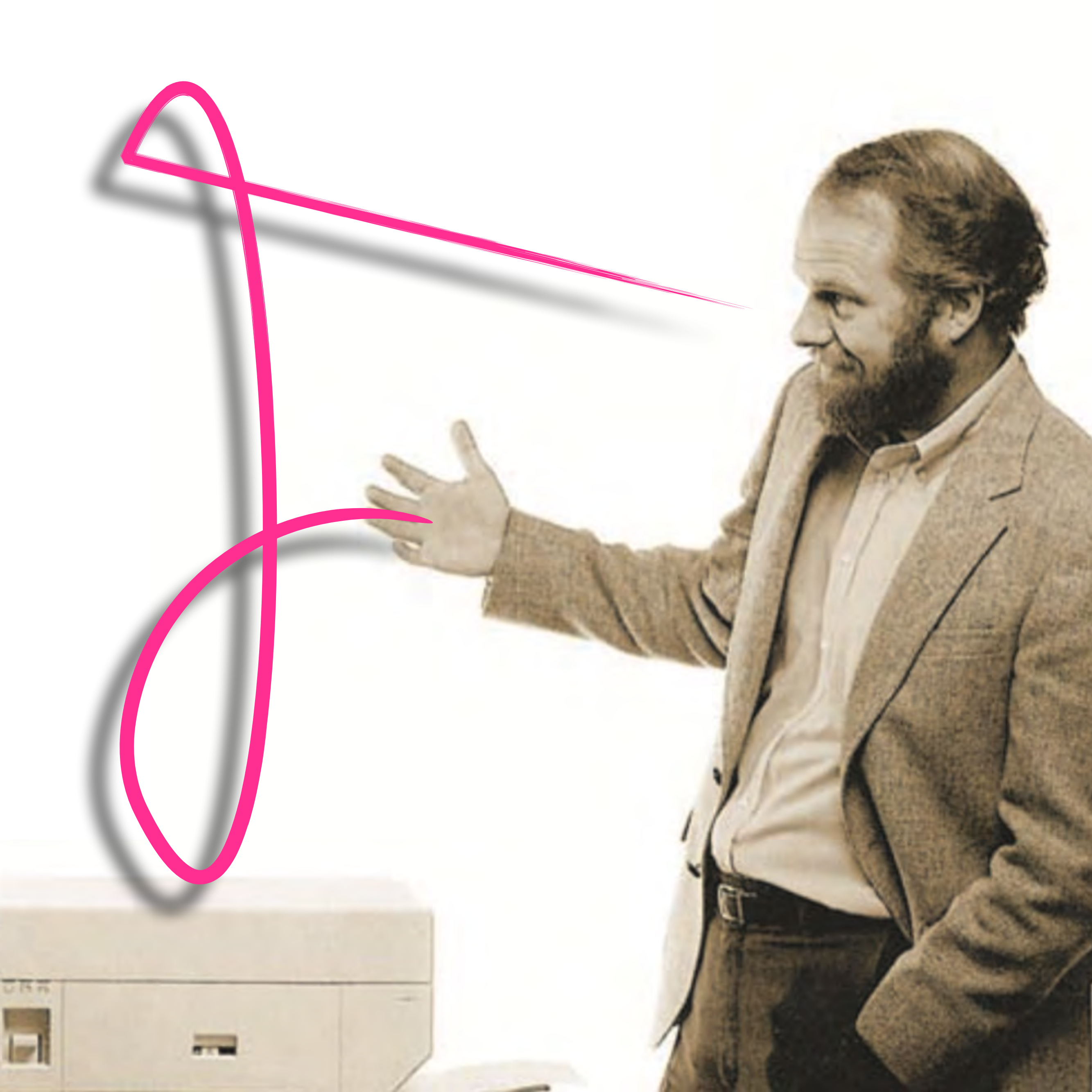


Figure 2-1. Example Bézier curve

While Bézier curves are extremely flexible and enable very complex drawings, they do have a fundamental flaw: they cannot be used to draw a perfect circle. The closest you can get is to combine four curves that start and end at the four edge points on the circle, using a control point about 0.6 units from the end points.





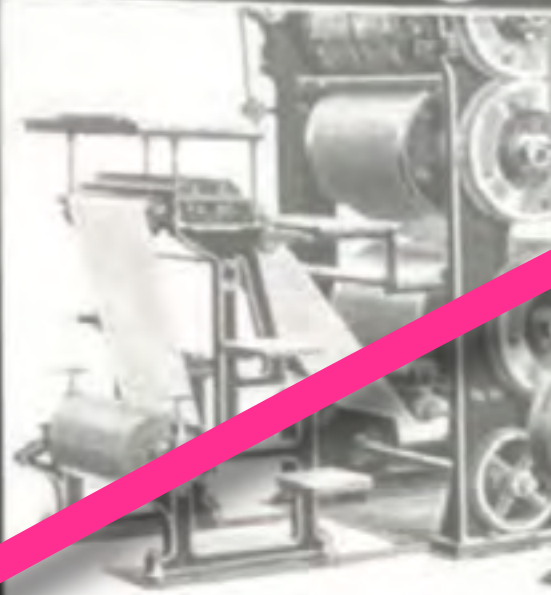
As an example, consider how to define the character *a* in the Times Roman typeface. The following image shows the Bézier control points that define the letter. The black dots are points on the curve. The pairs of outlined dots together with the adjacent black dots are Bézier control points for that curve segment.



The program that defined this character in PostScript consisted of “moveto,” “lineto,” “curveto,” and “closepath” commands. Tens of thousands of typefaces across all written languages are now defined in this way.



# Meet Paige M. Gutenborg



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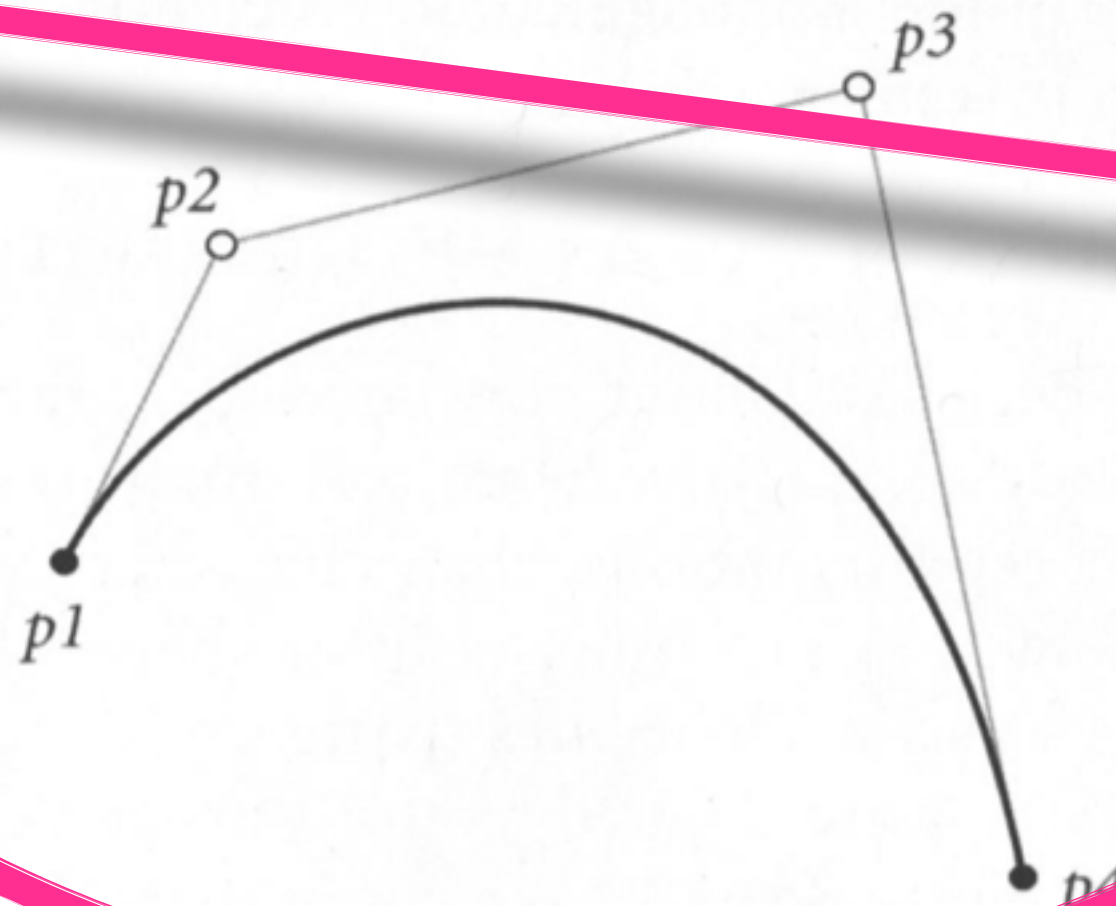
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CLASSICS

*The Espresso Book Machine, Harvard Book Store, Cambridge, MA*



The interesting thing about Bézier curves is the very simplicity of the geometric construction that determines their points. For example, the four points below define the curve.



1. The first and last Bézier control points ( $p_1$  and  $p_4$ ) are always on the curve, and the curve is tangent to  $p_1-p_3$  at  $p_1$ , and  $p_3-p_4$  at  $p_4$ .
2. To construct another point on the curve, find the midpoints of the segments between  $p_1$  and  $p_2$  ( $m_1$ ), between  $p_2$  and  $p_3$  ( $m_2$ ), and between  $p_3$  and  $p_4$  ( $m_3$ ).
3. Find the midpoints of the segments between  $m_1$  and  $m_2$  ( $n_1$ ), and between  $m_2$  and  $m_3$  ( $n_2$ ). Connect  $n_1$  and  $n_2$  with a segment.
4. Find the midpoint ( $k_1$ ) of the segment between  $n_1$  and  $n_2$ .
5. The point  $k_1$  is on the Bézier curve, the left-hand side of the curve has the Bézier control points  $p_1$ ,  $m_1$ ,  $n_1$ , and  $k_1$ . The right-hand side of the curve has the Bézier control points  $k_1$ ,  $n_2$ ,  $m_3$ , and  $p_4$ .



Adobe®

# Acrobat® 9

# PDF

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Repurpose content for  
print, Web, or CDs

Use Adobe Presenter for  
Flash PDF presentations



# Bible



---

## Materializing the Everyday: “Safe” Scrapbooks, Aesthetic Mess, and the Rhetorics of Workmanship

**ABSTRACT:** Like most political engagements, handcrafted book genres may share broad common goals but differ in philosophies of action and articulation—how they take shape matters. Two distinct orientations emerge from scrapbooks at the turn of the millennium. In the 1990s and early 2000s, many scrapbook makers embraced material durability and aesthetic regularity, favoring a workmanship of certainty that ensured a maximally stable, coherent, and coordinated arrangement of commodities. Soon, other makers pushed back with an alternate approach, advocating the kind of ephemeral presence and risky workmanship associated with third-wave zines. This mode of making asserts meaning through the unexpected encounter, the intentional chaos that frames the viewing moment as a mode of “occasion.” Despite rhetorical differences that emerge from these philosophies of workmanship and aesthetic expression, neither “traditional” scrapbooks nor those modeled on zines entirely jettison the comfort associated with the everyday content they document. In fact, in the act of claiming regard for perspectives and activities not generally considered noteworthy, the makers of these books question—by means of material choices—dominant systems of attention and interaction.

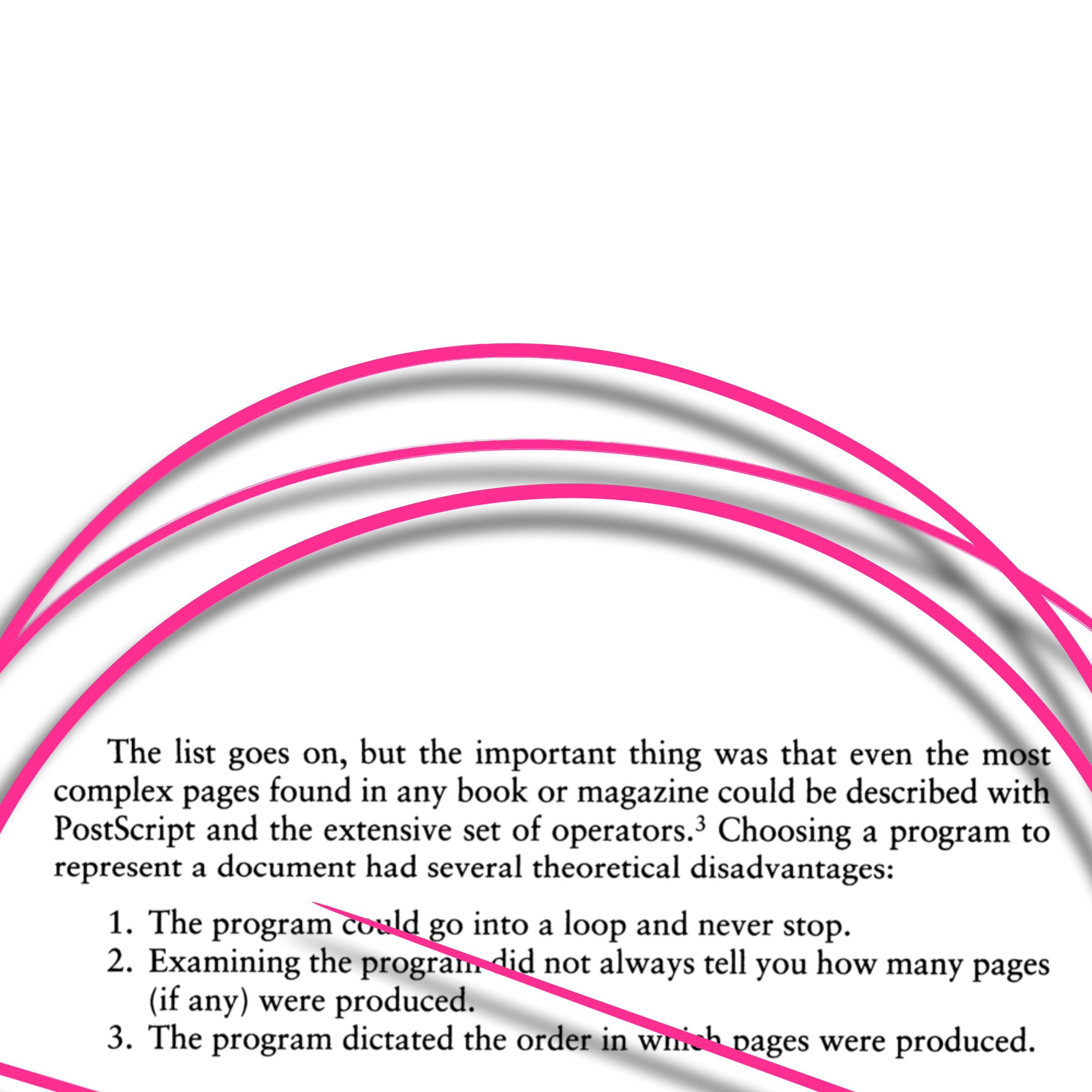




# STORY OF VENUS

**Luanne Seymour Cohen chose Botticelli's Venus as the emblem of Illustrator because of its resonance with fine art and because the flowing locks were a showcase for Illustrator's curves. As Illustrator evolved, so did Venus.**



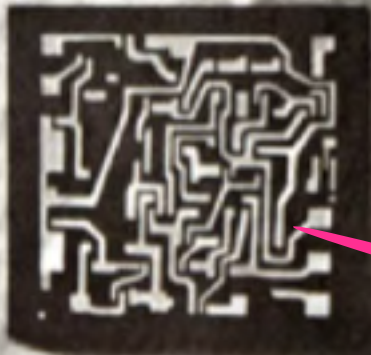
The image features several thick, curved lines in shades of pink and grey that sweep across the top and sides of the page, framing the text. The lines are layered, with some appearing in front of others, creating a sense of depth and movement.

The list goes on, but the important thing was that even the most complex pages found in any book or magazine could be described with PostScript and the extensive set of operators.<sup>3</sup> Choosing a program to represent a document had several theoretical disadvantages:

1. The program could go into a loop and never stop.
2. Examining the program did not always tell you how many pages (if any) were produced.
3. The program dictated the order in which pages were produced.

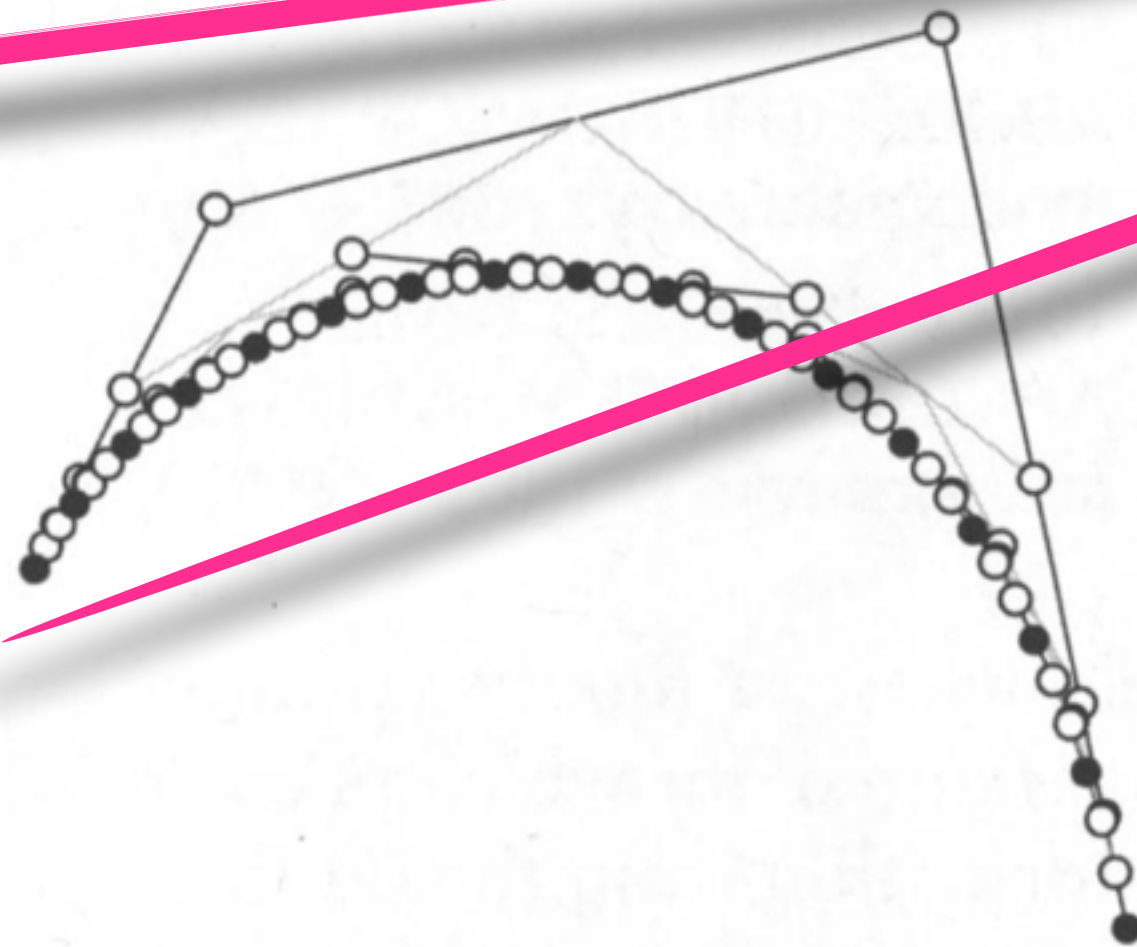


Solid integrated circuit  
enlarged several hundred times.





When this construction process is repeated recursively, points are generated all along the line. The process stops when all the control points for a segment are within an error tolerance for the resolution of the device, i.e., the process stops when the straight-line segment connecting the control points approximates the curve segment needed for the raster device. The result might be



Here the black points are on the curve. Armed with this curve technology, it was now possible to define device-independent characters.



# SEYBOLD

*Report on Desktop Publishing*

## Apple and IBM Gang Up on Microsoft

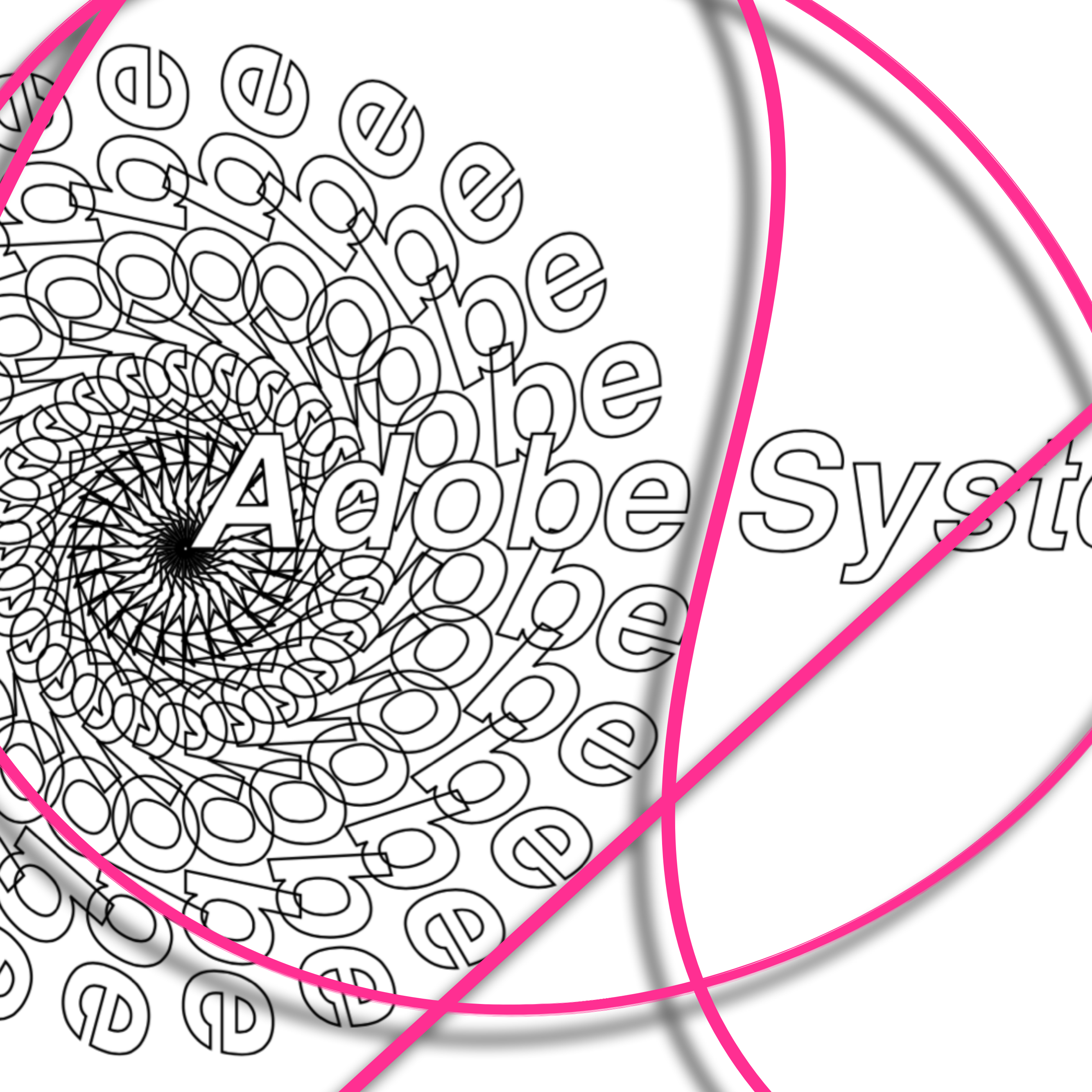
Microsoft's...  
Planner of...  
death are greatly...  
not Microsoft...  
the Parker...  
he assigned...  
in programming...  
moved to...  
leaves to...  
to provide support...  
(coverage) for

Market Database  
entire software  
books including  
Software's Data  
The IBM...

RELATEDLY RECOGNIZING that market share in the '90s depends on setting the software standards for the desktop, Apple and IBM have joined forces to develop a portable, open operating system. It will run on a range of central processors, including IBM's PS/6000 RISC processor as well as Intel's and Motorola's CISC lines. It will, we think, be available for licensing to all users. It will be object-oriented and will support multimedia, pen-based interfaces and other platform innovations.

As has been true of many first-rank hardware makers lately, profits and market share at Apple and IBM have been declining. Both companies have recognized that they must act quickly, redefining themselves as system software





Adobe

System







# Warnock's Algorithm

- A divide and conquer algorithm

```
Warnock(PolyList PL, ViewPort VP)
```

```
  If (PL simple in VP) then
```

```
    Draw PL in VP
```

```
  else
```

```
    Split VP vertically and horizontally into VP1,VP2,VP3,VP4
```

```
    Warnock(PL in VP1, VP1)
```

```
    Warnock(PL in VP2, VP2)
```

```
    Warnock(PL in VP3, VP3)
```

```
    Warnock(PL in VP4, VP4)
```

```
  end
```

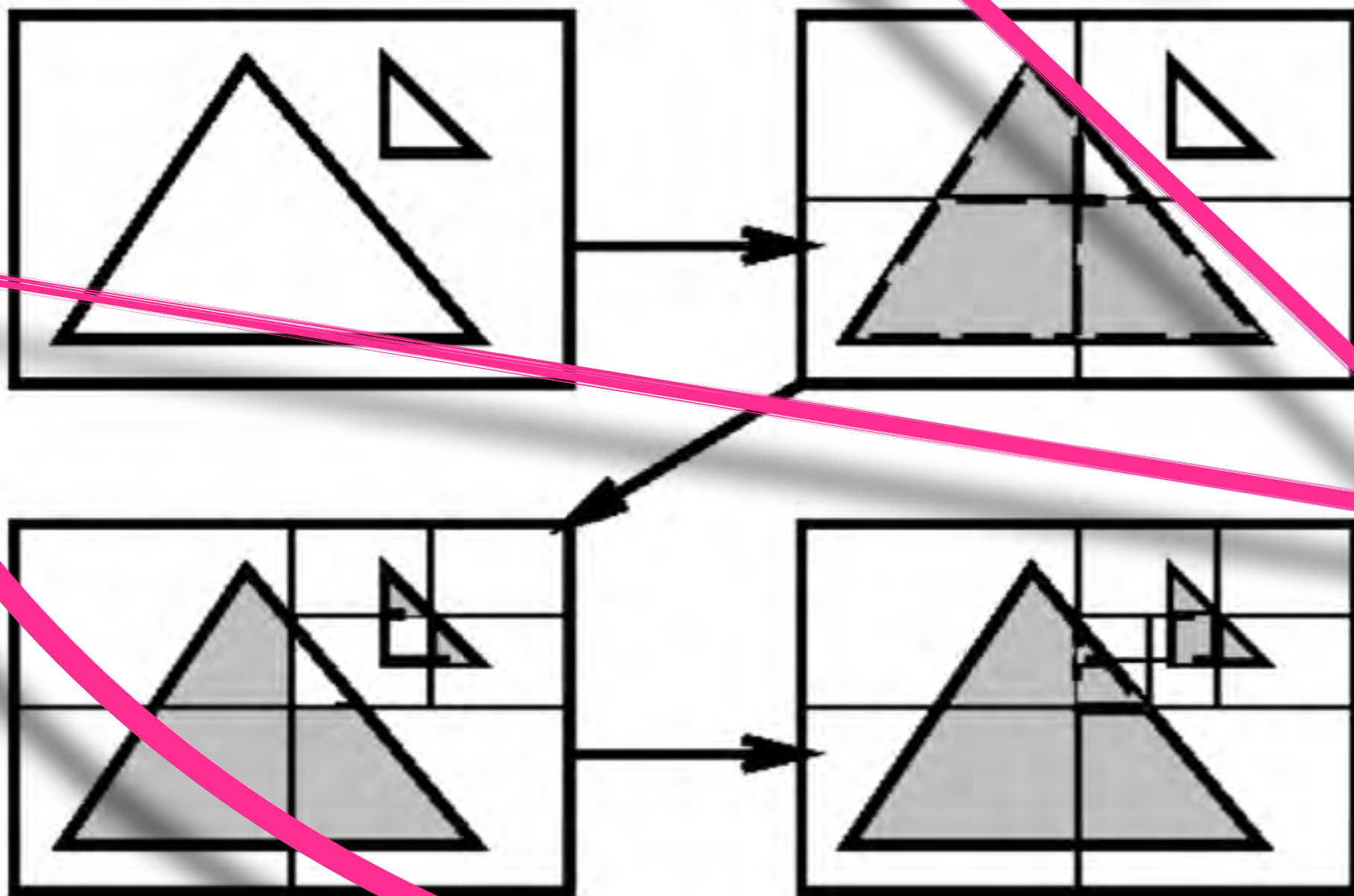
- What does "simple" mean?

- No more than one polygon in viewport

Scan convert polygon clipped to viewport

- Viewport only 1 pixel in size

Shade pixel based on closest polygon in the pixel









# Obscured by Clouds

By James Ellis Arden

In May 2008, researchers announced two new ways to steal data from computers. A team in Frankfurt, Germany, found a way to read computer screens by training telescopes on anything nearby that might catch a computer screen's reflection. They found that with even a \$500 telescope they *could* read and record information reflected on all kinds of things, teapots, glasses, bottles, spoons, even human eyeballs! The best target was a spherical teapot: "If you place a sphere close by, you will always see the monitor . . . you don't have to be lucky."

A team at the University of California, Santa Barbara, announced that it had figured how to analyze a video of hands typing in order to determine what was being typed. They developed software called ClearShot that uses an ordinary webcam to analyze hand movements on a computer keyboard and transcribe them into text. The software may be accurate only 40 percent of the time, but that's enough to get the gist of what someone is typing.

It's useful for stealing data as those techniques might be, but greater and more valuable information can be stolen more quickly by exploiting "cloud computing" services, the popular name for software as a service (SaaS).

Internet-based cloud computing services let you use and store data in a remote server rather than on your own hard drive. Some cloud computing services also offer online applications such as word processing, billing, and calendar management.

The number of lawyers and clients using cloud computing services is growing fast. But technology advances much faster than standards of care, and standards of care evolve much faster than ethics rules change.

A law firm or attorney operating a practice on cloud computing services should be especially careful about how the firm's information is maintained and secured, how it is backed up, and how accessible this backup is in case either the Internet or the cloud computing service provider goes down. And don't trust what a service provider implies in its marketing pitch. Speaking to the *ABA Journal* last August, Roland L. Trope, a partner in New York City's Trope and Schramm, noted that the marketing materials for Google Docs claim that data is backed up so fast that users always have access, but the legally binding terms of service disclaim any guarantee that defects in service will be fixed and reserve the right to disable a user's account without providing the user a copy of the data he or she stored on Google's computers ([www.abajournal.com/news/article/legal\\_ethics\\_of\\_facebook\\_twitter\\_cloud\\_computing\\_abachicago](http://www.abajournal.com/news/article/legal_ethics_of_facebook_twitter_cloud_computing_abachicago)).

Cloud computing systems not only need to be secured against attacks coming from Internet strangers, cloud users also need to be insulated from one another and

James Ellis Arden practices law in the Los Angeles metropolitan area with a focus on legal malpractice, civil litigation, and appellate matters; he may be reached at [persuade@ardenlaw.com](mailto:persuade@ardenlaw.com).

istockphoto





212

18076

ALLE

SN

*de l'humérus.*

*par de ... Os formant ... range*

*Le ...*

*Le Metacarpe Composé de Cinq os formant une seule range. Appelés par le nom numérique ou par le nom de doigte.*



Effects

Outer Glow

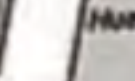


Layer

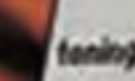
Layer



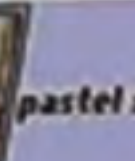
pastel blur



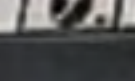
Hue/Saturation



toning



pastel sharp



Layer



# Laying the Foundation

If the modern publishing era began when Johannes Gutenberg developed movable type in Germany in the 1450s, its successor was the transformation that took root in Silicon Valley in the 1980s, when John Warnock and Chuck Geschke formed Adobe Systems. Like Gutenberg's invention, Warnock and Geschke's PostScript technology created a radical new approach to printing marks on paper. And just as the modern press liberated publishing from the exclusive domain of educated scribes cloistered in monasteries, so too did PostScript expand publishing beyond printing presses and into the offices and homes of everyday people. Adobe is only one of several companies that created publishing as we know it today, but the company's influence is felt in every aspect of how we produce communications. It all began with PostScript.





d



b

a



o



e

2



0





# Portable Document Format (PDF)—Finally, a Universal Document Exchange Technology

Wan-Lee Cheng

## Electronic File Exchange

As you well know, electronic and computer technologies have revolutionized the graphic/visual communications industry over the past 24 years. Word processing, computer graphics, desktop publishing, digital media, and the Internet have completely changed the communication flow in every environment. Now people can enjoy producing and receiving high quality, color realistic, and information rich visual images in affordable forms. However, despite the rapid technological advancement, there have always been information exchange problems between users because of incompatibility among different computer platforms and software programs.

Many approaches in both hardware and software development have attempted to solve electronic file exchange problems, but none have proved promising until the development of the Portable Document Format (PDF) in 1993. Hamilton (1999), in his article "PDF Output," pointed out the value of PDF:

software mostly get solved, type fonts, styles, and text-formatting requirements may not all be converted properly. Other solutions—such as IGES and DXF—cater to computer-aided drawing files that exchange vector-based data, while TIFF, JPEG, and GIF are designed for pixel-based image conversion.

PDF, however, brings new promise. Finally, a software technology provides a common file format for computer users of Macintosh, PC Windows, and UNIX platforms, allowing them to communicate regardless of operating system, hardware configurations, or even native application software. Kessling (1998) clearly summarized the purpose behind the development of PDF:

PDF is the ground-breaking format of the Adobe Acrobat product line, which celebrated its market debut in 1993. Its intended purpose was the effortless exchange of electronic documents without having to worry about platforms, applications, versions, or fonts. (p. 213)

## Features of PDF







# What Is PDF?

---

PDF, short for *Portable Document Format*, was developed by Adobe Systems as a unique format to be viewed through Acrobat viewers. As the name implies, it is portable, which means the file you create on one computer can be viewed with an Acrobat viewer on other computers, handheld devices, and on other platforms. For example, you can create a page layout on a Macintosh computer and convert it to a PDF file. After the conversion, this PDF document can be viewed on a Linux or Windows machine.

Multiplatform compliance (to enable the exchange of files across different computers, for example) is one of the great values of PDF documents.

So what's special about PDF and its multiplatform compliance? It's not so much an issue of viewing a page on one computer created from another computer that is impressive about PDF. After all, such popular programs as Microsoft Excel, Microsoft Word, Adobe Photoshop, Adobe InDesign, Adobe FrameMaker, and Adobe Illustrator all have counterparts for multiplatform usage. You can create a layout on one computer system and view the file on another system with the same software installed. For example, if you have Adobe InDesign installed on a Macintosh computer and you create an InDesign document, that same file can be viewed on a PC with InDesign running under Windows.

In a perfect world, you may think the capability to view documents across platforms is not so special. Document viewing, however, is secondary to document integrity. The preservation of the contents of a page is what makes the PDF so extraordinary. To illustrate, suppose you have an InDesign document created in Windows using fonts generic to Windows applications. After it's converted to PDF, the document, complete with graphics and fonts intact, can be displayed and printed on other computer platforms. And the other computer platforms don't need the fonts, graphics, or the original authoring application to print the file with complete integrity.

This level of document integrity can come in handy in business environments, where software purchases often reach quantum costs. PDF documents eliminate the need to install all applications used within a particular company on all the computers in that company. For example, art department employees can use a layout application to create display ads and then convert them to PDF so that other departments can use the free Adobe Reader software to view and print those ads for approval.





POSTSCRIPT  
LANGUAGE

TUTORIAL  
and  
COOKBOOK

ADOBE SYSTEMS  
INCORPORATED



“Q I-JTB THE RAVEN”



Taking Dirty OCR Seriously

*Ryan Cordell*



Steve Kado

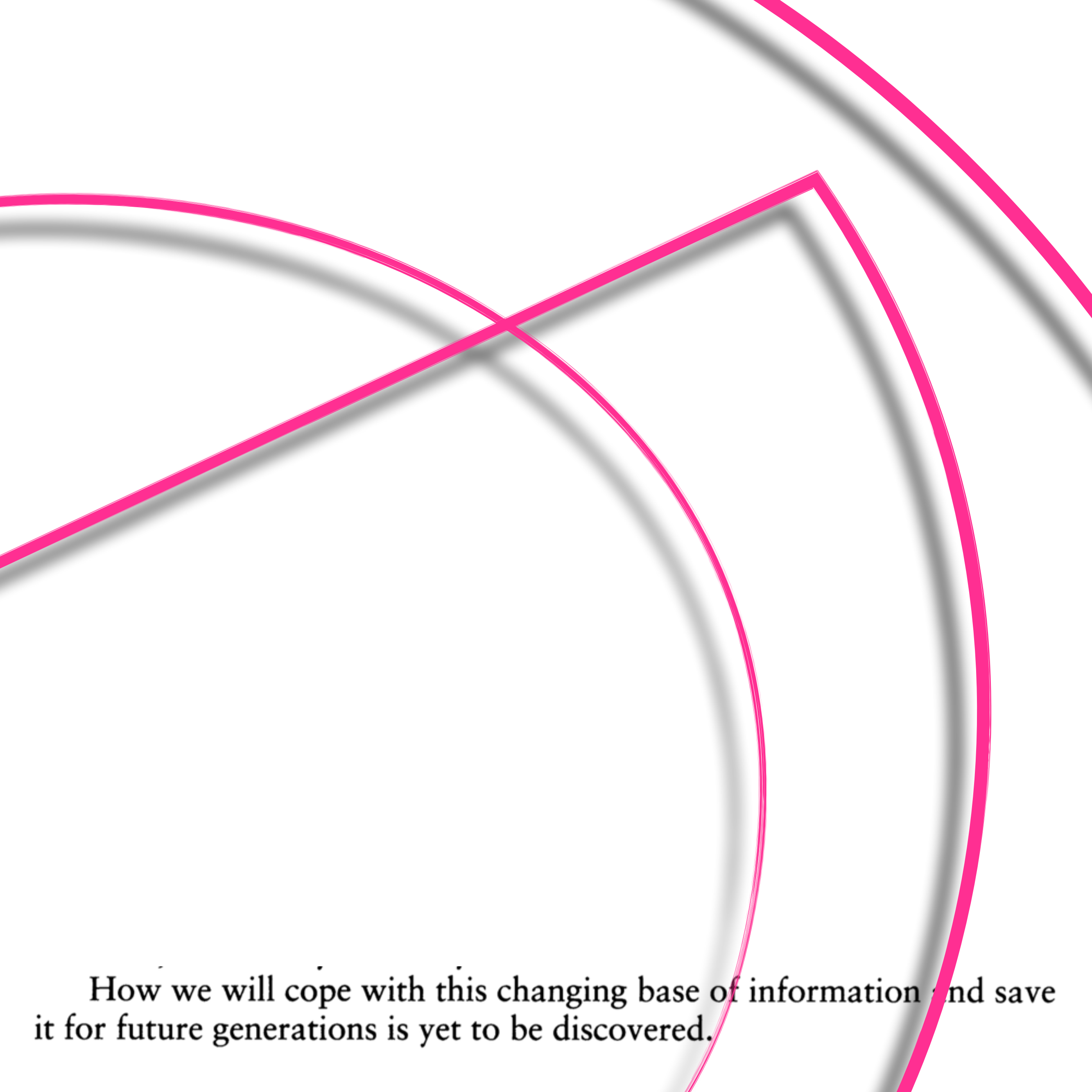
**October Jr.**



**Publisher** S. Kado  
**City** Toronto, Canada  
**Year** 2010  
**Pages** 140 p.  
**Dimensions** 18.7 x 13.3 cm.  
**Cover** Paperback  
**Binding** Glue Bound  
**Process** Offset Printed  
**Color** Black-and-White  
**Edition Size** 30  
**Stock ID** 89024 C

**October Jr.** is a faithful 3/4 scale model of **October 12** (Spring 1980). All content, images, advertisements and articles are precisely rendered, just a little smaller. In an article about Joseph Beuys at the Guggenheim, Benjamin H. D. Buchloh, Rosalind Krauss, and Annette Michelson try to demystify the almost unanimous praise of Beuys' work, by teasing out the subtleties between the artist's theatrical performances, political associations, and autobiography. Robert Morris discusses the place that land-art functions in the contemporary art market. Being a mode of art that can hardly be described as commodity production, they assume the role of public service rather than as objects of consumption—and Scott MacDonald interviews Hollis Frampton.



The background of the slide features a complex, abstract graphic composed of several overlapping, thick lines. The lines are primarily a vibrant pink color, with some sections appearing in a lighter, greyish-pink hue. These lines form a series of interconnected, curved shapes that create a sense of depth and movement, resembling a stylized, three-dimensional structure or a network of paths. The overall effect is modern and dynamic.

How we will cope with this changing base of information and save it for future generations is yet to be discovered.





spacing than lowercase letters.  
LETTERS HAS MORE EVEN  
VERTICAL TEXT IN CAPITAL  
A COMMON CENTER LINE.  
SHOULD BE CENTERED  
TEXT POSITIONED VERTICALLY



# The Publishing Sphere— Ecosystems of Contemporary Literatures

1

## Unified Theory of Publishing

*For The Publishing Sphere—  
Ecosystems of Contemporary Literatures*

**HKW**

Haus der Kulturen der Welt

DSS | Poet-Conference-Interface | 13.6.17



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Pamela Pfiffner, who has reported on our industry and has known Adobe since its inception, has combined her many interviews with former employees, people inside the company, and outside industry observers into a balanced, well-thought-out story.

This book, so ably written by Pfiffner, tells the story of the individuals that developed the technologies, marketed the products, and built Adobe Systems into the successful, vibrant, global organization it is today. As the founders of Adobe, we recognize that its accomplishments are based upon the efforts of thousands of past and current employees, the support of millions of customers around the world, and the cooperation of hundreds of business partners who assisted us in achieving this success. They are the real heroes of this story.

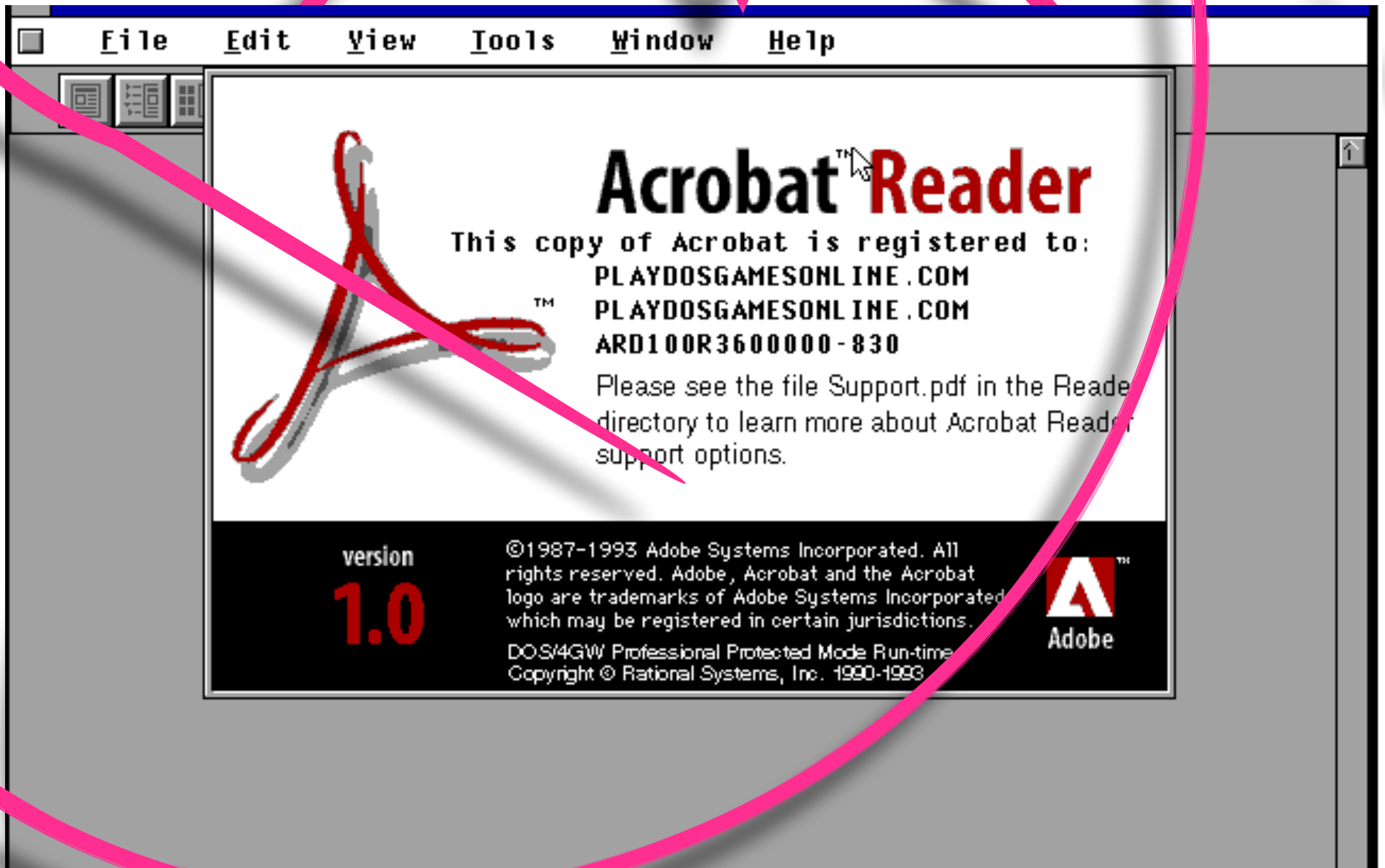
Finally, we acknowledge the constant loving support of the two most important people in our lives, Marva and Nan, to whom these words are dedicated.

*John Warnock & Chuck Geschke*

Los Altos, California

June 2002





File

Edit

View

Tools

Window

Help



# Acrobat Reader

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version

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Adobe



## INTRODUCTION

The history of Adobe Systems is so intertwined with the modern publishing revolution that it is hard to distinguish the two. Without Adobe and its products—PostScript, Photoshop, Acrobat, to name just a few—publishing as we know it today would not exist. On an ancillary note, without Adobe Systems, my career would have looked a whole lot different.

This book chronicles Adobe's history as it evolved alongside modern publishing, from print to Web, from systems to desktop applications, from independent graphic artists to collaborative workgroups. Adobe's story is remarkable because the company led by example. It developed a culture of design and engineering excellence that set standards for how we produce information. Other companies have contributed to the publishing revolution, but if there is one that links the entire story together—technology, design, communication, even computer operating systems—it is Adobe.

The second, more personal point is woven into the words on these pages. Adobe has been a consistent note in my professional career—and in my personal life. That I've now written a book about a company that shaped my work is either a perverse metaphysical twist or an appropriate coda to one phase of my career.



*“With cheeky aplomb I hung  
out my shingle; I had few  
customers, but I still called  
myself a ‘publisher.’”*



The image features the Adobe logo in white on a dark blue background. The logo consists of the word "ADOBE" in a bold, stylized font, with the letters "A", "D", and "O" being significantly larger than "B", "E", and "S". Below "ADOBE" is the text "SYSTEMS INCORPORATED" in a smaller, all-caps sans-serif font. The entire logo is overlaid with several thick pink lines: a horizontal line across the top, a vertical line on the left, and two large overlapping circles that intersect the logo and each other.

**ADOBE**  
SYSTEMS INCORPORATED

**Adobe's first logo was designed  
by Marva Warnock.**











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Adobe Acrobat Pro 2017

Adobe Acrobat Pro 2017





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# Open Publication, Digital Abundance, and Scarce Labour

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MARTIN PAUL EVE

*This article examines the challenges of labour provision in the open-access online scholarly publishing environment. While the technological underpinnings of open access imply an abundance, it is also the case that the labour that remains necessary in publishing processes is based on a set of economics that are scarce: the availability of human time, effort, and expertise. I here argue, with a demonstration of some of the labours of XML typesetting, that we are unlikely to realize the transformations of an abundant proliferation of scholarship without substantial change and redistribution of labour functions to authors, which is unlikely to be socially accepted. The resultant outputs from this process would also, I argue, be less likely to be machine-readable and semantically rich, thereby conflicting with other imagined digital possibilities.*

*Keywords: open access, digital technology, labour, cost*





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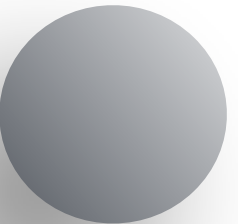
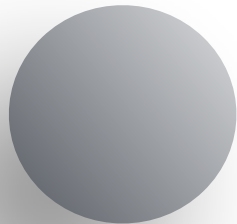
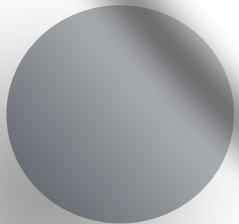
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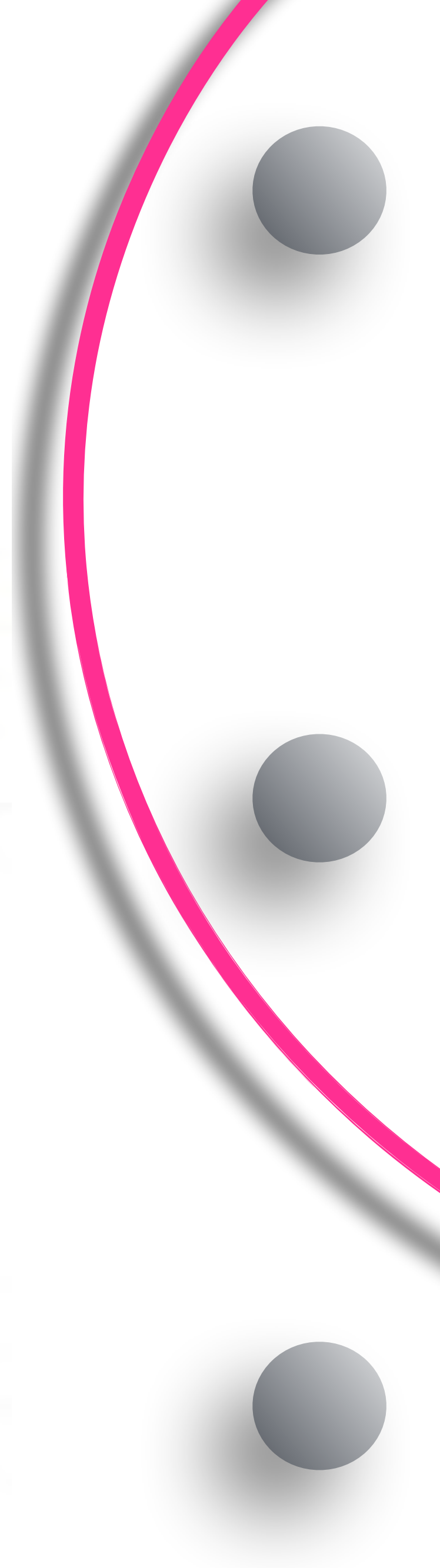
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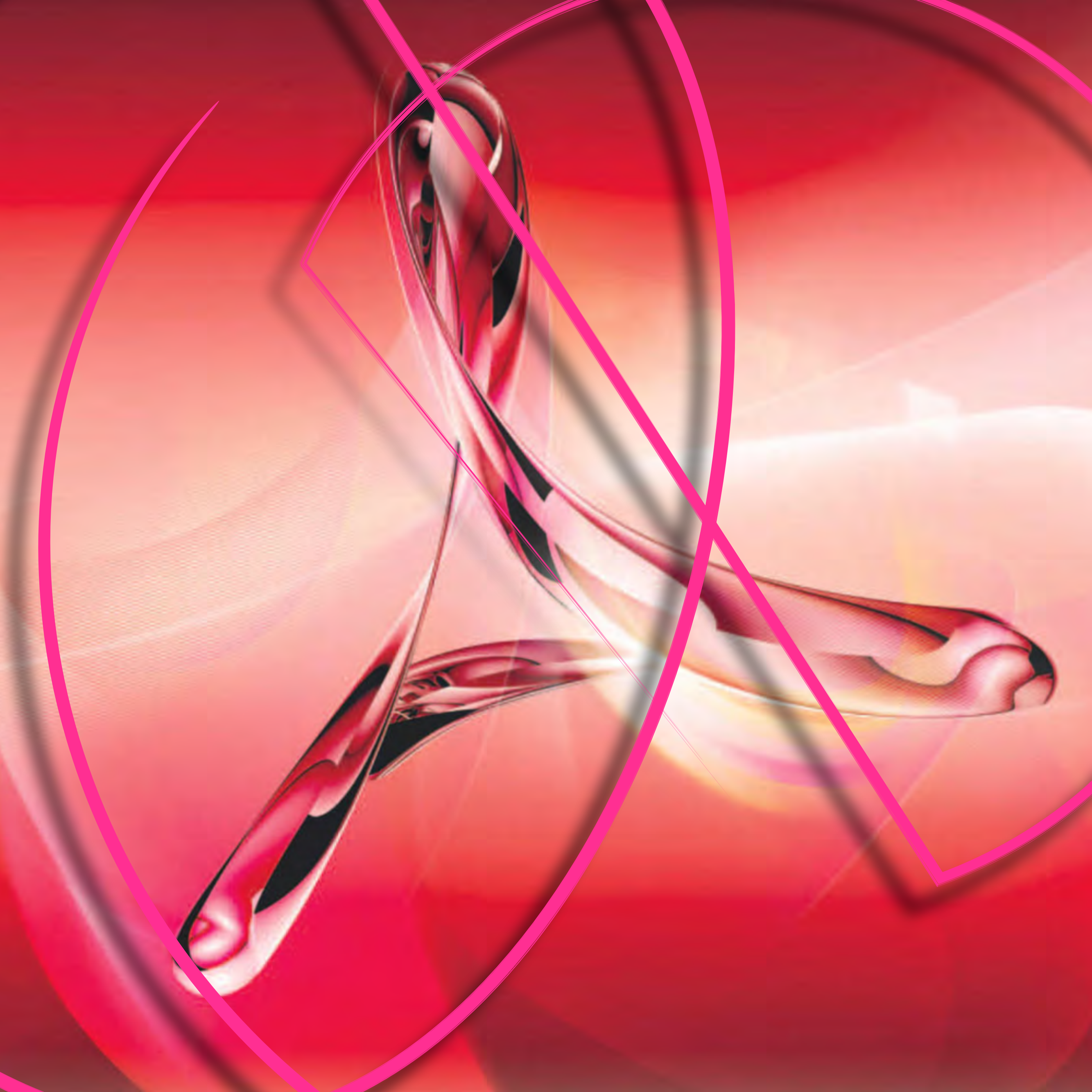
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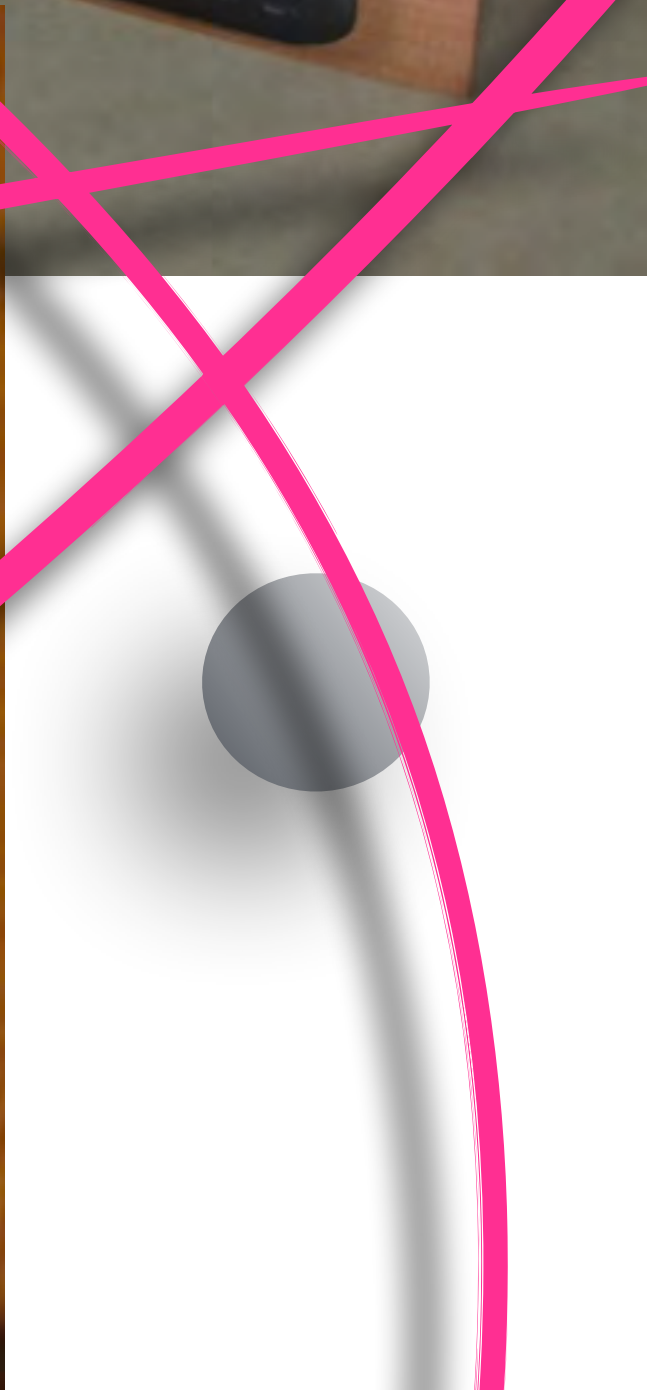
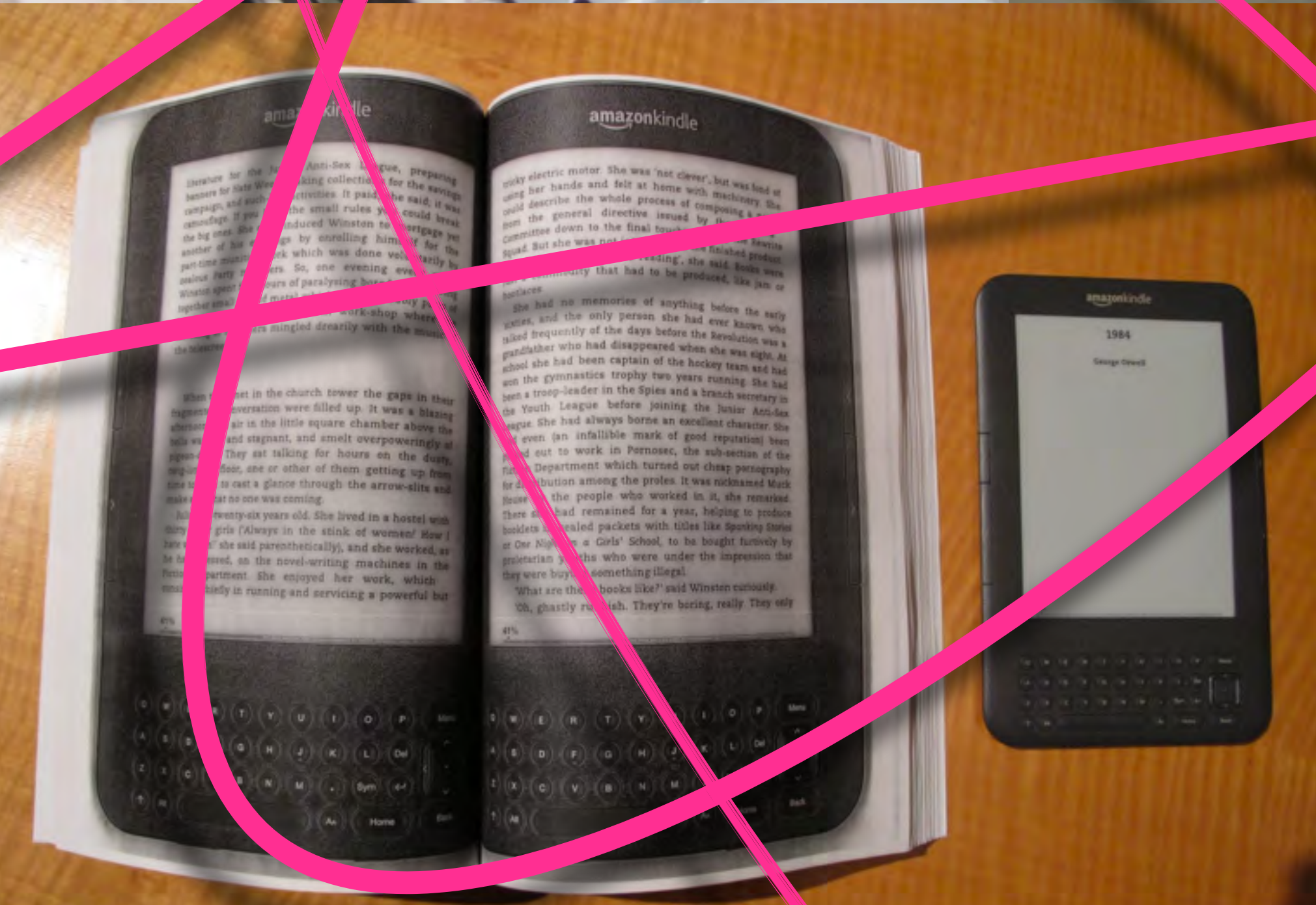
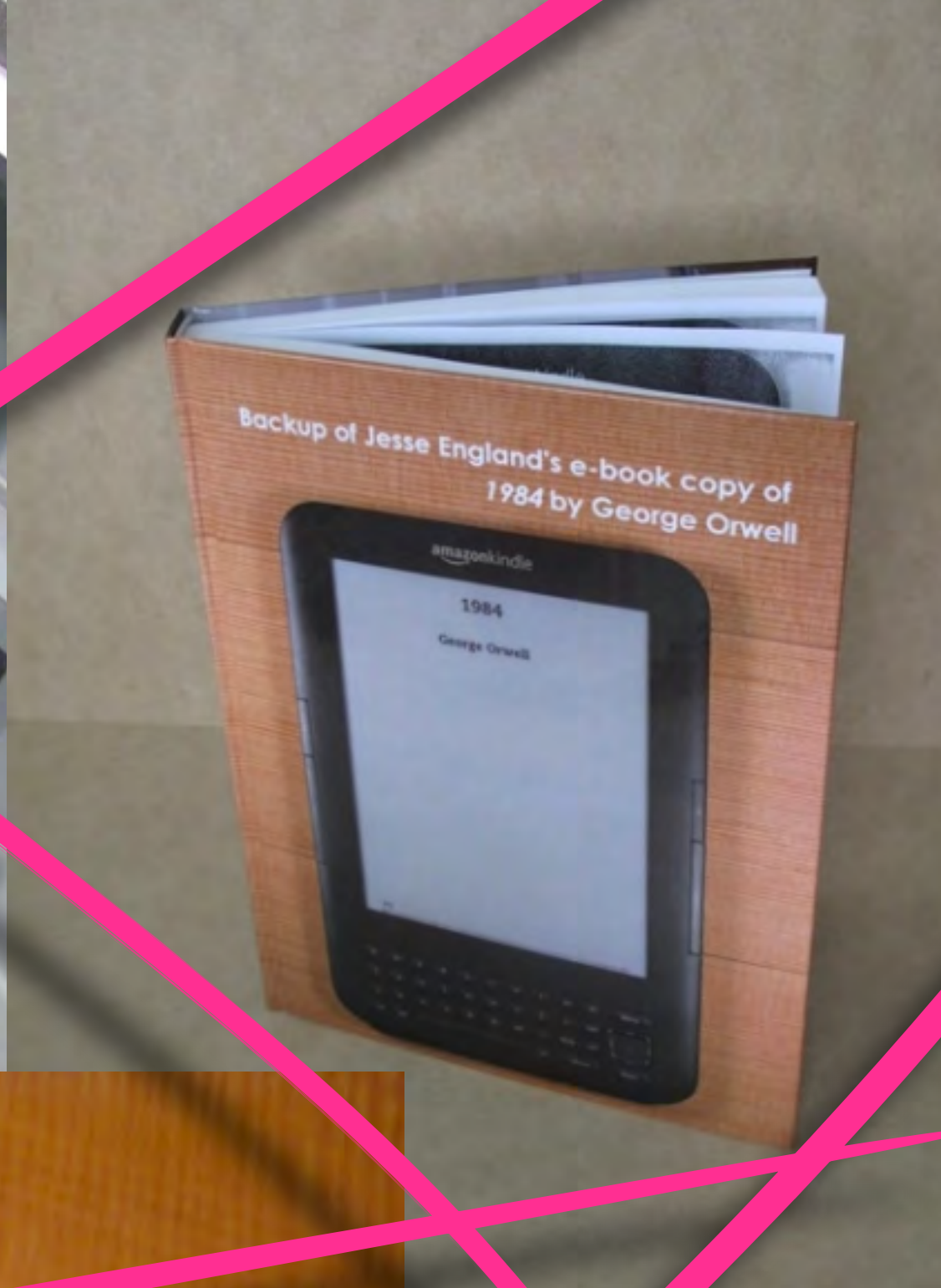
# A New Digital Divide: Recovery Editing in the Age of Digitization

JEAN LEE COLE

Loyola University of Maryland

Editors trained in the acronym-rich world of twenty-first-century editorial practice rightly tout the increased accessibility, updatability, and flexibility of digital editions.<sup>1</sup> New materials—visual and aural, as well as links to other sources—can now be integrated into editions of recovered texts, enhancing the reading experience as well as providing points of access for those who may be encountering new writers, genres, and stylistic conventions. The flexibility of presentation afforded by digital editions has allowed us to see how texts come into being through sometimes convoluted processes of revision, editing, bowdlerization, reprinting, and adaptation.<sup>2</sup> Digital editions make tangible the contingency of a text, its embeddedness in the social relations of literary production, and, in its most radical forms, the inherent instability of the text itself. For all these reasons, I echo Martha Nell Smith, who observed in 2007: “I cannot imagine a successful edition bereft of thoughtful application of technology” (3).

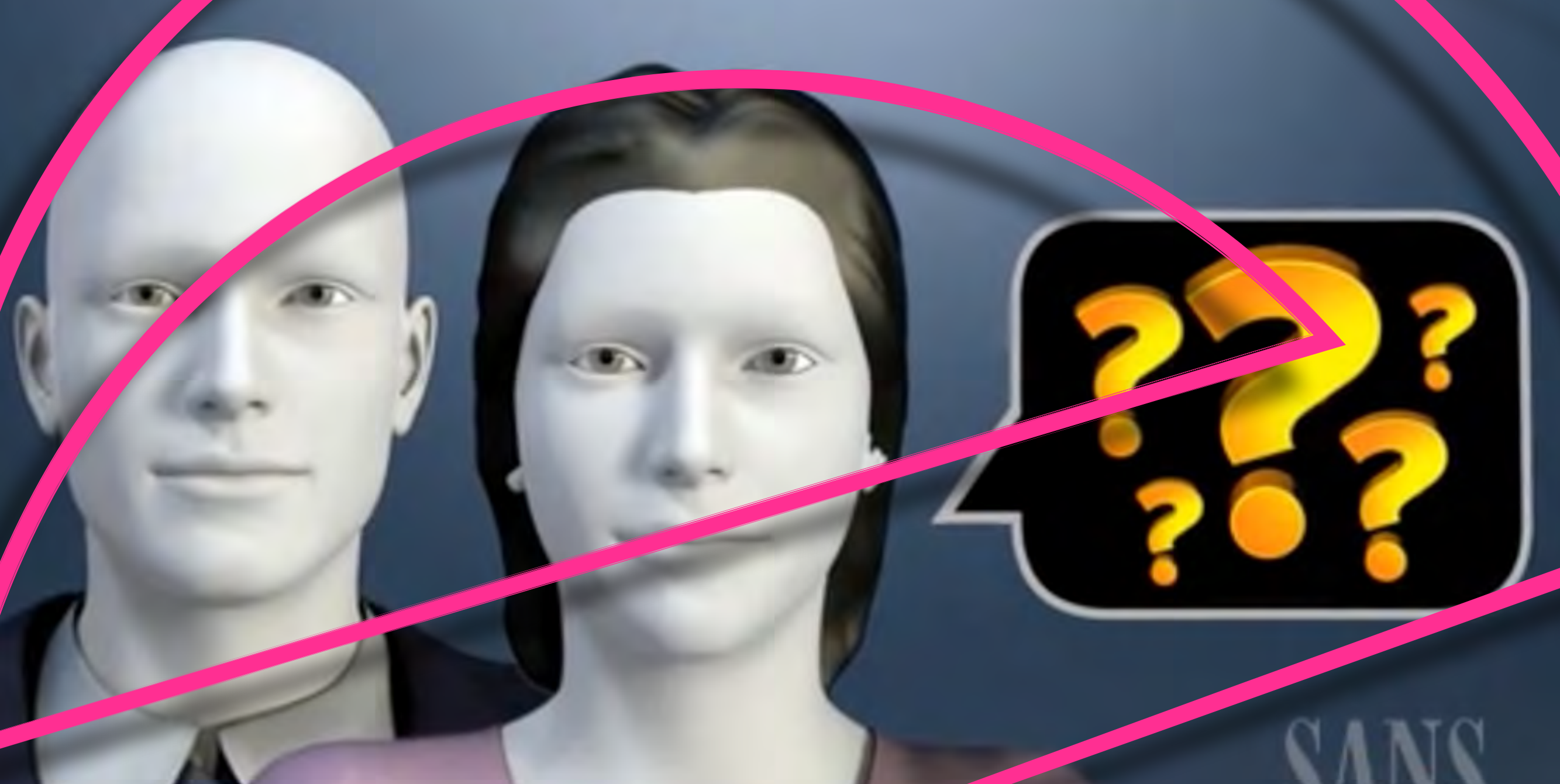






While scholars revel in revealing the fluidity of texts from the hand- and machine-press eras, however, we rarely note—except, perhaps, in dismissal—the variora emerging online. Just as cheap, pirated, and errorful American editions of nineteenth-century British novels teach scholars much about economics, print technology, and literary culture in that period, dirty OCR illuminates the priorities, infrastructure, and economics of the academy in the late 20th and early 21st centuries. Literary scholars know to distinguish when they build an argument about “The Raven” from its 1845 printing in *Graham’s Magazine* or from a twenty-first-century critical edition of Poe’s poetry; we understand that both can be appropriate sources, depending on the nature of our claims and the evidence demanded by those claims. We do not require all arguments be constructed from first sources, which would unduly strain much work, but we do require that scholars appropriately account for the sources they use. Similarly, we must reckon with mass digitized historical texts as new and discrete bibliographic objects, which is to say as objects worthy of and available for source criticism.







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# Disruptive Technological History: Papermaking to Digital Printing

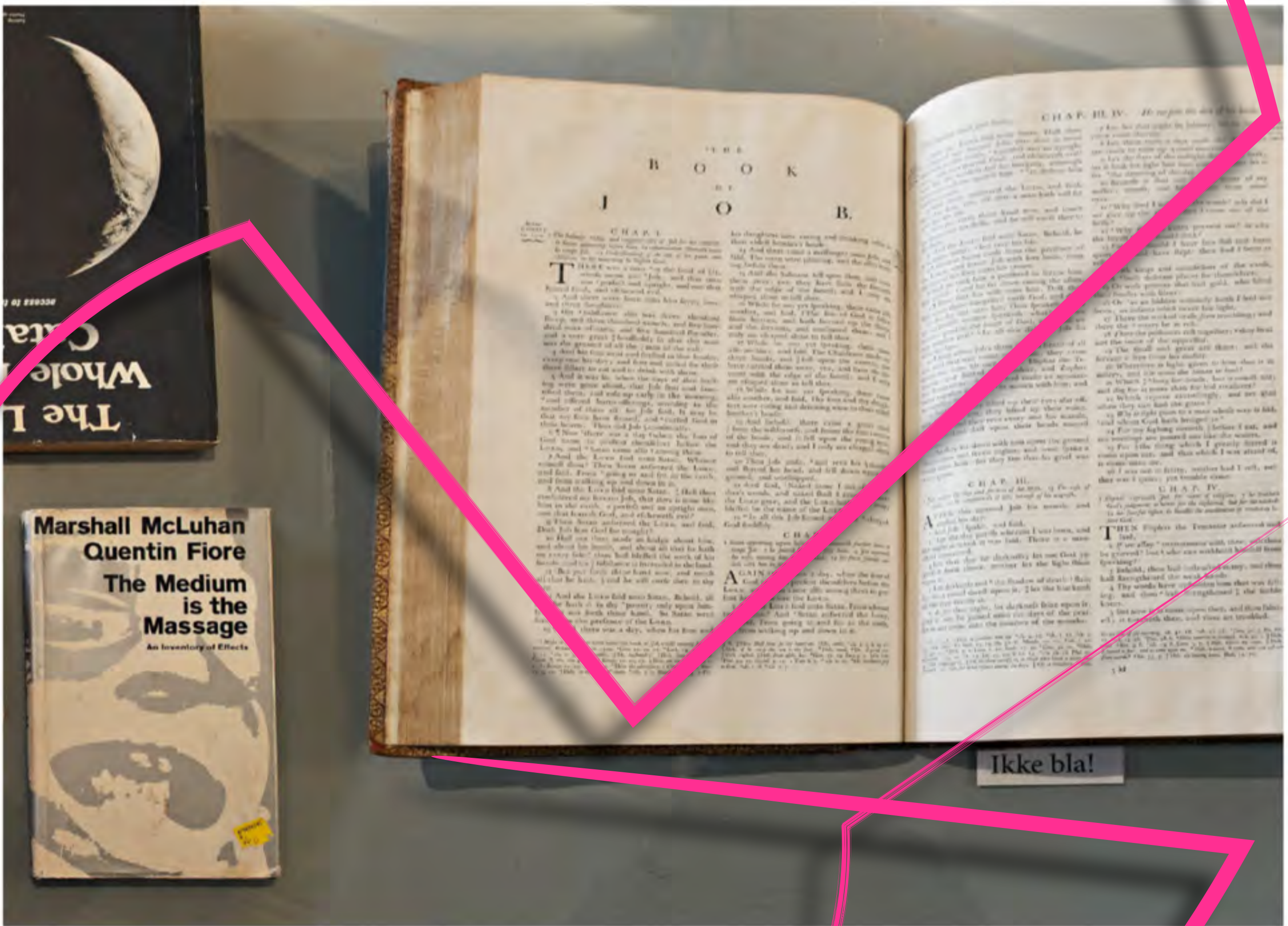
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JOCELYN HARGRAVE

*Disruptive technologies have been crucial to the shaping of publishing history. Paradoxically, while each of the technologies—specifically, the evolution of papermaking in Europe starting in the late thirteenth century, Gutenberg's printing press and type-casting from metal in the fifteenth century, lithographic offset printing in the twentieth century, and digital printing in the twenty-first century—has, on its own, been indeed revolutionary in nature, together they have served their role in the evolution of the publishing industry. Simply put, the present publishing industry would not be where it is without them.*

*Keywords: disruptive technology, publishing history, printing, digital printing*





The experiments of *The Medium is the Massage* went so far that it came to be considered a “non-book”. Still, the success of the publication was arguably due to the fact that its makers' futuristic eagerness to experiment was based on an intimate knowledge of the history, craft, and functionality of the printed book.

“I was always interested in simple technologies, hand technologies.”

Quentin Fiore, who in 1958 produced a pamphlet about the manufacture of paper by hand.



# John Warnock

**John Edward Warnock** (born October 6, 1940) is an American computer scientist and businessman best known as the co-founder with Charles Geschke of Adobe Systems Inc., the graphics and publishing software company. Warnock was President of Adobe for his first two years and Chairman and CEO for his remaining sixteen years at the company. Although retired as CEO in 2000, he still co-chairs the board with Geschke. Warnock has pioneered the development of graphics, publishing, Web and electronic document technologies that have revolutionized the field of publishing and visual communications.

## Contents

- Life**
- Career**
- Recognition**
- See also**
- References**
- External links**

## Life

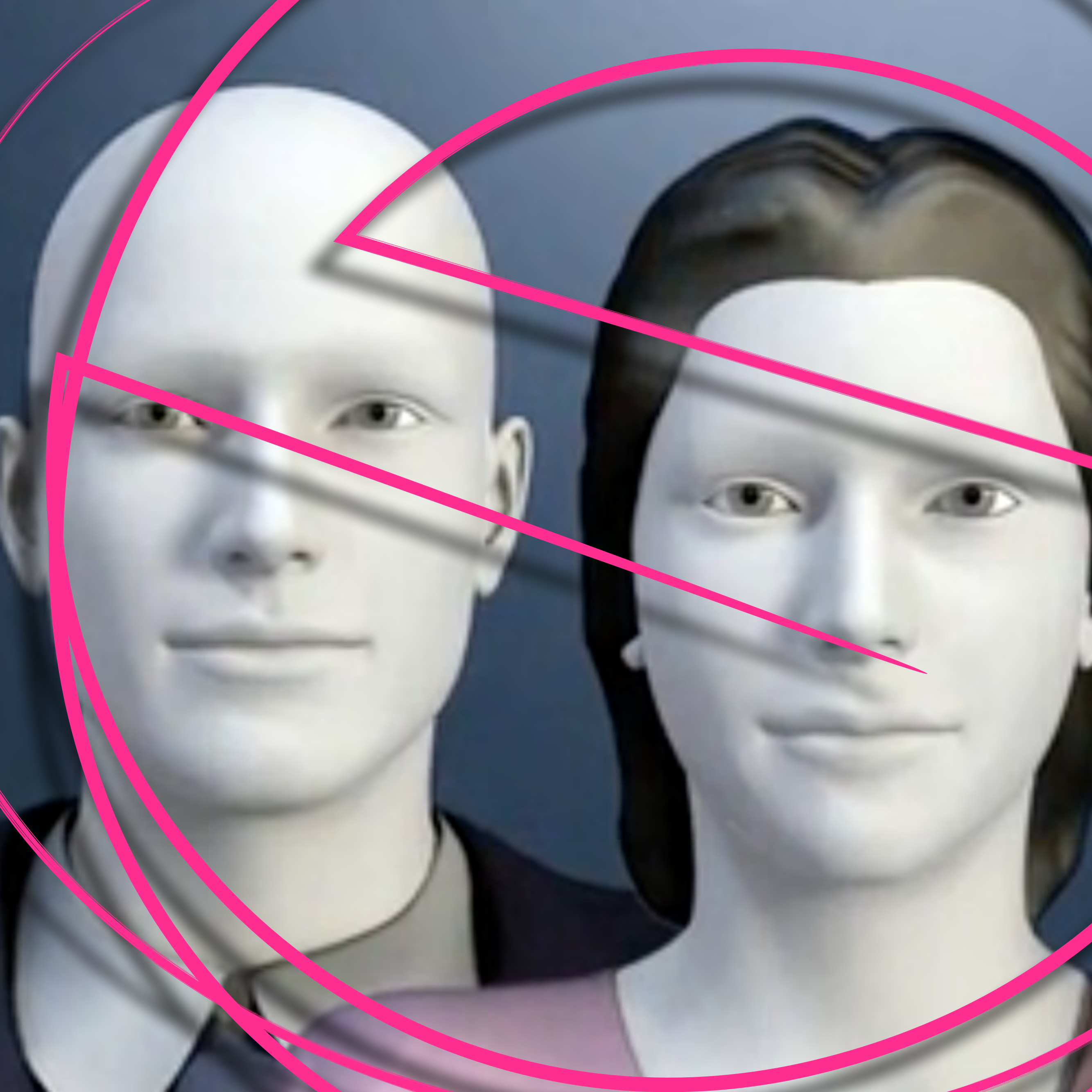
Warnock was born and raised in Salt Lake City, Utah. He failed mathematics in ninth grade but graduated from Olympus High School in 1958.<sup>[1]</sup> He currently lives in the San Francisco Bay Area. He is married to Marva E. Warnock, illustrator, and has three children. Warnock has a Bachelor of Science degree in mathematics and philosophy, a Master of Science degree in mathematics, a Doctor of Philosophy degree in electrical engineering (computer science), and an honorary degree in science, all from the University of Utah. At the University of Utah he was a member of the Gamma Beta Chapter of the Beta Theta Pi Fraternity.<sup>[2]</sup> He also has an honorary degree from the American Film Institute.

**John Warnock**



<b>Born</b>	John Edward Warnock October 6, 1940 Salt Lake City, Utah, US
<b>Alma mater</b>	University of Utah
<b>Known for</b>	Adobe System PostScript Portable Document Format (PDF)
<b>Awards</b>	Software Systems Award (1989, Association for Computing Machinery); Edwin H. Land Medal (2000, Optical Society of America); Bodley Medal (2003, Bodleian Library at Oxford)







# Warnock algorithm

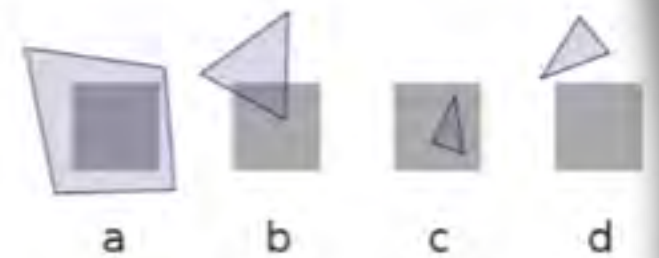
The **Warnock algorithm** is a hidden surface algorithm invented by John Warnock that is typically used in the field of computer graphics.<sup>[1]</sup> It solves the problem of rendering a complicated image by recursive subdivision of a scene until areas are obtained that are trivial to compute. In other words, if the scene is simple enough to compute efficiently then it is rendered; otherwise it is divided into smaller parts which are likewise tested for simplicity.

This is a divide and conquer algorithm with run-time of  $O(np)$ , where  $n$  is the number of polygons and  $p$  is the number of pixels in the viewport.

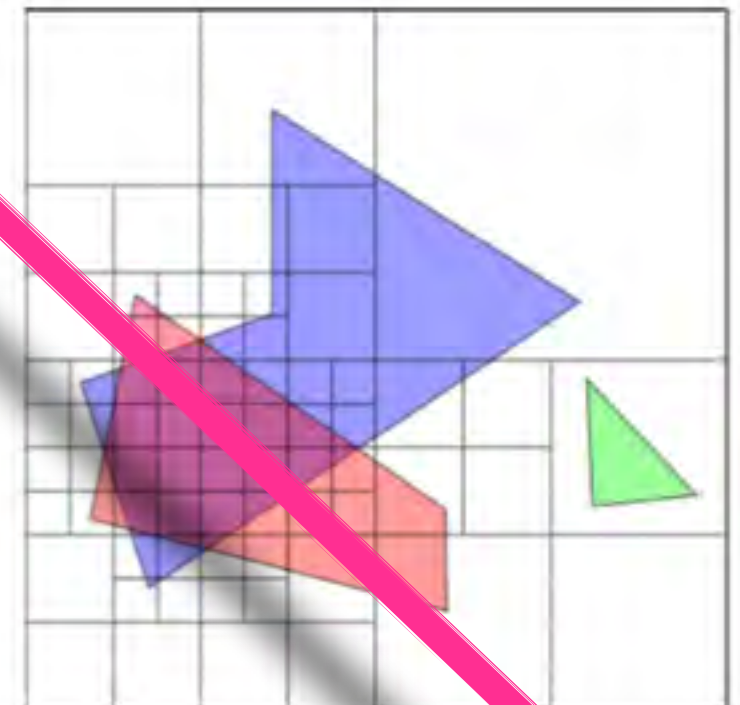
The inputs are a list of polygons and a viewport. The best case is that if the list of polygons is simple, then draw the polygons in the viewport. Simple is defined as one polygon (then the polygon or its part is drawn in appropriate part of a viewport) or a viewport that is one pixel in size (then that pixel gets a color of the polygon closest to the observer). The continuous step is to split the viewport into 4 equally sized quadrants and to recursively call the algorithm for each quadrant, with a polygon list modified such that it only contains polygons that are visible in that quadrant.

## References

1. Warnock, John (1969). "A hidden surface algorithm for computer generated halftone pictures" (<http://portal.acm.org/citation.cfm?id=905316&dl=ACM>). University of Utah. "The algorithm was Warnock's doctoral thesis.", 32 pages Also: <http://www.dtic.mil/cgi-bin/GetTRDoc?AD=AD753671&Location=U2&doc=GetTRDoc.pdf>
2. Daintith, John; Wright, Edmund (2009). *Oxford Dictionary of Computing*. Oxford University Press. ISBN 978-0-19-923400-4., 608 pages



Polygon visibility in a given viewport: a) polygon fills the viewport, b) polygon partially and c) completely visible, d) polygon invisible.



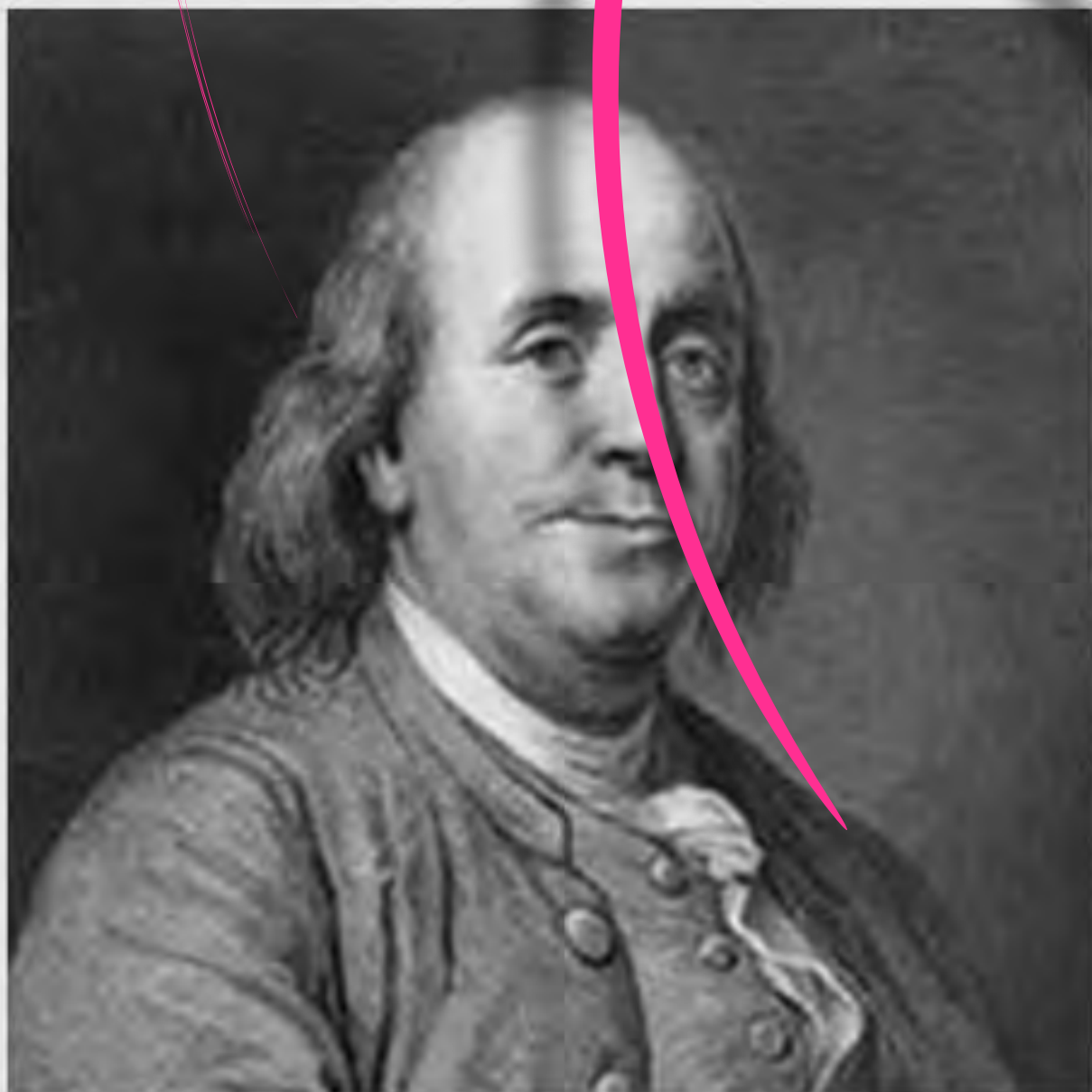
Four steps of a viewport divisions for a simple scene





## Shakespeare

This section contains most of the Shakespeare Quartos from the British Library, the Bodleian Library, the University of Edinburgh Library, and the National Library of Scotland. It also contains the First Folio from the Folger Shakespeare Library, a first edition of the Sonnets, and a first edition of Shakespeare's Poems.



## Benjamin Franklin

This section contains the 1733 through 1758 issues of Franklin's *Poor Richard's Almanac* omitting only the 1735 and 1749 issues. The original issues of Poor Richard's Almanac are much the best way of enjoying the most entertaining of the Founding Fathers.

Also included in this section is Franklin's *Experiments and Observations on Electricity*. One of the most important scientific treatises of the eighteenth century.



# Glory

JOHN WARNOCK

Most textbooks that offer themselves to teachers of writing begin with an address to the student upon the question "Why Write?" This seems to me an awfully important question. But I read many of these introductions with a sense of acute discomfort. Most seem only to be going through the motions of addressing the question, covering their bases rather than trying to come to terms with the question in a serious way, a way that might help students understand why writing is something worth working at.

I do not have an introduction to a textbook of my own that I might offer here to keep myself honest. But I did once formulate an answer to the question "Why Write?" for a potential readership of other teachers of writing. The National Council of Teachers of English's (NCTE) Commission on Composition, on which I was serving, was drafting a document to offer the profession for use in in-service programs. Though the Commission approved the draft, the document was never forwarded for official action, for reasons I forget. In any case, here is what I wrote in 1979, with the advice of other members of the Commission, as an address to the question "Why Write?"



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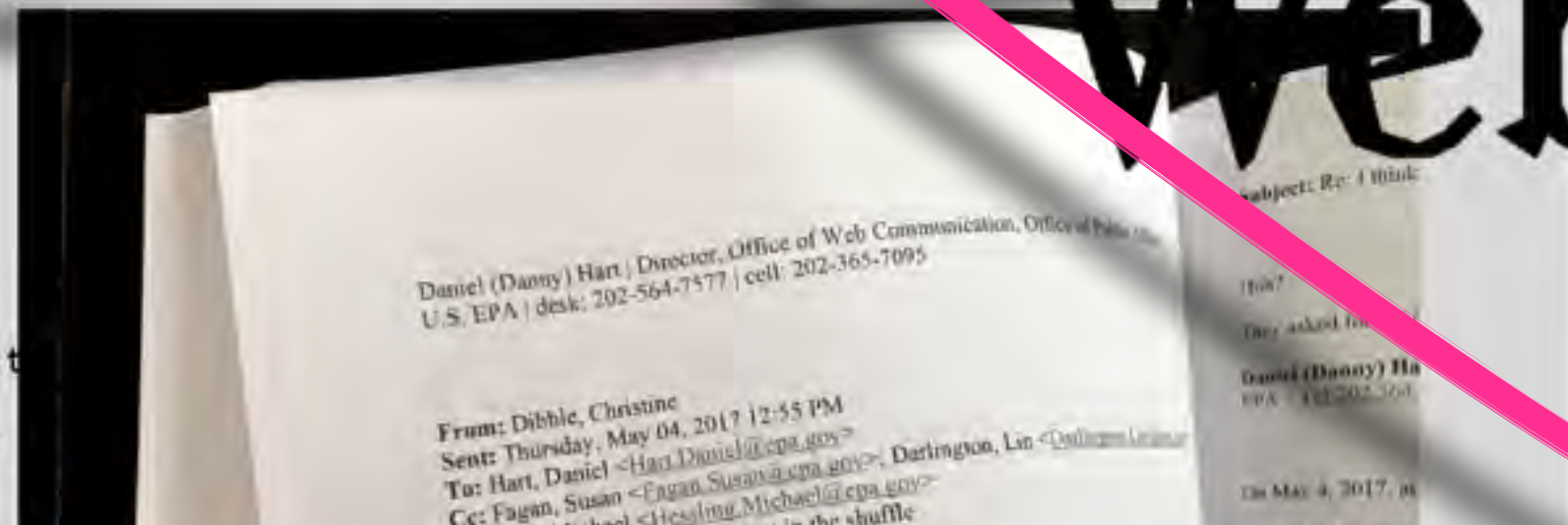
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**New project**

"Steve, Harvey and Matt," (2019)

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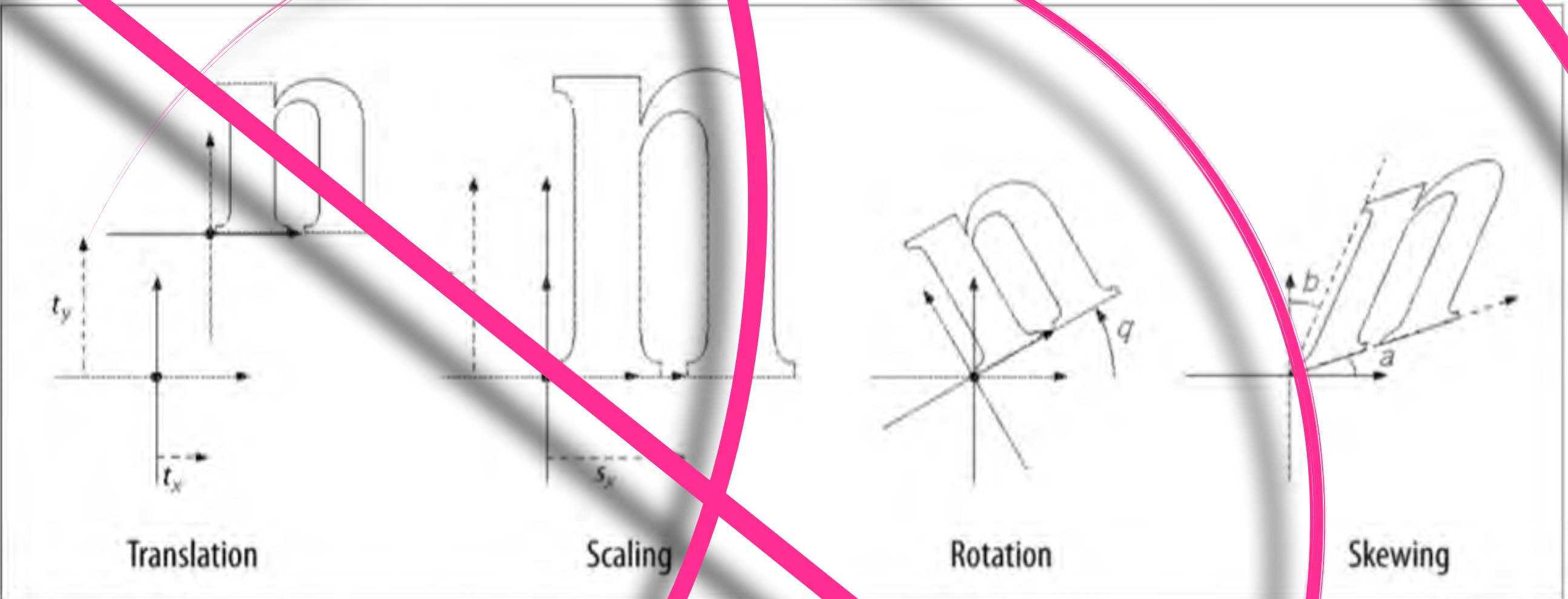


Figure 2-2. The four types of transformations

Example 2-9 gives a few examples of common transformations.

Example 2-9 Transformed shapes



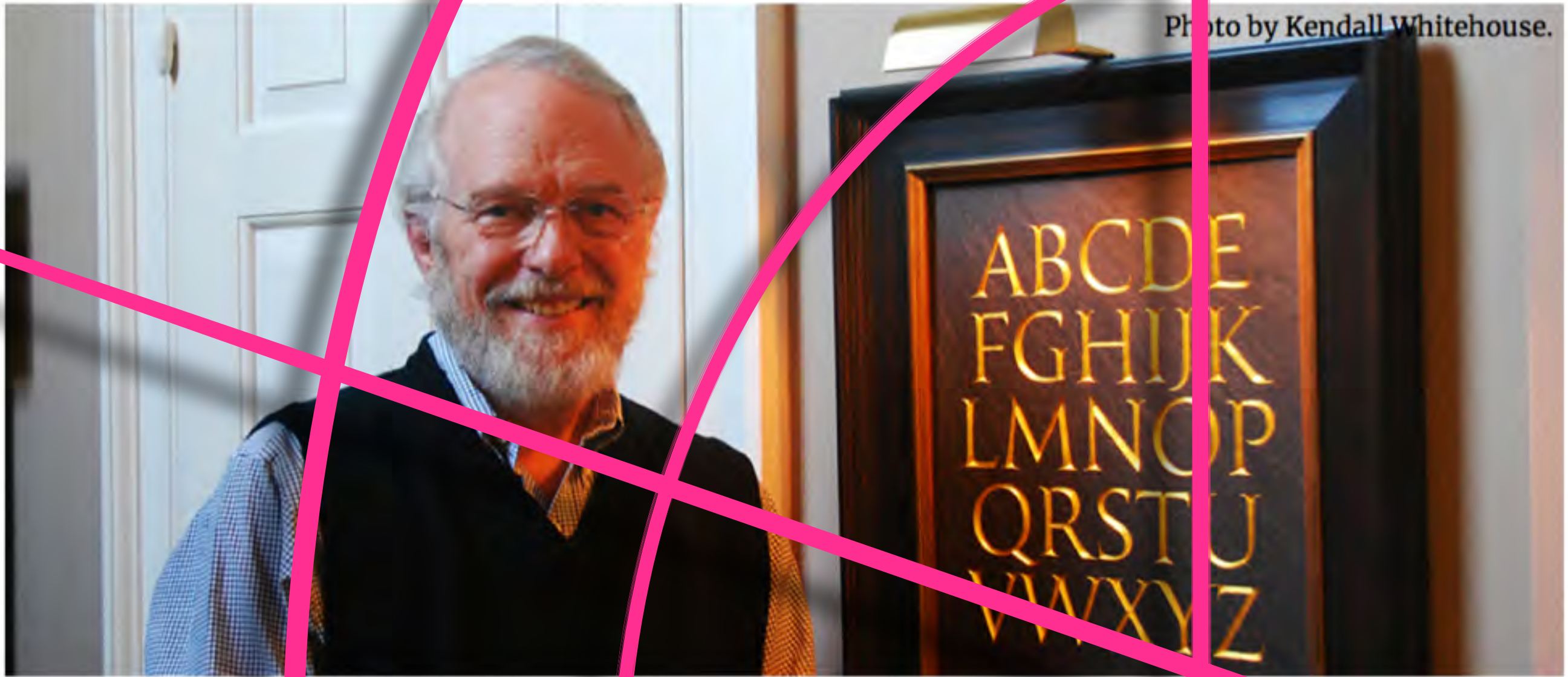


# Adobe Co-founder John Warnock on the Competitive Advantages of Aesthetics and the 'Right' Technology

Jan 20, 2010

North America

Photo by Kendall Whitehouse.



*John Warnock's sense of aesthetics — his love of visual design and fine typography — is evident as soon you step inside his home. In the entryway is an elegant stone carving of the Latin alphabet. A page from an illuminated manuscript is displayed in the corner of the living room. That sense of aesthetics, combined with a strong belief “in doing things right” technically, has driven Adobe Systems — the company Warnock founded with Charles “Chuck” Geshcke — throughout much of its history.*



# PRINCIPLED OR PRACTICAL RESPONSIBILITY: SIXTY YEARS OF DISCUSSION

*John Bryan Warnock*

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plant bases. Strip cover and nonagricultural areas were searched three times, once each in May, June or July, and August. Hayfields and pastures were searched twice, once in June and once in July. August, depending on when or if they were mowed. When possible, oat and wheat fields were searched 1-5 days before clipping or harvesting, from late June through July; however, some fields were searched after clipping or harvesting. Cornfields were searched once in July, several weeks after the final cultivation.

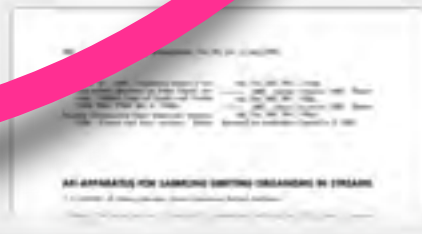
The percentage of land occurring in each cover type on the study area was estimated from the sample of 100, 10-acre plots cover-mapped each year. The average numbers of successful nests were calculated for 100 acres of each type of cover. The percentage composition of cover on the study area and the numbers of successful nests per 100 acres of each cover type were utilized to calculate the proportion of successful nests contributed by each type of cover.

Each nest bowl or depression containing two or more eggs was classified as a nest. A clutch of eggs was considered successful if it included one or more hatched eggs.

RESULTS AND DISCUSSION

Three of the five nests located in the 50 acres of soybeans were successful (Table 1). One of seven eggs, six of seven eggs, and eight of nine eggs hatched on July 23, August 9, and August 17, respectively. Eight unhatched eggs in three successful nests exhibited no signs of incubation and were judged to be infertile.

Eggs in one of the unsuccessful nests were destroyed by a mammal 8 days after the nest was found; two of six eggs in the clutch showed signs of incubation. Another nest was destroyed, presumably by a mammal, and the observer could not



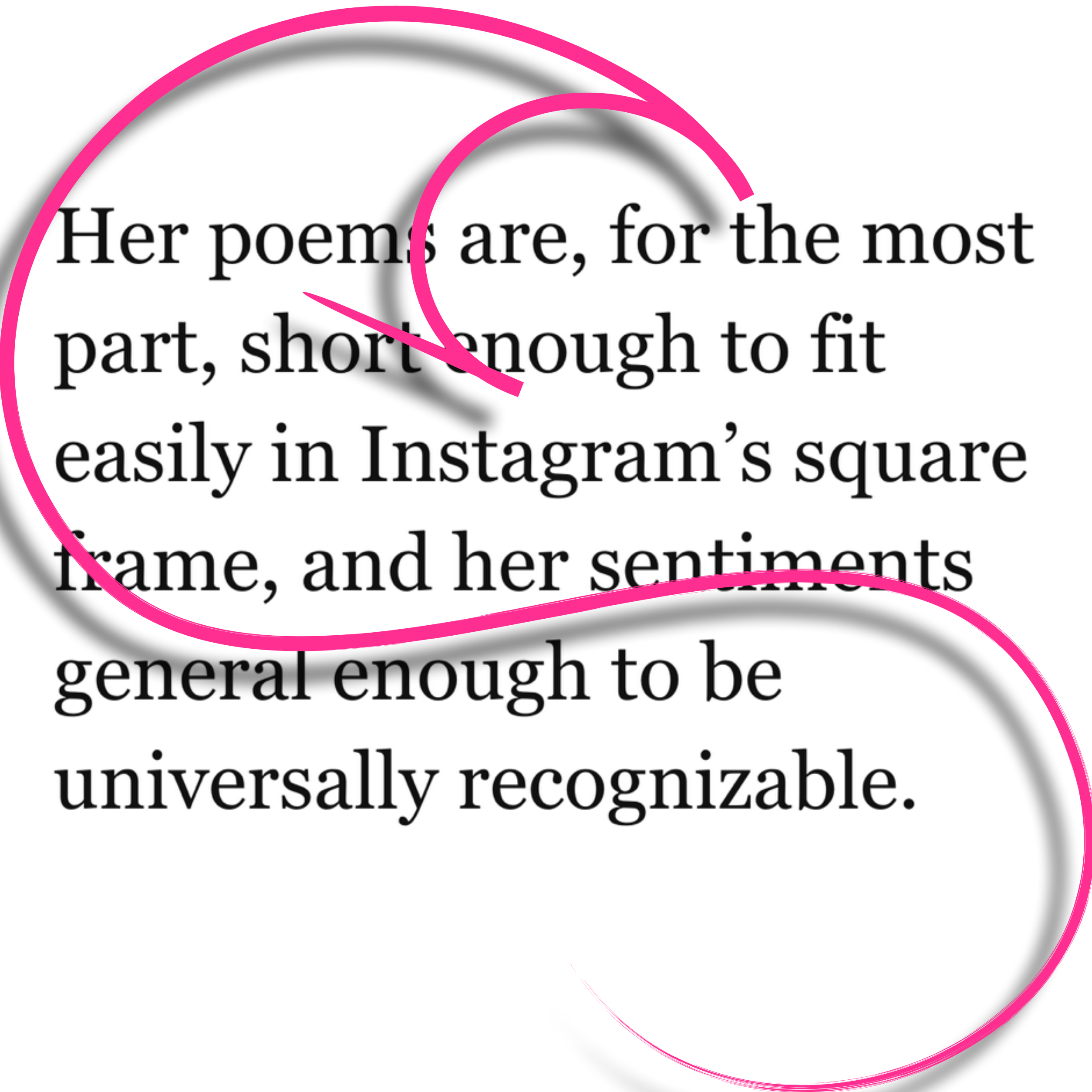
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Nesting of Pheasants in  
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Her poems are, for the most part, short enough to fit easily in Instagram's square frame, and her sentiments general enough to be universally recognizable.



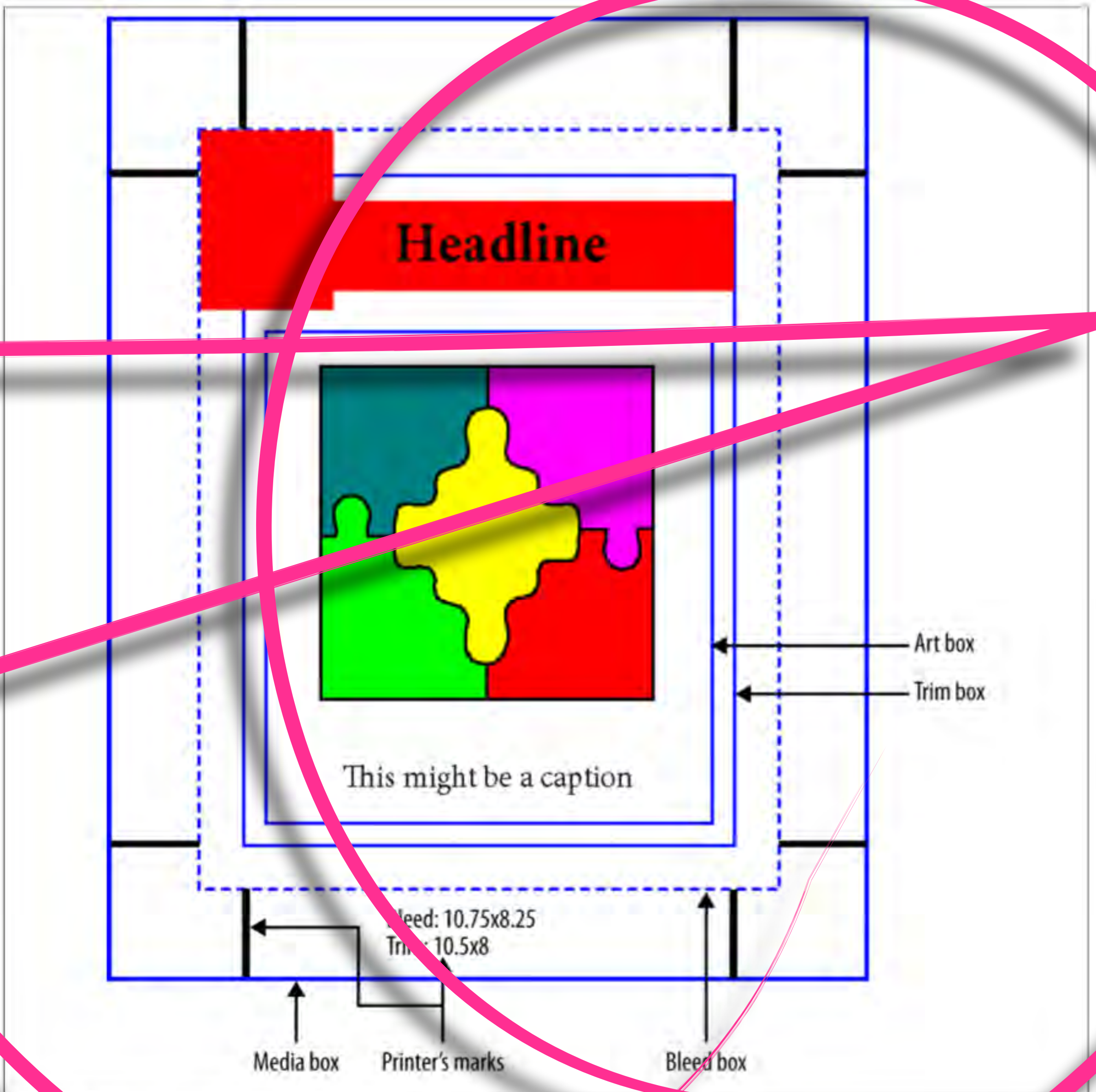


Figure 11. Page with boxes



**She is, deeply and truly, a poet of Instagram: Her work is human experience, tidily aestheticized and monetized, rendered inspirational and relatable in perfect balance.**



**SIMPLE IDEAS**

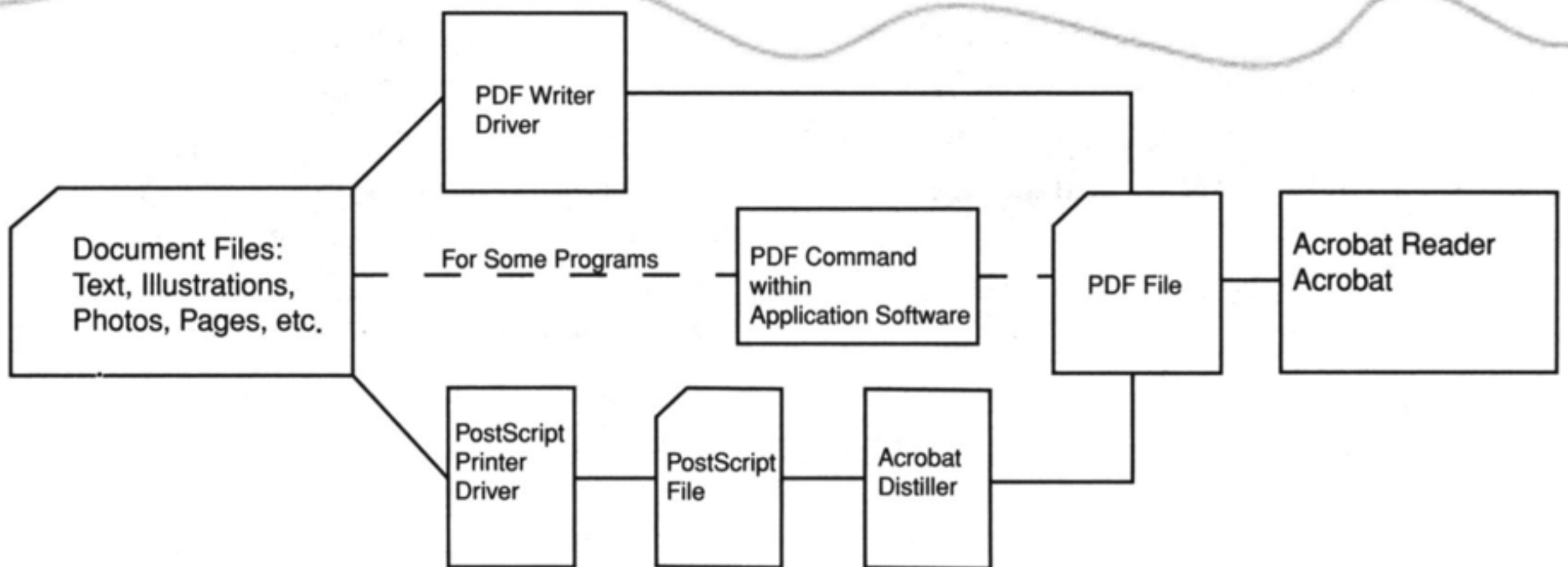


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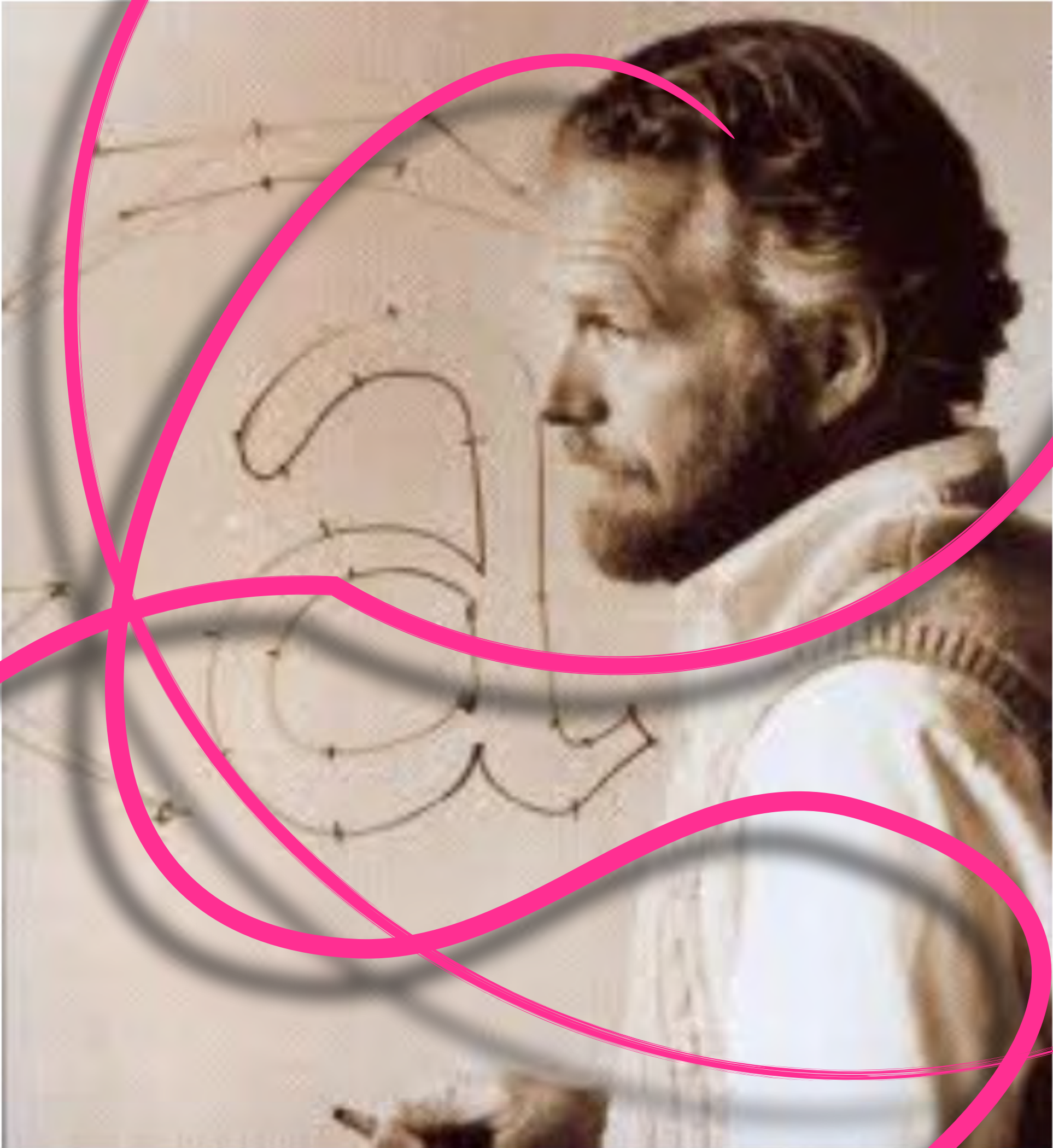
*After correction*





**Figure 2. Typical workflow of creating a PDF file.**







AD-753 671

A HIDDEN SURFACE ALGORITHM FOR COMPUTER  
GENERATED HALFTONE PICTURES

John E. Warnock

Utah University

Prepared for:

Advanced Research Projects Agency  
Rome Air Development Center

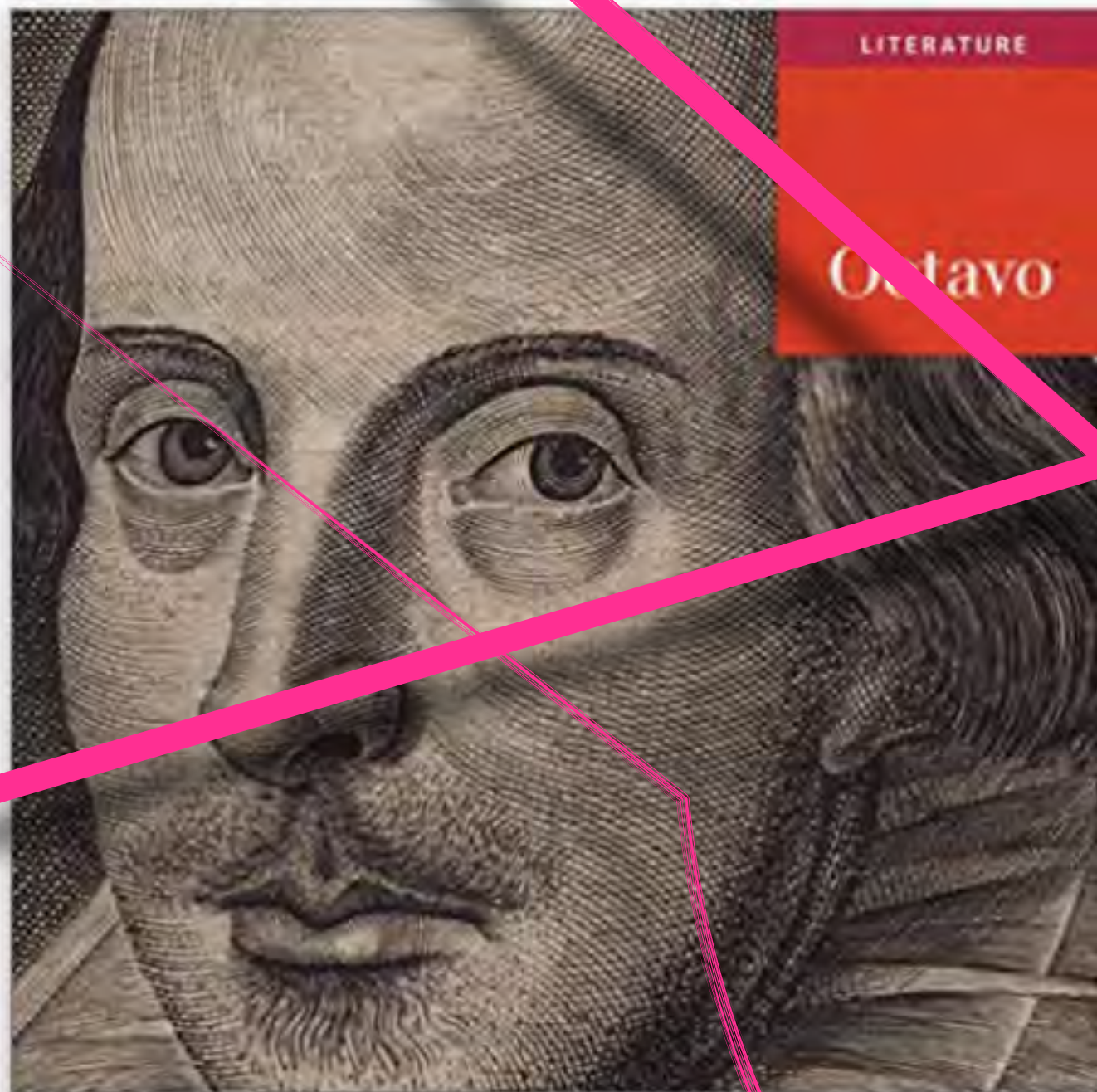
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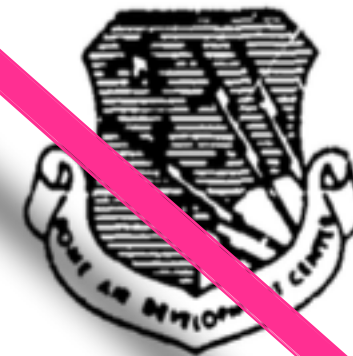
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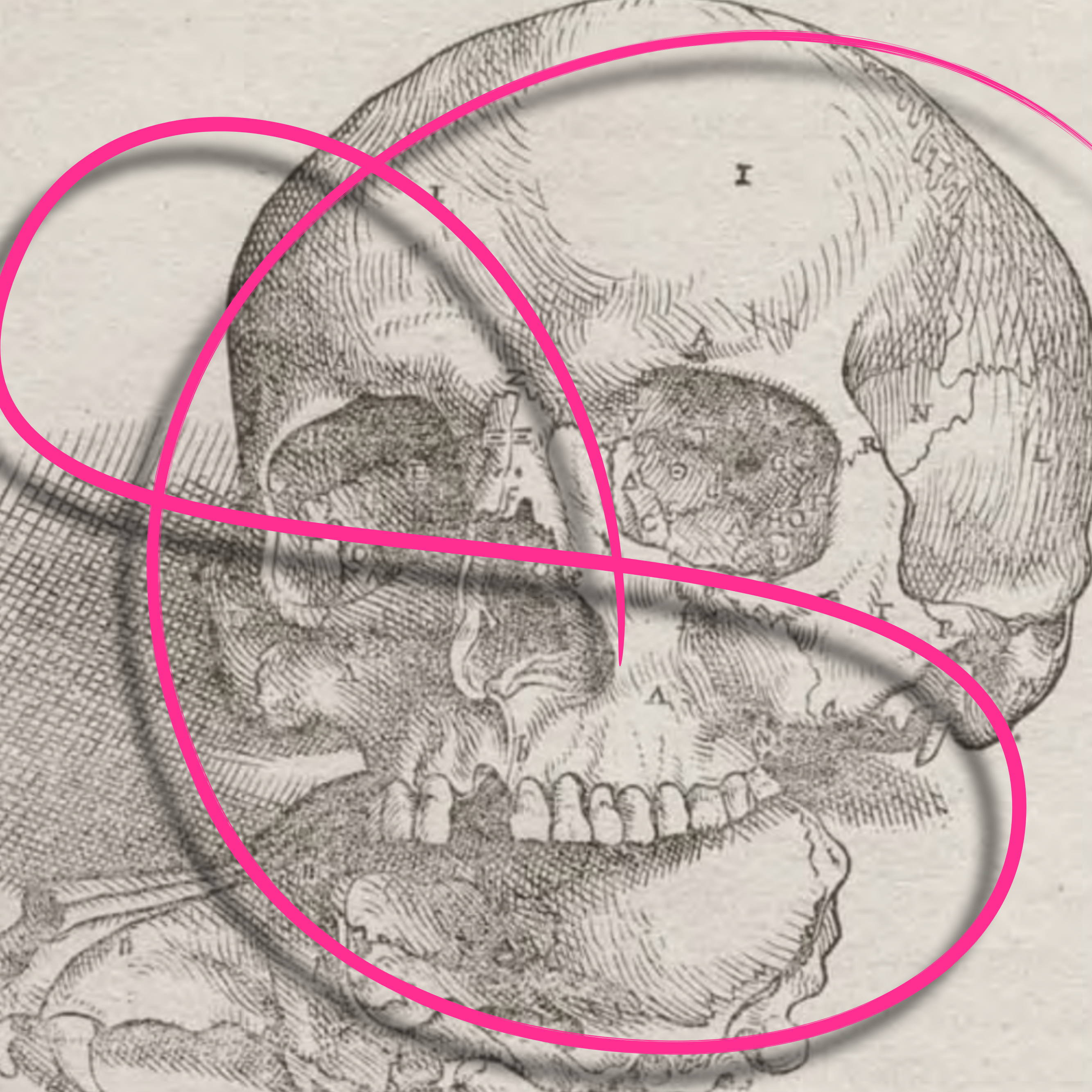
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13. ABSTRACT

The application of computer graphics to problem solving has increased over the past few years. The representation of data in the form of line drawings, graphs, charts, diagrams and line plots has been explored extensively. This paper addresses itself to some new techniques used to solve problems associated with extending the power of computer graphics to include black and white, and color shading. In particular it presents a new method for converting data describing three-dimensional objects into data that can be used to generate two-dimensional halftone images. It deals with some problems that arise in black and white, and color shading.





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2



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5 Used from \$632.15

Book 2 of 3  
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## INTRODUCTION

The past few years have seen an enormous increase in the use of computer graphics. Nevertheless, the medium is still very restricted and primitive. [5] Present day equipment makes it impossible to achieve the pictorial realism that a graphic artist can attain. Coloring, shading, texture, and lighting effects are not available to the computer graphics user. With the present state of computer graphics in mind it is meaningful to ask what current technology can do to enhance the power of computer graphics. The aspects we would like to control may include intensity, color, and location of light sources; reflectance, surface texture, and coloring of the objects; and general illumination and atmospheric interference in the picture field. If these parameters can be controlled then computer graphics will offer a powerful tool for generating visual images.





# OOPS!

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Nor hope nor doubt,  
Though both be groundless,  
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1 & 2 p. 16



## A NEW PHILOSOPHY OF HIDDEN SURFACE ALGORITHMS

The description of the philosophy is best given by describing the motivation behind it. Suppose I examine a picture of a table with pencils on it. I quickly determine that large areas on top of the table are open and therefore have little information content. I scan over these areas reaching out complex features such as a pencil. I dwell on a complex portion until I assimilate the information associated with it. From there I scan to other areas of the picture looking for additional complexity. In scanning the picture in this way I seem to spend little or no time on simple areas. Complex areas seem to present themselves to me as subproblems requiring a solution. I seem to reduce these problems into further subproblems until I either solve the subproblem or don't care anymore.



Title: **De Humani Corporis  
Fabrica**

Author: **Vesalius**

Date: **1543**

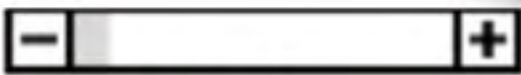
Publish Loc: **Basel**

Source: **Warnock Library**

Category: **Medicine**

Spreads: **363**

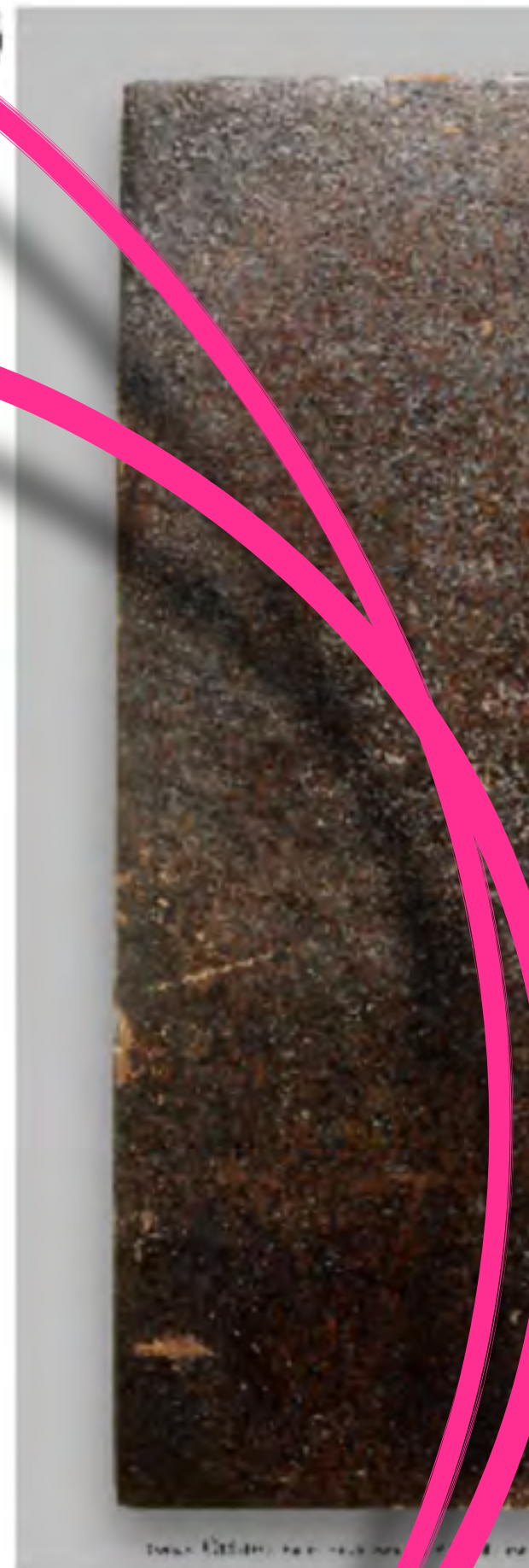
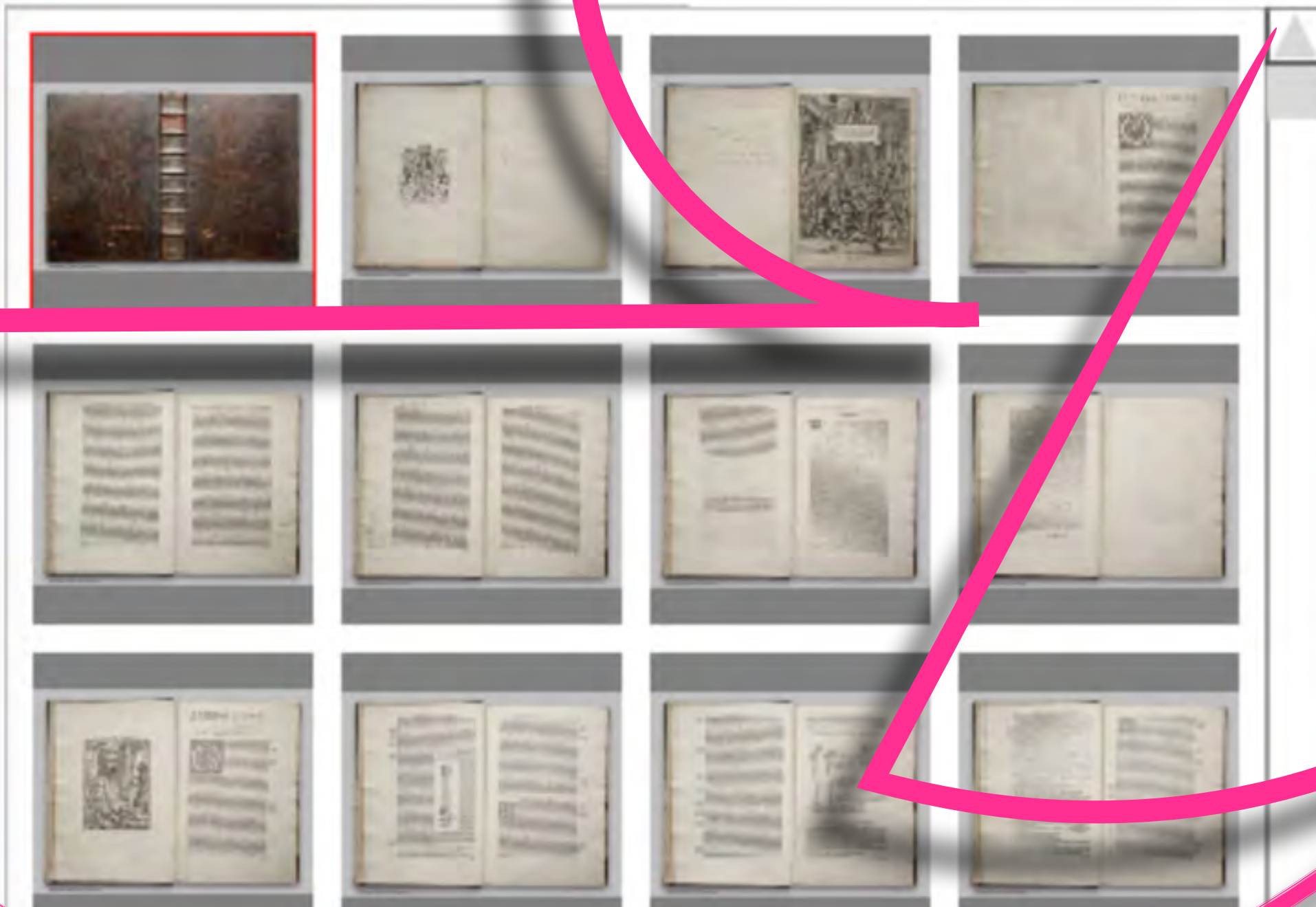
Proj Code: **vlshum**



Spread. 1



Description:





The decision procedure that determines if subdivision of squares is necessary can be simple. Suppose a picture is of a set of planar polygons. We will generally subdivide a square unless one of two conditions holds. The projections of the polygons onto the view plane do not intersect with the square; or the square is surrounded by a projected polygon which is in front of other extended polygons within the square. Figure 1a illustrates what a view plane may look like if subdivided by the above process.







## Comments



**Rollie Johnson** saved to **Halloween**

Frontispiece from the famous third edition of Frankenstein  
(78689)



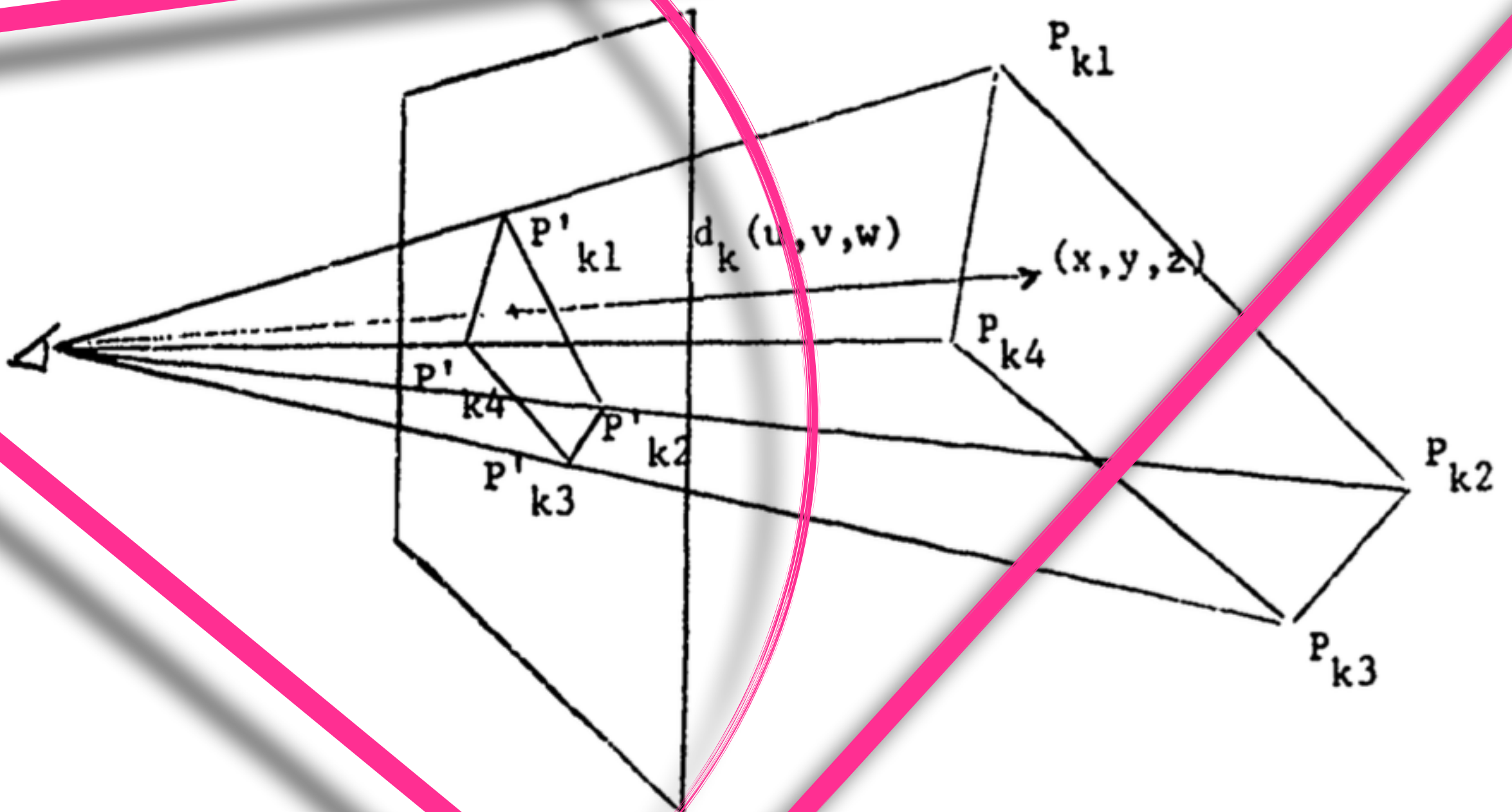


Figure 2

There are three basic relationships that have to be established between each polygon and the square being processed.

- 1.) The square is wholly inside the projected polygon.
- 2.) The square and the projected polygon intersect, or
- 3.) The square is wholly outside the projected polygon



# POSTSCRIPT

Language

Tutorial and Cookbook

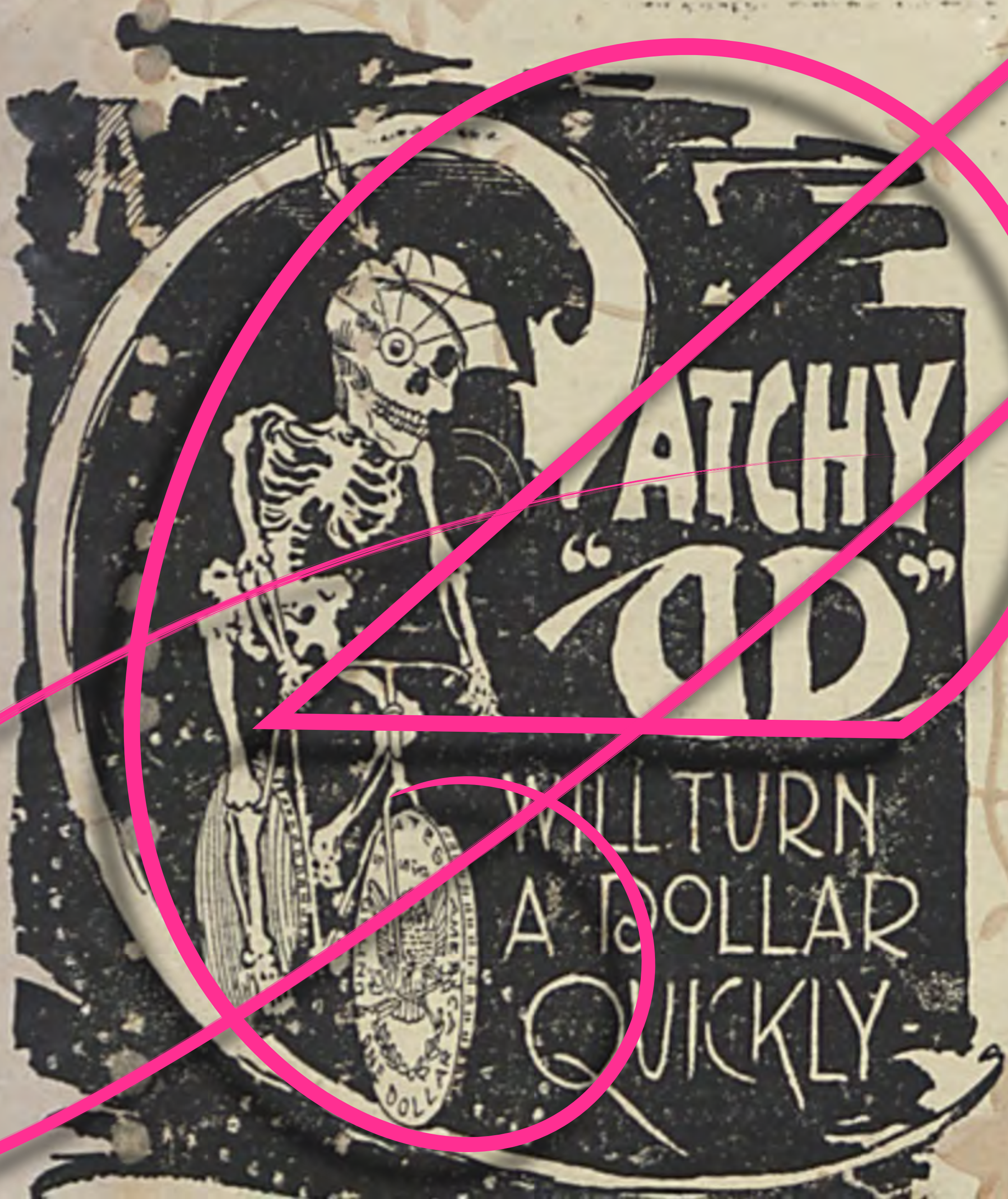
Adobe Systems  
Incorporated



## THE DISPLAY OF PICTURES

There is something common to all types of display files the algorithms may output. The information in the display file represents the visible geometric aspects of the picture. The way the file represents the visible geometry is a function of the decision procedure that allows the subdivision of squares. If the subdivision of a square continues when any visible boundaries are in the square, then the display file consists of the points along the visible boundaries and intersection of the polygons. In this case the display file is a set of points  $(x,y)$ . If line representations of the picture are desired, then the action to be taken is quite simple. The set of  $(x,y)$





HATCHY

"OD"

WILL TURN  
A DOLLAR  
QUICKLY



Each of these topics provide a research area in which no extensive work has been done.

I feel strongly that the enhancement of visual communication between machine and man will yield great advances in the effective utilization of computers. Data which once was represented as a sea of printed numbers can be represented as revealing visual patterns. Highly complex abstract relationships can be understood at a glance by their reduction to visual relationships. (See Figure 6) The development and perfection of this computation tool will allow man to more easily and effectively understand and solve the problems that confront him.



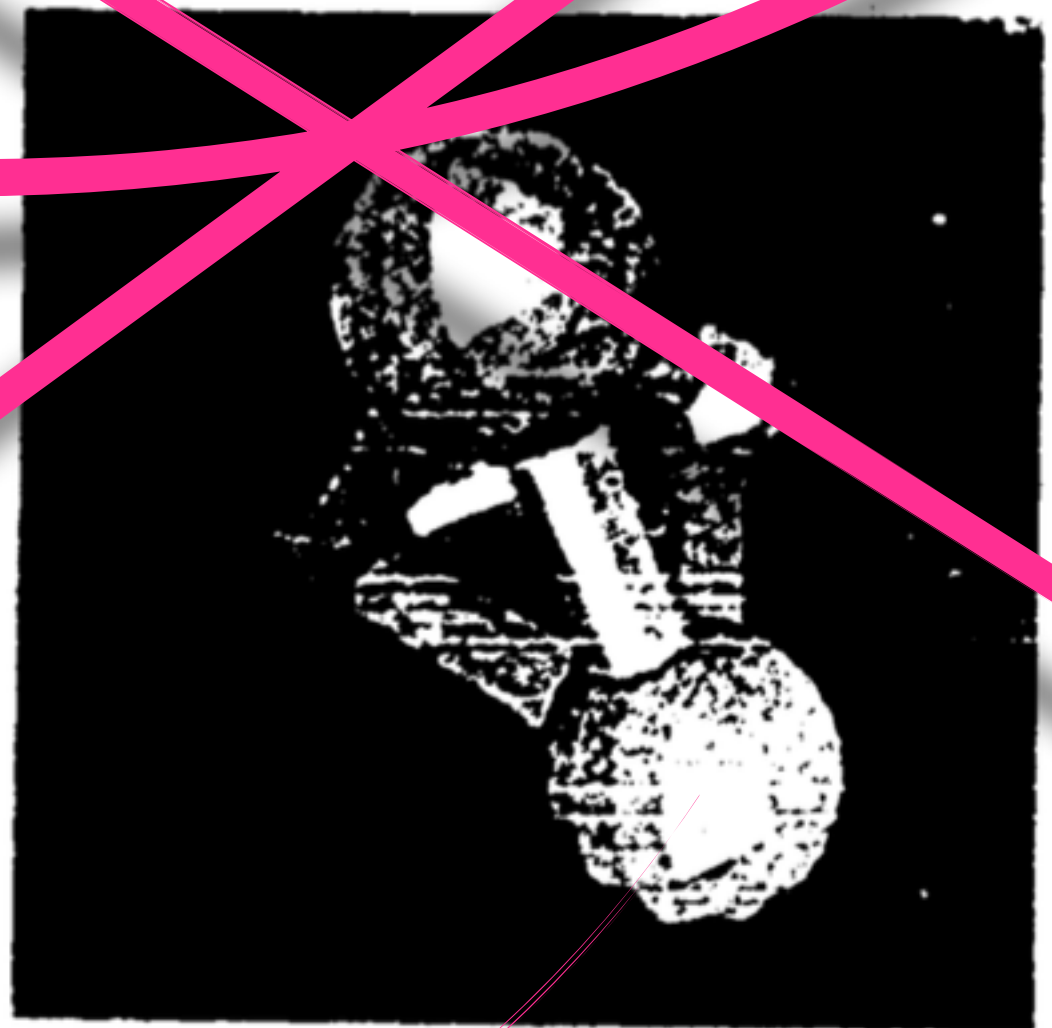
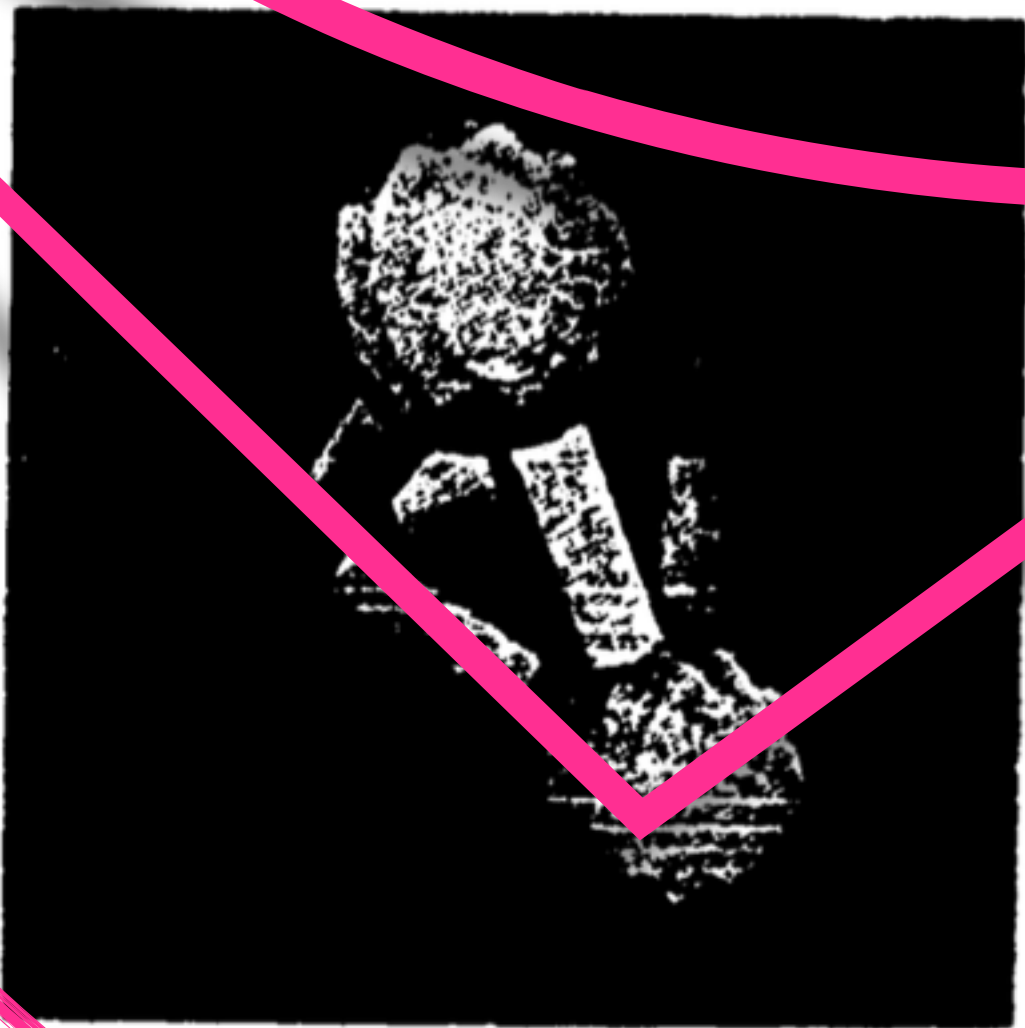
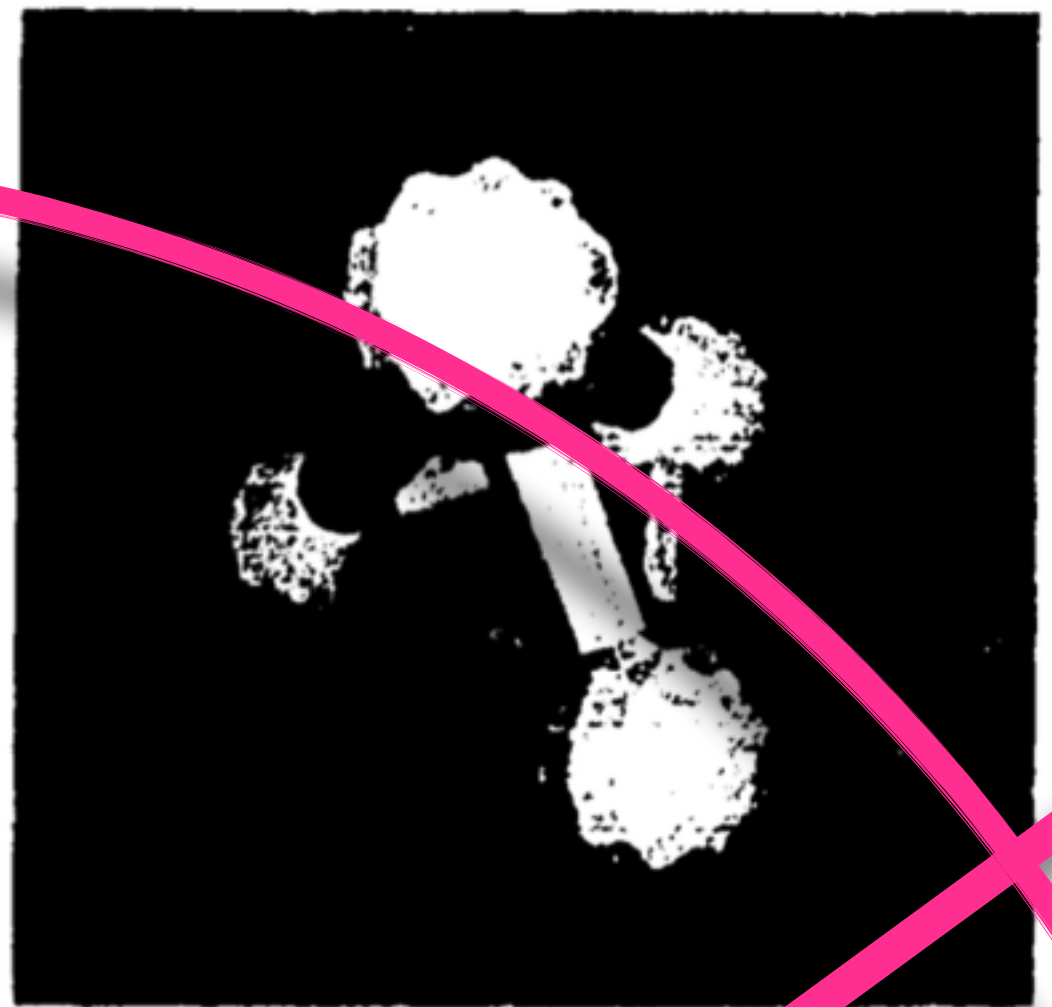
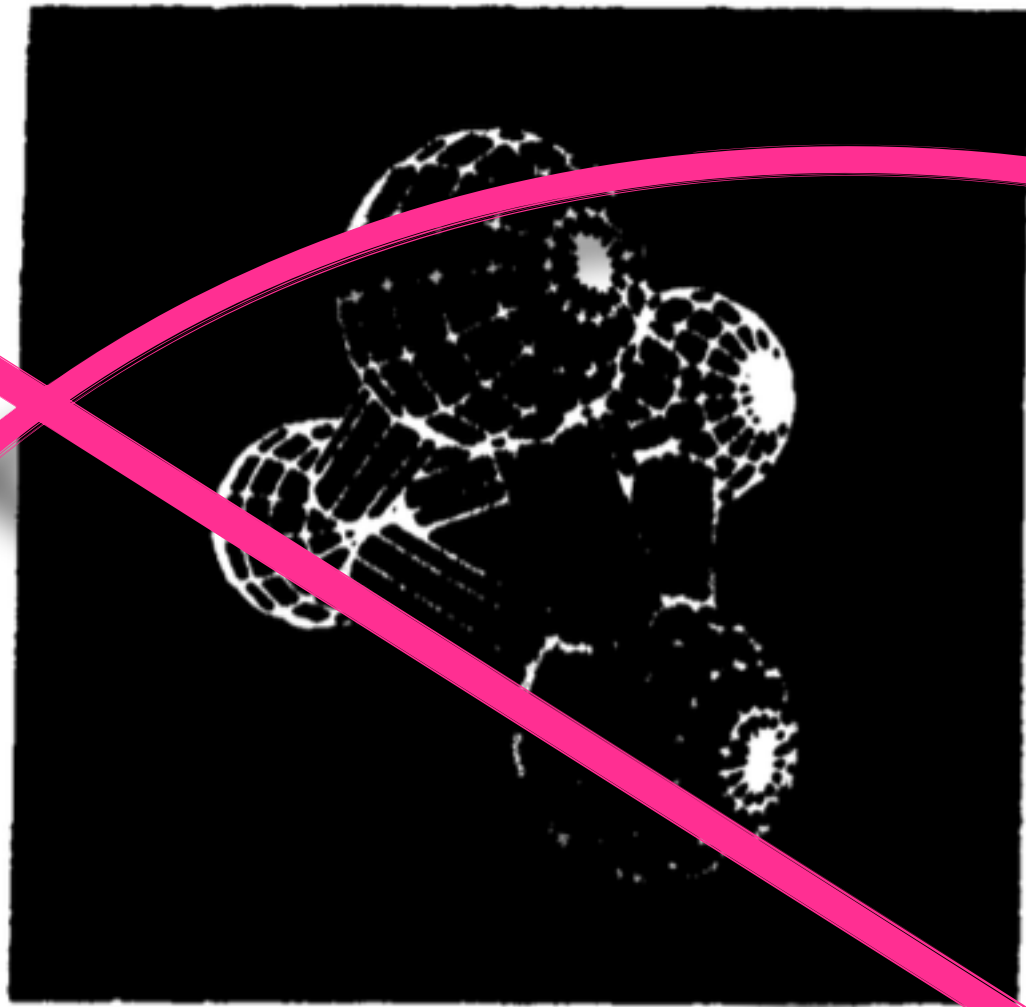


Fig. 5



The art of printing is rich in tradition, and the technology for producing the printed page has evolved over centuries. We at Adobe Systems are pleased to offer POSTSCRIPT as a tool for printing in the electronic age. I believe that this tutorial material will significantly enhance your ability to explore this exciting technology and help you enjoy the process of discovering the world of electronic printing.

*Charles Geschke*  
*August 1985*



DEEF

efgh

DEEF

efgh

*12 pt type  
at 72 dpi*

*12 pt type  
at 240 dpi*

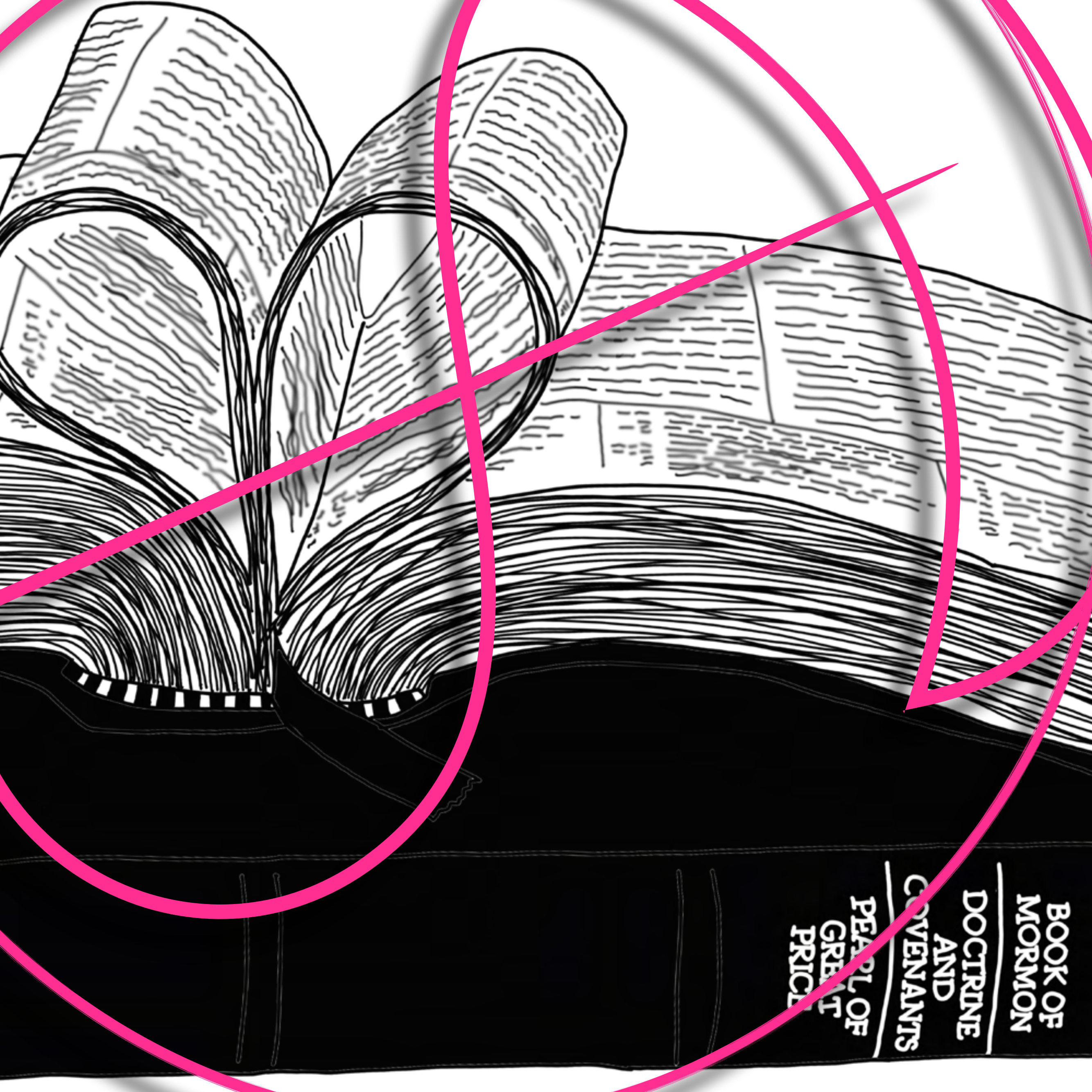


A  
A B  
A B  
A B  
A B  
A B  
A B

The POSTSCRIPT language is a programming language designed to convey a description of virtually any desired page to a printer. It possesses a wide range of graphic operators that may be combined in any manner. It contains variables and allows the combining of operators into more complex procedures and functions.

POSTSCRIPT page descriptions are programs to be run by an interpreter. POSTSCRIPT programs are usually generated by application programs running on other computers. However, many POSTSCRIPT printers, including the Apple LaserWriter, have an interactive state in which the user may program directly in POSTSCRIPT (see section 12.1).



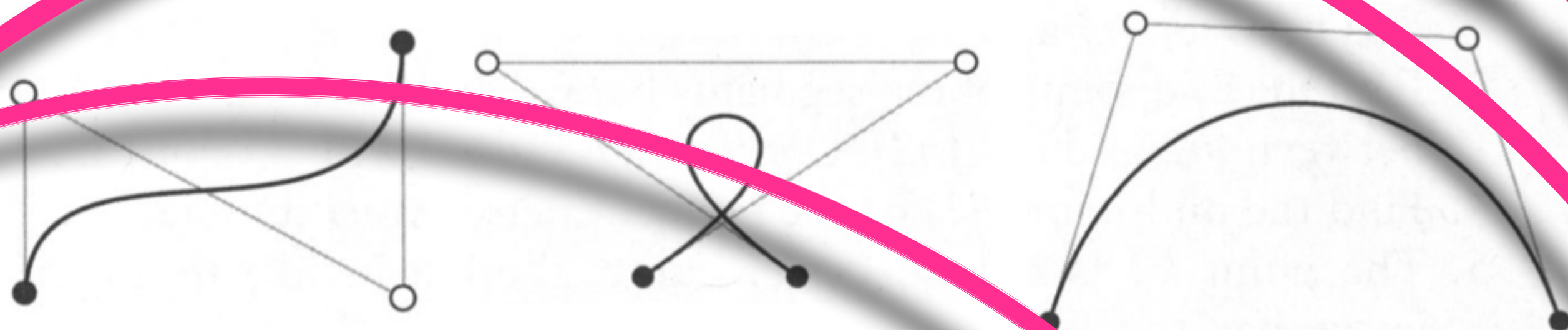


BOOK OF  
MORMON

DOCTRINE  
AND  
COVENANTS

PEOPLE OF  
THE GREAT  
PRINCIPLES

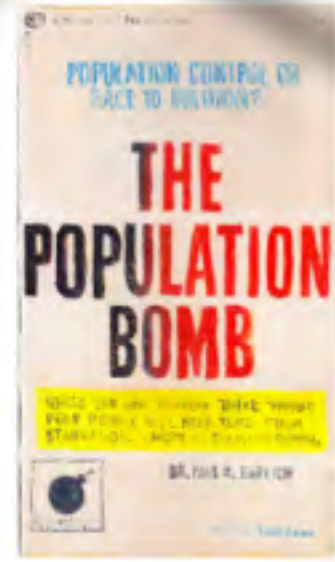
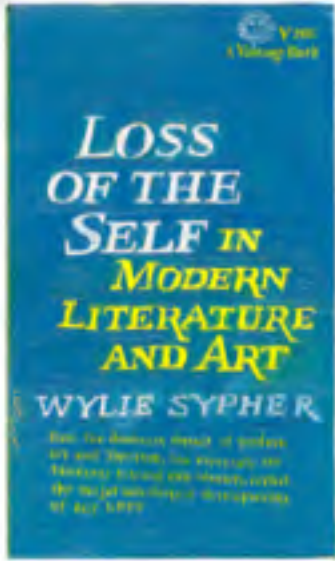




<sup>4</sup>Pierre Étienne Bézier and Paul de Faget de Casteljaou were working independently and almost simultaneously on a system that would enable automobile designers to express a curve mathematically. De Casteljaou (a mathematician at Citroën) solved the problem first in 1959, but the company kept the algorithm a secret. His two technical reports, *Outils, méthodes, calcul* (1959) and *Courbes et surfaces à pôles* (1963), did not become known to the outside world until Wolfgang Boehm obtained copies in 1975. Bézier (a mechanical engineer at Renault) began his researches in 1960, and published his “Définition numérique des courbes et surfaces. . . .” in two parts in the journal *Automatisme* (1968–69). In the division of the nomenclatural spoils, since Bézier had, in all innocence, already been commemorated in the curve, de Casteljaou was allotted the algorithm. Bézier writes in 1982, “I understood [in 1972] that the conception of the type of curves and surfaces representation was born in the brain of mathematicians, namely MM. de Casteljaou and Vercelli, whose capacity I admire. Right from the start, they thought to use the properties of Bernstein functions, while I ignored their existence, instead of doing, as I did, a heavy analytic study of the properties of the functions I wanted to use for the curves and surfaces representation. Finally I ended up at the same result, but by using a very bumpy way.” Christophe Rabut, “On Pierre Bézier’s Life and Motivations,” *Computer-Aided Design* 34 (2002): 493–510.



# < UNTITLED PROJECT: ROBERT SMITHSON LIBRARY & BOOK CLUB





1993. Hamilton (1999), in his article “PDF Output,” pointed out the value of PDF:

After wandering in its infancy, PDF is now entering the commercially viable stage of its life. Having been initially pitched to the corporate/office communications and online publishing markets as a stable, cross-platform tool for document distribution, it is finding a home with Acrobat’s core audience in publishing, prepress, and commercial printing. (p. 26)

One of the keys to making information exchange work well is to have a universal vehicle to deliver electronic data without losing





# Developing with PDF

---

DIVE INTO THE PORTABLE DOCUMENT FORMAT



Typefaces

**Typefaces**

*Typefaces*

***Typefaces***

Typefaces

**Typefaces**

*Typefaces*

***Typefaces***

Typefaces

**Typefaces**

*Typefaces*

***Typefaces***

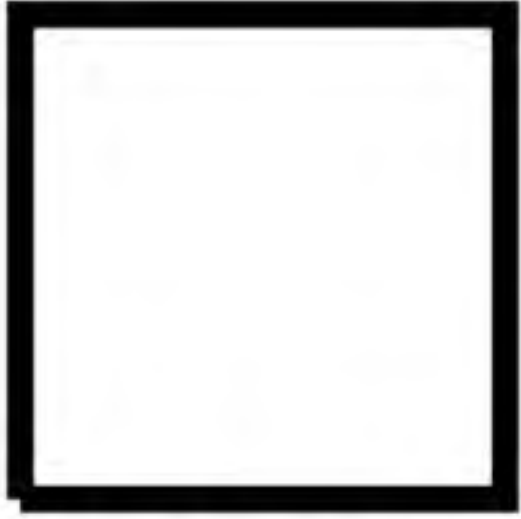
Τυπεφασ

```
/printword      %stk: typeface name
{ choosefont    %set font
  word show     %show "typefaces"
  newline } def %go to next line
%----- Begin Program -----
72 vpos moveto %vpos starts as 720
/Times-Roman    printword
/Times-Bold     printword
/Times-Italic   printword
/Times-BoldItalic printword
newline
/Helvetica     printword
/Helvetica-Bold printword
/Helvetica-Oblique printword
/Helvetica-BoldOblique printword
newline
/Courier        printword
/Courier-Bold  printword
/Courier-Oblique printword
/Courier-BoldOblique printword
newline
/Symbol         printword
showpage
```



## A Box

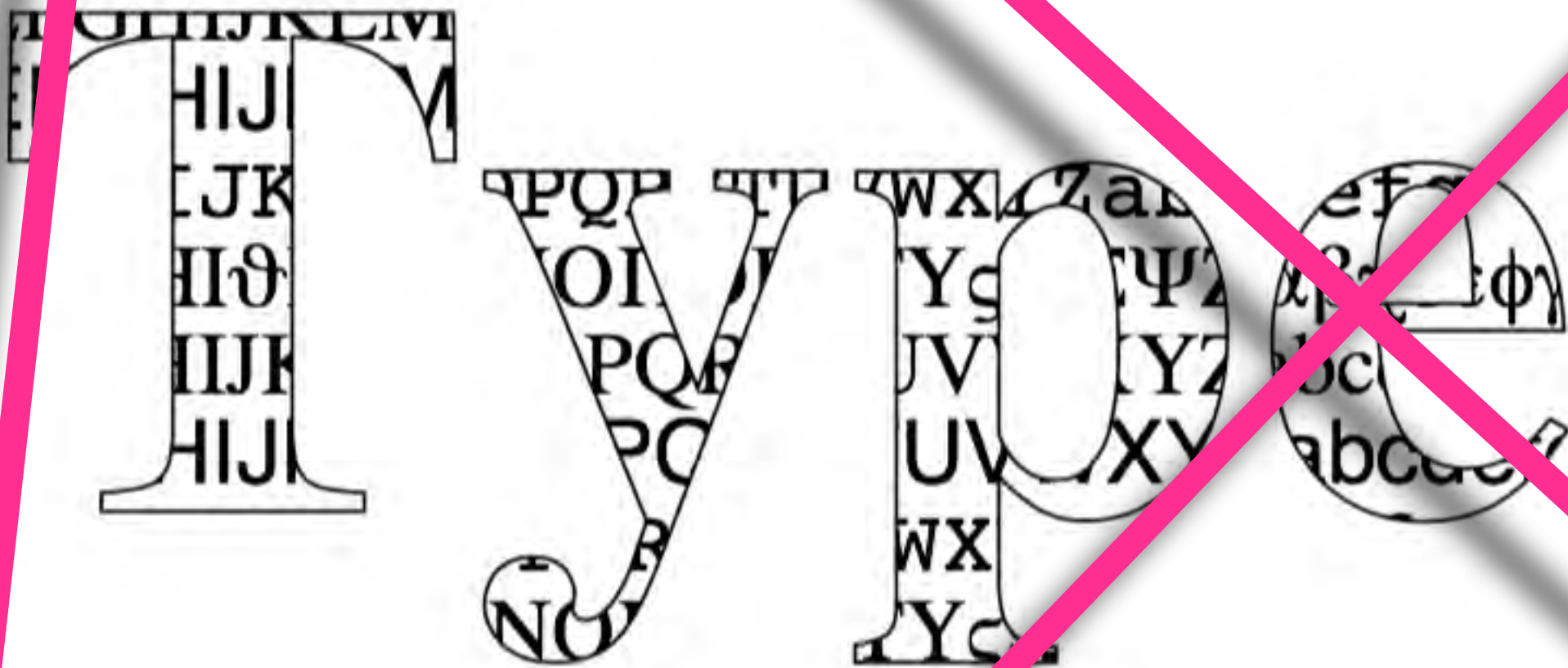
Here's a simple one-inch-square box, centered on the page:



A Box

```
newpath
 270 360 moveto
 0 72 rlineto
 72 0 rlineto
 0 -72 rlineto
-72 0 rlineto
 4 setlinewidth
stroke showpage
```





Any image, graphics, or text can be printed within a clipping path.



Addison-Wesley Publishing Company

# POSTSCRIPT

Language

Reference Manual

Adobe Systems  
Incorporated



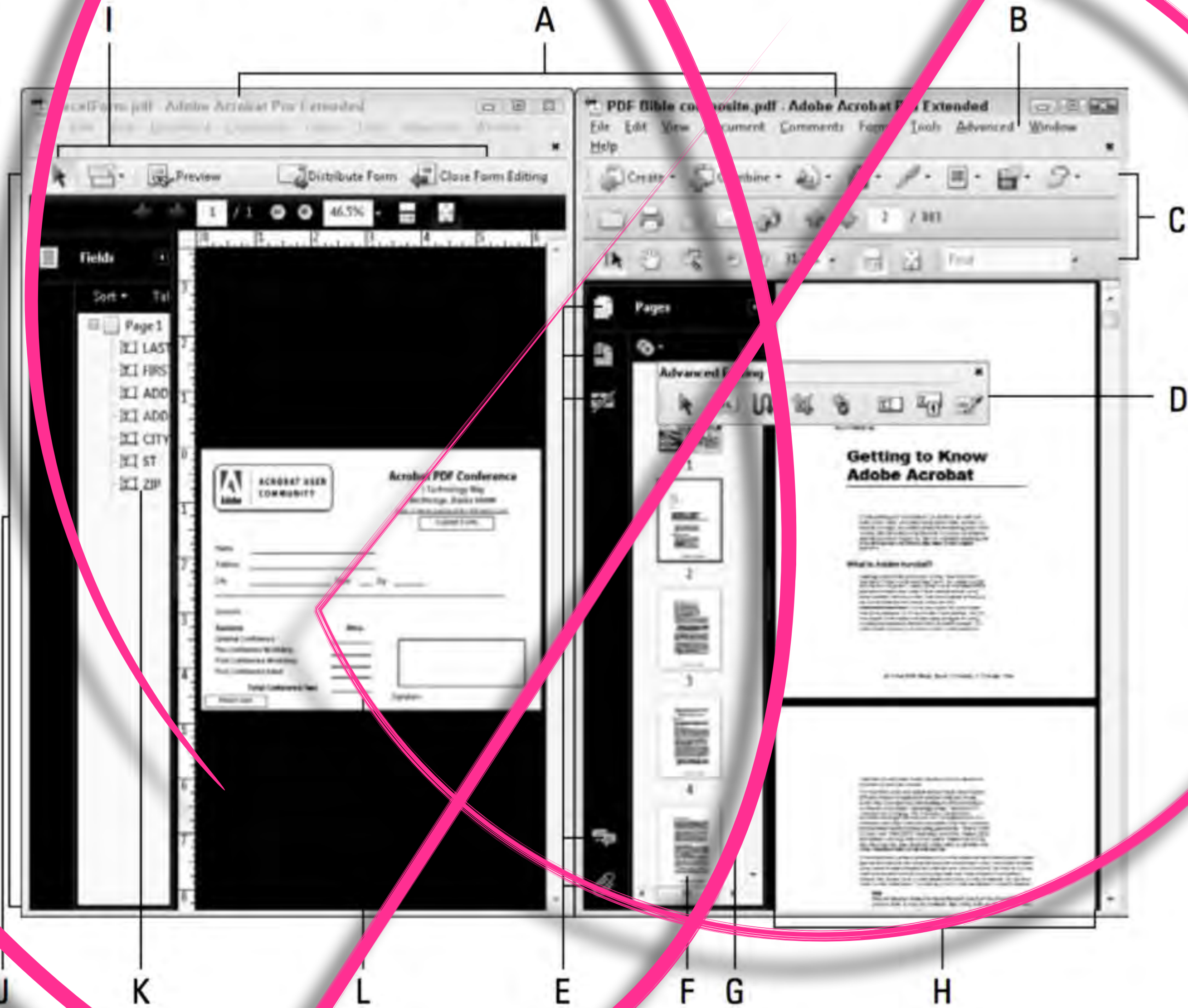
Camera-ready copy for this book was created entirely with POSTSCRIPT and printed on a Linotron 101 at Adobe Systems Incorporated. The book was created with the aid of the Scribe Document Production System (a product of UNILOGIC, Ltd.) as a Scribe document definition. The illustrations were POSTSCRIPT program segments which Scribe integrated and placed on the pages along with the formatted text portions.

Successive drafts of the book were processed with Scribe, each time generating a single POSTSCRIPT print file. The book was proofed when needed by printing the file on an Apple LaserWriter POSTSCRIPT printer. The final version was printed without modification on a Linotype Linotron 101 typesetter and delivered to Addison Wesley. No manual paste-up of any kind was required.



**FIGURE 1.1**

The Acrobat Pro Extended workplace contains menus, toolbars, and palettes.





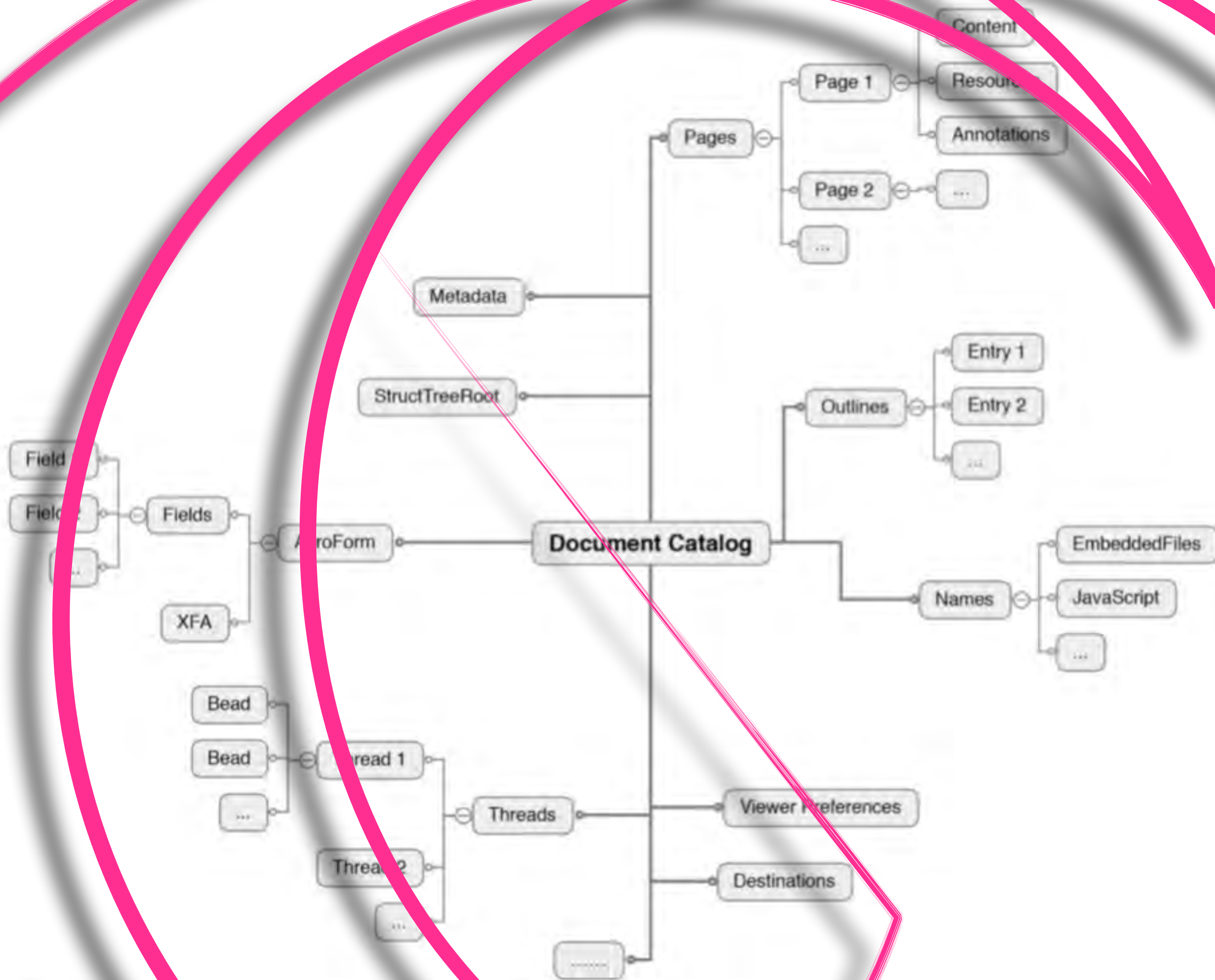


Figure 1-5. Graph-like structure of PDF objects



# Freshman English News

Volume 5, No. 2

Fall, 1976

## NEW RHETORIC AND THE GRAMMAR OF PEDAGOGY

John Warnock  
University of Wyoming

In 1962, according to Professor Thomas Wilcox, the "sudden vogue" began. Eight years later, some of its proponents described it as still "a need in search of a discipline."<sup>1</sup> As of 1973 its influence on classroom teaching had been, as Wilcox saw it, "superficial and slight," and he could almost predict that it was headed for the same "embarrassment that overtook the partisans of linguistics" who had discovered that "greater understanding" does not necessarily lead to "better practice."<sup>2</sup>

I predict embarrassment for Professor Wilcox's prediction. Not content to let history take its course, I will attempt in this essay to fulfill my prophecy by showing how the new rhetoric does not (or might not) partake of the error that deceived the linguists (and others) who tried to use their subject to teach writing, and how it comprehends its own grammar of pedagogy.

I do not claim that the new rhetoric is a "discipline." I do claim, however, that we do have access to a set of conceptions that take us significantly beyond classical-to-19th century rhetorical theory, that carry with them important implications for students of composition, and implications of which all serious students of discourse ought to be aware.

But there's the problem again: There are students of composition and there are students of composition. Rhetorical theory has always been interesting to readers of texts who were (non-new) literary critics, historians, propaganda analysts—readers in search of one or another kind of *interpretation*. Does it also have now something to say to writers and those who are trying to teach them?

We must acknowledge that Professor Wilcox's major premise is valid. There is no evidence that any set of conceptions taught as such—not traditional grammar, not transforma-

where an audience is "unable to take a general view of many things, or to follow a lengthy chain of argument." (*Rhetoric*, I, ii.) Quintilian's definition of the rhetorician as the "good man speaking" extends the domain of the subject, as does the definition of the 18th century rhetorician, George Campbell, who saw rhetoric as "the art or talent by which the discourse is adapted to its end." Until rhetoric, in name at least, dropped from sight at the end of the 19th century, to be replaced by composition programs that had the goal of teaching students "how to communicate effectively in writing" it seems clear that rhetoric, as a subject, aspired to be an art, and aspired also, in its latter days at least, to pertain to very nearly the whole range of purposeful human utterance.

What was rhetoric's name when it was in hiding? Speech was one, composition another. The speech classes might address the principles of classical rhetoric from time to time. Where the composition teachers got their "principles of good writing," it would not be easy to say. Though we may trace many of them to the notions of the 19th century rhetorician and psychologist Alexander Bain (See e.g., *English Composition and Rhetoric*, American Edition, Revised, New York: D. Appleton and Co., 1890). Richard Ohmann argues that we get our principles from the Establishment, and that the Establishment gets them by consulting its interests, not always enlightened (*English in America: A Radical View of the Profession*, Oxford University Press, 1975). Whatever the case, it is clear that for the last 70 years teachers have got their principles neither from empirical research nor from the best that has been known and thought in the world.

Why we should be recovering rhetoric just now I shall not try to answer here, though the question is interesting. I say "we" are recovering it, and of course that speaks far too



Example 6-1. Examples of ink annotations



```
% red ink
141 0 obj
<<
  /C [ 1 0 0 ]
  /InkList 126 0 R
  /Rect [ 40.283199 451.471008 58.264999 517.778992 ]
  /Subtype Ink
  /Type Annot
>>
```

```
% green ink
143 0 obj
<<
  /BS << /N 5 >>
  /C [ 0 1 0 ]
  /InkList 192 0 R
  /Rect [ 186.205994 427.546997 252.170013 516.556030 ]
  /Subtype Ink
  /Type Annot
>>
```



## 4.10 Images

The PostScript language's painting operators include general facilities for dealing with sampled images. A *sampled image* (or just "image" for short) is a rectangular array of *sampled pixels*, each representing a color. The image may approximate the appearance of some natural scene obtained through an input scanner or a video camera, or it may be generated synthetically.



**FIGURE 4.21** Typical sampled image



What is the smell of a pdf?

Go!

Schönbein in 1839. It has a rather pungent smell, which is sometimes noticeable around copy machines and laser printers that use discharge processes. [\(view in book\)](#)

from *Chemistry of the Upper and Lower Atmosphere: Theory, Experiments, and ...*  
by Barbara J. Finlayson-Pitts, James N. Pitts, Jr.



A smell you couldn't get at home. A smell that told you at once you were in a library. [\(view in book\)](#)

from *Bygone Binghamton: Remembering People and Places of the Past Volume Two*  
by Jack Edward Shay



The actuator could be electrical or chemical and perhaps inserted into the nose. Or the smell can be printed either in a 2D paper or in a 3D object using individually identified polymer components. Edible paper can be used where there is a need for smell and taste to be printed, and fragrance ink can be used for smell... [\(view in book\)](#)







Ashton Kutcher stars as Steve Jobs in the upcoming "jOBS."

## “Jobs”: That’s the Steve I knew

A longtime friend of the Apple maverick got into a screening for one of the film’s big hits — gives Kutcher kudos






JOHN WARRICK

01.28.2013 • 9:01 AM



# Adobe founder extols integrity

**By Brice Wallace**  
Deseret News business writer  
Published: October 2, 2002 12:00 am  
Updated: Oct. 2, 2002 11:10 a.m.

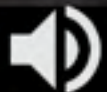
   + Leave a comment

John E. Warnock has various academic degrees, started a company that has revolutionized desktop publishing and photography and no doubt has made a fair share of money.

Yet the co-founder of Adobe Systems on Tuesday said another characteristic is most important.

"At the end of the day if you run a company, the only thing you're going to have left is your integrity," Warnock told an audience gathered at the Spencer Fox Eccles Convocation at the University of Utah.







# News about Mormons, Mormonism, and the LDS Church

Sent on Mormon-News: 07Nov01

By [Vickie Speek](#)

## Mormon 'Father of Video Games' Back with New Company

SALT LAKE CITY, UTAH -- Nolan Bushnell, the inventor of "Pong" and the Atari 2600 home video-game system, is ready to eat up our quarters again. Bushnell, an inactive member of the Church of Jesus Christ of Latter-day Saints, has started a new company in California that makes arcade games for the next generation of gamers.

**QUOTE:**

[an error  
occurred while  
processing this  
directive]



images. USC CG Dept Chair Richard Weinberg recalled, "This led to the implementation of graphics algorithms in hardware, not software, to be fast enough to support real-time, fast image generation for display in flight simulator cockpits. These were the precursors of today's graphic chips and add-on boards."<sup>8</sup> They had two working student interns the future founders of Silicon Graphics (Jim Clark) and Adobe (John Warnock).

Their first retail graphics computer was called Line Drawing System-1, or LDS-1. Sutherland noted dryly that it was appropriate for Salt Lake City, as it could also stand for Latter-Day Saints. He asked Evans (a devout Mormon) if he was offended by the pun. Evans said no. Later he told his wife, "I think they were testing me." Evans & Sutherland was begun with ARPA money, but as Evans told his team, "ARPA only likes to start things, so ARPA is going away someday. We need to bring in more projects."<sup>9</sup> Among their many contracts, they created some of the first CG films for the military in the early 1970s. NASA hired them to create an advanced computer simulator to help train pilots of the space shuttle, which was still being built at the time. The company also created vector simulator of the New York Harbor area for the coast guard to train harbor pilots to maneuver the new generation of supertankers and a film for



### Binding



Casewrap Hardcover



Dust Jacket Hardcover

### Product Size



US Trade Hardcover  
6 x 9 in



US Letter Hardcover  
8.25 x 10.75 in

### Interior Print



Black & White on Cream



Black & White on White



Full-color on White

### Spine Text Color



Gold



White



Black

### Linen Color



Blue



Black



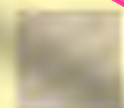
Red



Green

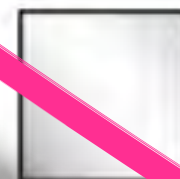


Gray

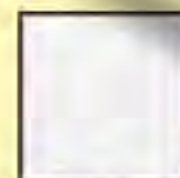


Tan

### Jacket Finish



Gloss



Matte



Soon a second wave of searchers arrived at Utah. Physics major John Warnock had tried a few years at IBM, but that was too stifling. Evans brought him in as a graduate student and turned him loose on the “hidden surface problem,” which involved finding a way for computers to calculate how a three-dimensional object’s visible surface would keep changing as viewers saw it from different angles. Warnock’s elegant solution won him a Ph.D. in less than three years; it also launched him on a career in computer graphics that led to his founding of Adobe Systems, maker of Photoshop, PostScript, and Acrobat software.

Two more itchy physics majors, Ed Catmull and Jim Clark, followed soon afterward. Catmull was a former Mormon missionary; Clark was an atheist and a hell-raiser. Intellectually, though, they traveled a similar path to Utah. “I wanted to be out on the frontier,” Catmull told me over lunch in 2009, as he recalled his time at Utah. “Staying in physics was going to involve a long wait to get there.”





Home

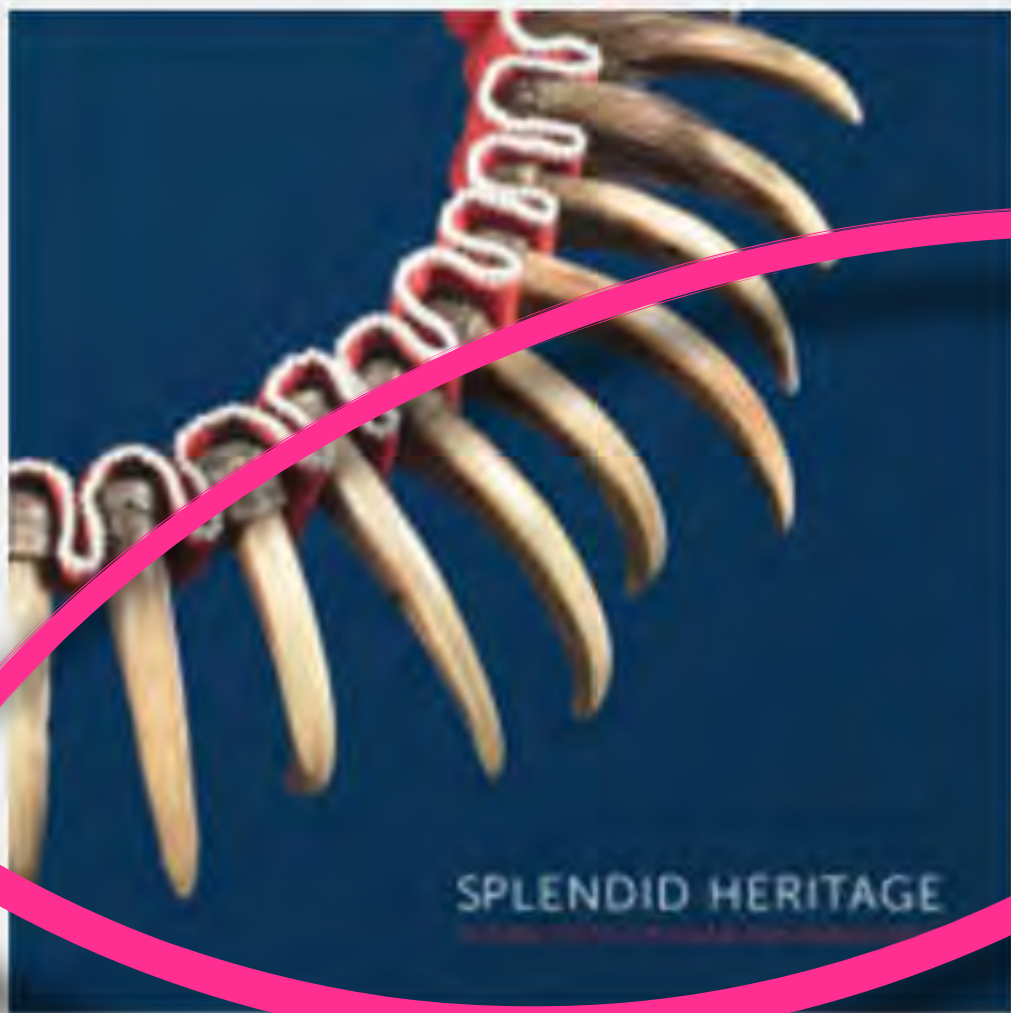
Information For

Books

Publication

Share

★ Save to favorites



Add to Cart

View cart

Copyright: 2009

Trim: 11 x 11

Pages: 224 pp.

Illustrations: 347 color photos, 2  
b/w photos

PAPER

## Splendid Heritage *Perspectives on American Indian Arts*

John and Marva Karnock

American Indian

The *Splendid Heritage* catalog of American Indian artifacts to share the beauty and significance of hundreds of ethnographic objects. Originally exhibited as the *Amicita Collection* at the Southwestern Museum of Fine Arts, the expanded collection was exhibited at the Wheelwright and Eiteljorg Museums, the expanded collection at the Museum of Fine Arts beginning in February 2009.

This catalog became a reality through the thoughtful, careful selection of several collectors of rare and unusual artifacts, the masterful photography of the Woodlands cultures. Their passionate respect and attention to provenance for every artifact, presented in magnificent detail from internationally recognized scholars and curators. The catalog celebrates their singular qualities as fine art, but also for their significance to their original owners.

*Splendid Heritage: Perspectives on American Indian Arts*  
February 10, 2009–January 3, 2010.



# Simple Ideas That Changed Printing and Publishing<sup>1</sup>

JOHN E. WARNOCK

Co-Founder, Co-Chairman of the Board of Directors  
Adobe Systems

**T**RADITIONAL, paper-based printing and publishing evolved into its current state over five and a half centuries (depending on where you start); transforming page composition into a wholly computer-based process for printing and publishing took a mere thirty years. Several technological advances occurring somewhat concurrently allowed this transformation to take hold and become globally pervasive. I would like to explain these technological innovations and the historical environment that made modern publishing possible.

This is a timely discussion because of the uncertain future of print-based enterprises. The businesses around newspapers, books, and magazines are changing on a daily basis. Even still, global electronic communication over the Internet is systematically replacing print media as the staple of the written word. This has undoubtedly been influenced by the fact that the final form of most print publications is now produced on the computer.





*Vol. 1 No. 1 Summer 1896*

NOVEMBER 1st QUARTERLY SUMMER 1896

PUBLISHED BY JAMES MARRION 2ND 523 MARKET ST. CAL



ART

LITE

YACHTING

LE  
PETIT JOURNAL

DES

REFUGIES

PREMIER

COUNTERPOINT

DRESS

FRACAS

VALD



## THE PROBLEMS TO BE SOLVED

From our perspective there were computer representation, in a printed page; and how to represent compatible with a solution to the first

Since the time of Gutenberg, separately, and this was also true were 240 dots per inch (dpi) which Both are raster devices, which for spaced dots (called pixels)—the n the resolution of the device.



hello world

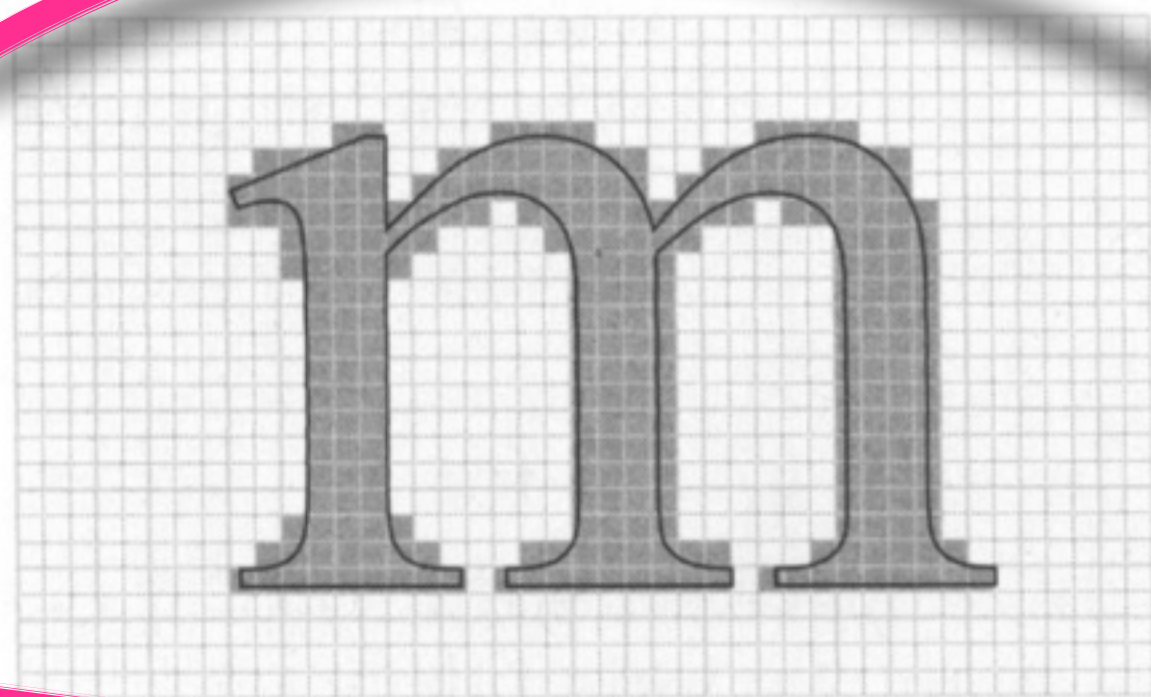




## A VERY SIMPLE IDEA

At one point, it occurred to me that we had been looking at the problem from the wrong point of view. Rather than trying to figure which bits to turn on based on the outline, one should change the outlines (in a minor way) at the time of raster conversion for a specific size of the character so that high-quality characters would be generated with a straightforward algorithm. Doug Brotz, Bill Paxton, and I worked on solving this problem.

To illustrate: After scaling the outline to the desired size, if the bitmap is generated with no change to the outline, then the result is







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[discussion](#)

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# Online Mormon Missionaries

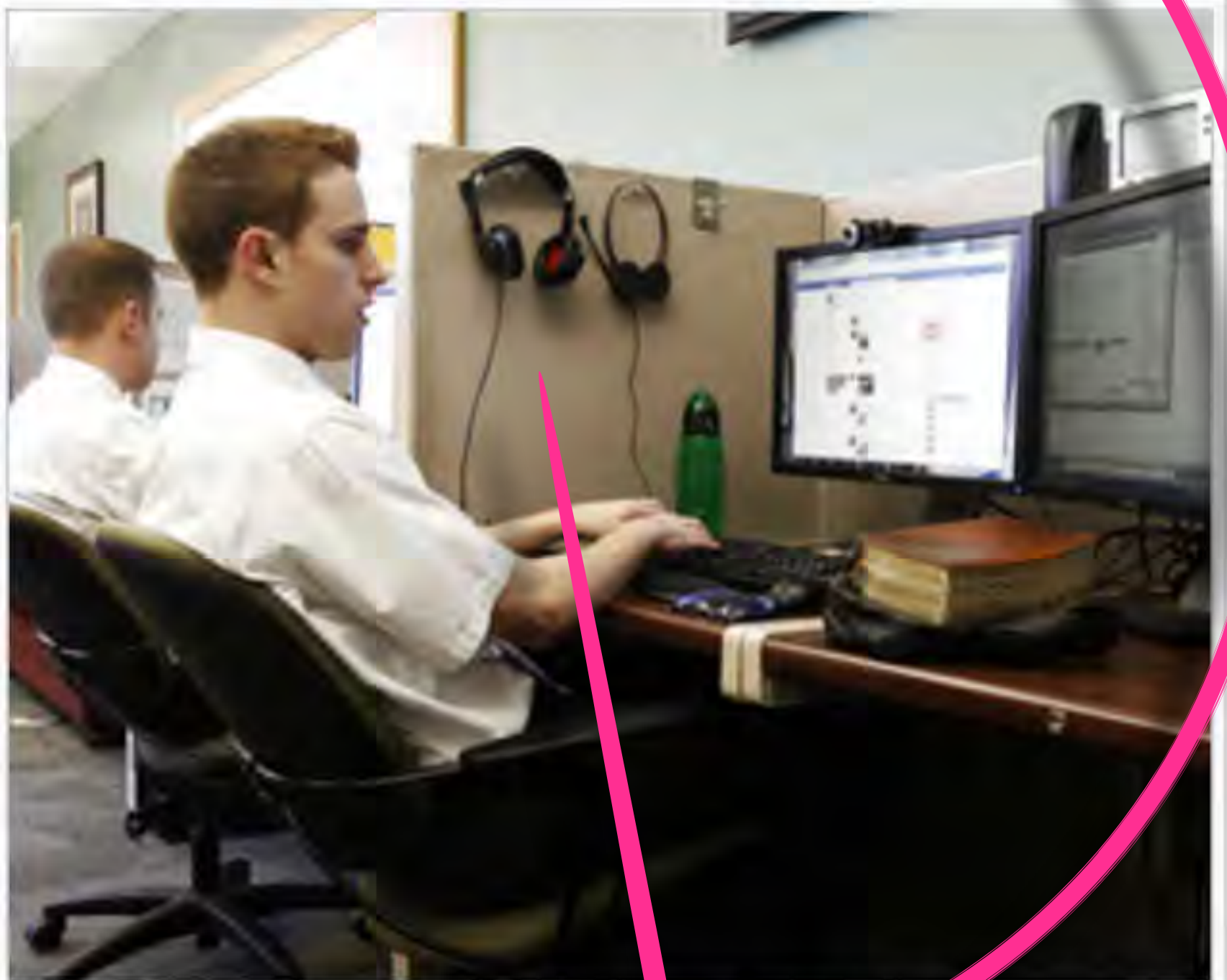
search

navigation

- [MormonWiki Home](#)
- [MormonWiki Articles](#)
- [Categories](#)
- [Articles Needed](#)
- [Recent changes](#)
- [Random page](#)
- [Help](#)
- [Policies](#)
- [More Good Foundation](#)

tools

- [What links here](#)
- [Related changes](#)
- [Special pages](#)
- [Printable version](#)



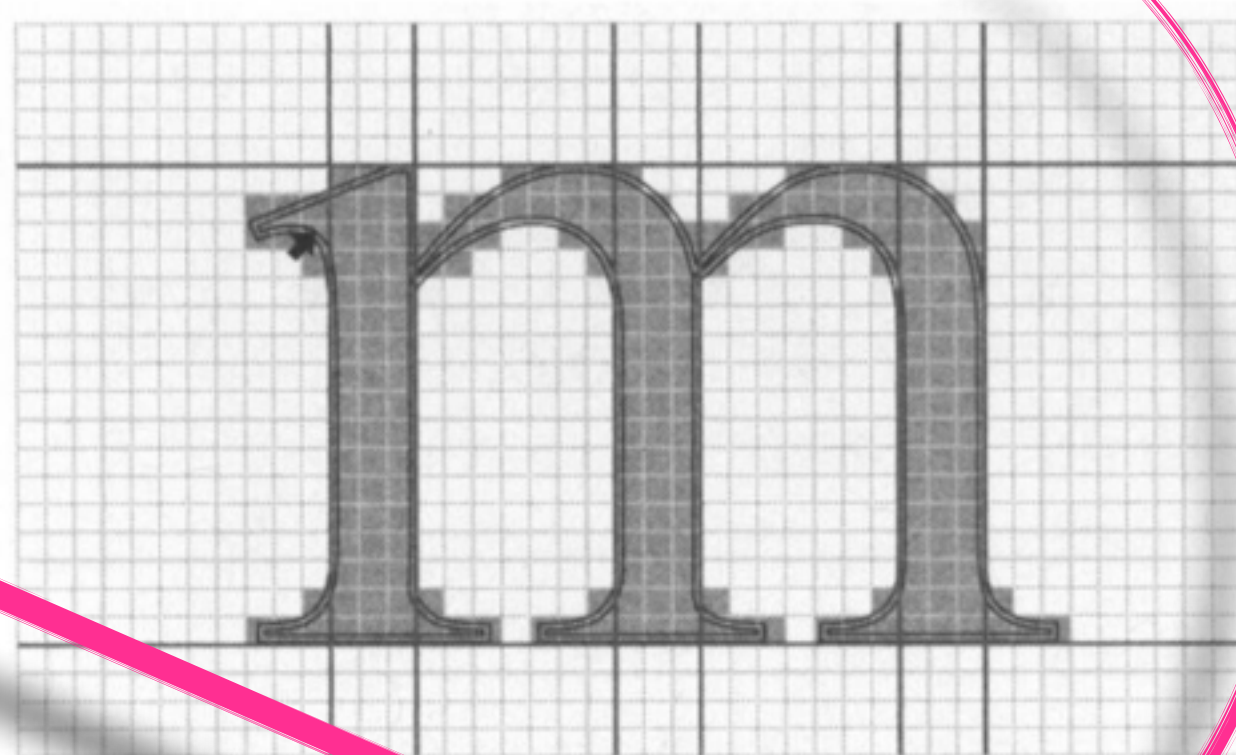
Mormon missionaries online, photo by Ravell Cook, Deseret News

The dangers of online chat are that anonymity comes with the territory. Missionaries have to be particularly strong in their testimonies.

Online missionary service provides a venue for some potential missionaries who have physical conditions that would preclude them from the rigors of a traditional mission.



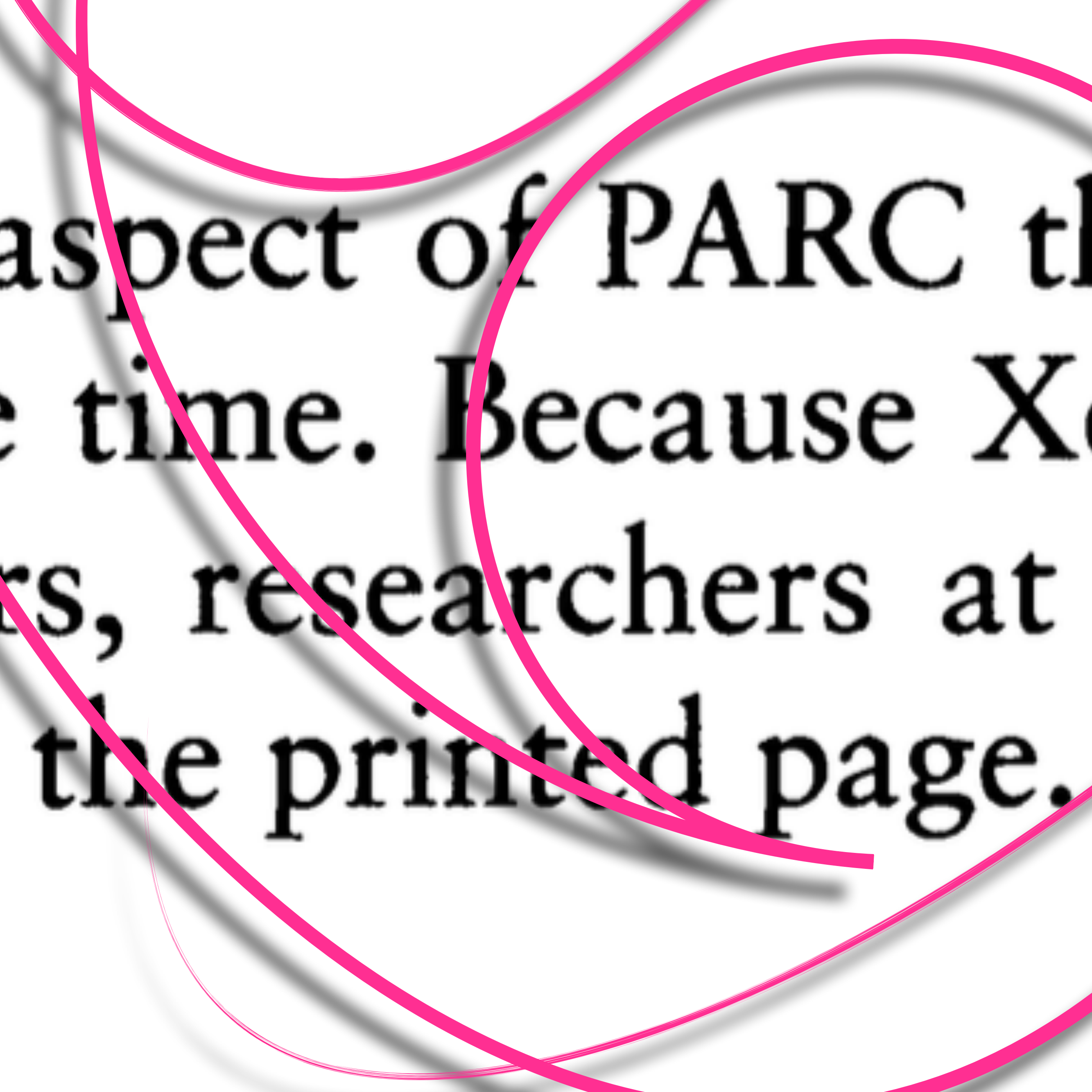
After much experimentation, we came up with the idea of “erosion.” The basic idea was to shave the outlines as a function of angle (oblique lines are shaved more) to reduce the number of bits that are turned on. To accomplish this, the amount of erosion is a function



*Erosion correction*

of the pixel size and not the character size. After the erosion process, the bitmap for the character at that size was generated in a straightforward manner. All the pixel squares that are touched are turned on. Below is a comparison of the *m* before hinting and erosion, and after.



The image features several thick, vibrant pink wavy lines that sweep across the frame from the top and bottom edges towards the center. These lines are layered over a background of blurred text.

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the printed page.



One obvious application for the IPS viewer is in its use in electronic mail systems. Imagine being able to send full text and graphics documents (newspapers, magazine articles, technical manuals etc.) over electronic mail distribution networks. These documents could be viewed on any machine and any selected document could be printed locally. This capability would truly change the way information is managed. Large centrally maintained databases of documents could be accessed remotely and selectively printed remotely. This would save millions of dollars in document inventory costs.



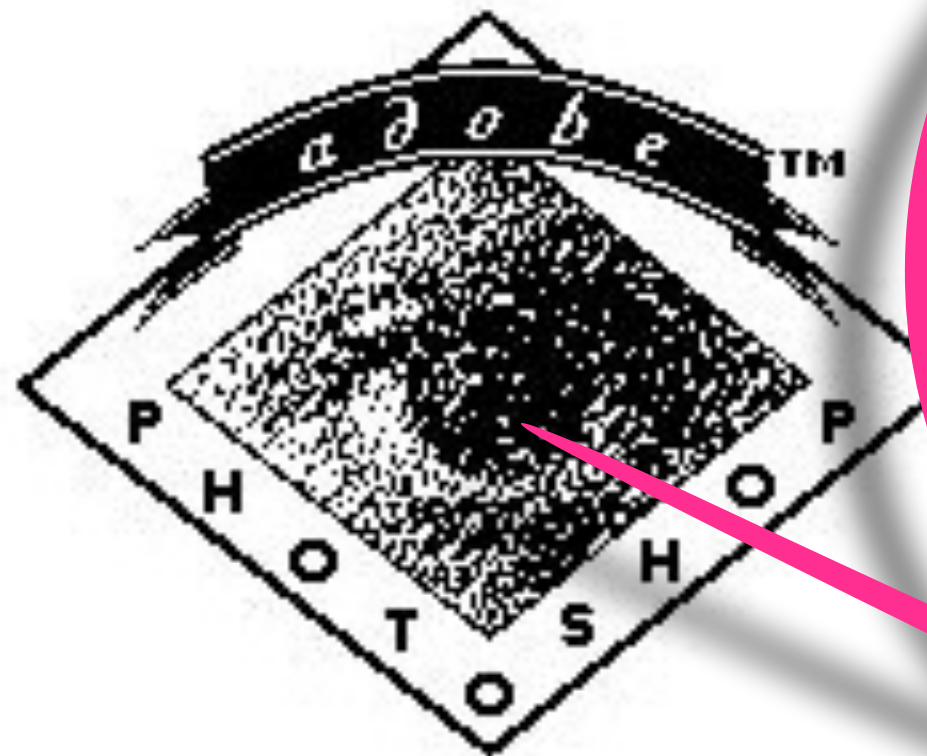




Entire libraries could be archived in electronic form, and since IPS files are self-contained, would be printable at any location.

One of the central requirements of the Camelot Project is that the IPS file format is device independent. This is essential because it is necessary to be able to print the documents on color or black and white machines — on low or high resolution machines. This requirement is also essential in order to visualize the documents at various magnifications on the screen. For example, it is imperative that the user be able to magnify portions of complex maps, so that subportions of the image are easy to read even on low resolution displays.





# Adobe Photoshop™

Macintosh version 1.0.7

Thomas Knoll, John Knoll, Steve Guttman  
and Russell Brown

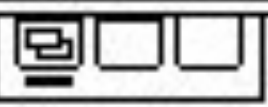
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Personalized for:  
Ref & Pres Library  
Apple Computer, Inc.  
PCA107000073-629

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About Plug-Ins

OK



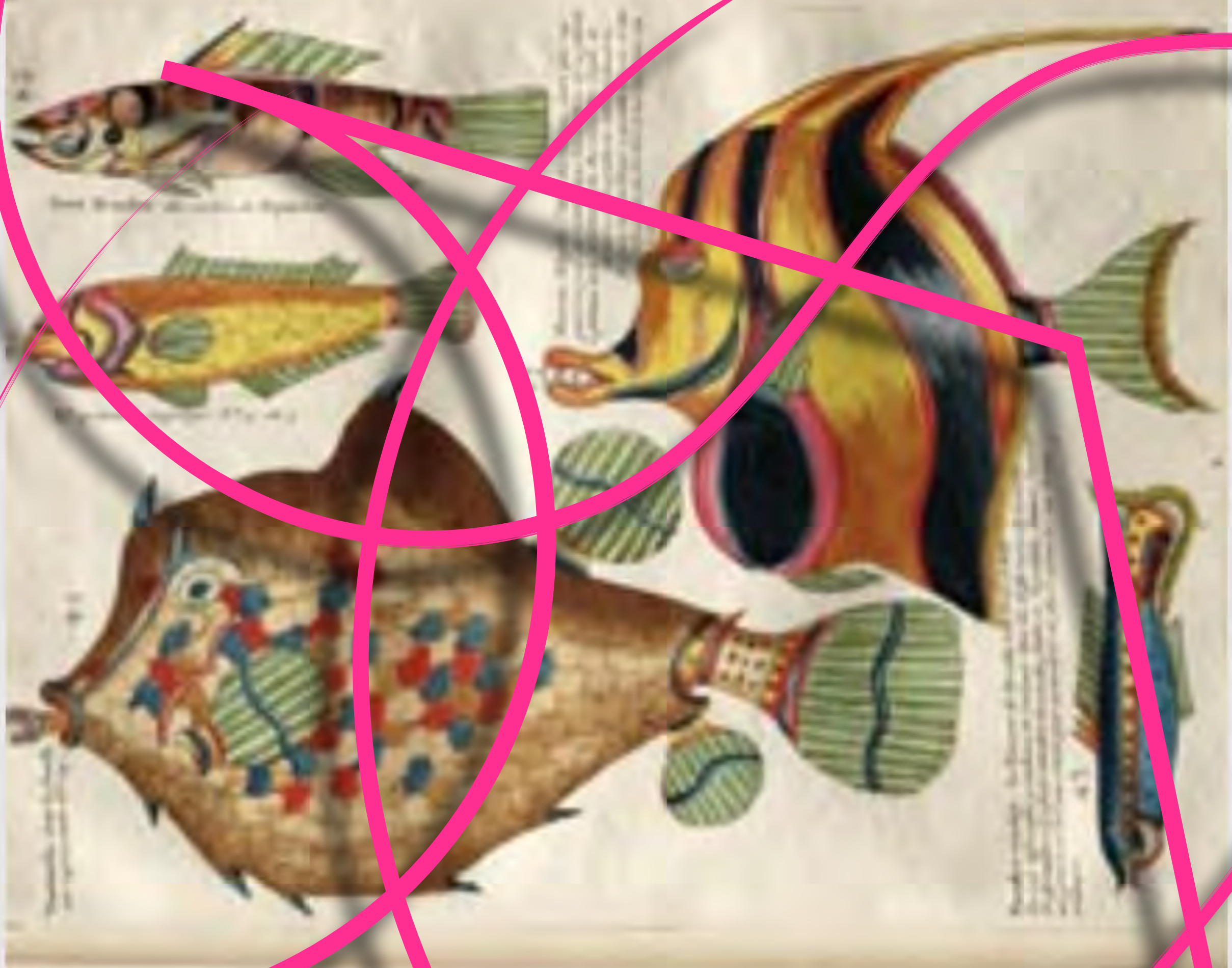


## Quotes [\[ edit \]](#)

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- "A display connected to a digital computer gives us a chance to gain familiarity with concepts not realizable in the physical world. It is a looking glass into a mathematical wonderland."<sup>[20]</sup>
- "The ultimate display would, of course, be a room within which the computer can control the existence of matter. A chair displayed in such a room would be good enough to sit in. Handcuffs displayed in such a room would be confining and a bullet displayed in such a room would be fatal."<sup>[20]</sup>





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reassembling the social

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Jeffrey D. Allred, Deseret News

# The entrepreneurial DNA of Utah and the rise of Silicon Slopes

By Sara Jarman, KSL.com Contributor | Posted Jul 7th, 2016 @ 12:07 pm



# Intergalactic Computer Network

From Wikipedia, the free encyclopedia

*Not to be confused with [Interplanetary Internet](#).*

**Intergalactic Computer Network** or **Galactic Network**<sup>[1]</sup> was a computer networking concept similar to today's [Internet](#).

[J.C.R. Licklider](#), the first director of the [Information Processing Techniques Office](#) (IPTO) at [The Pentagon's ARPA](#), used the term in the early 1960s to refer to a networking system he “imagined as an electronic commons open to all, ‘the main and essential medium of informational interaction for governments, institutions, corporations, and individuals.’”<sup>[2]</sup>

An office memorandum he sent to his colleagues in 1963 was addressed to “Members and Affiliates of the Intergalactic Computer Network”.<sup>[4]</sup> As head of IPTO from 1962 to 1967, “Licklider initiated three of the most important developments in information technology: the creation of computer science departments at several major universities, time-sharing, and networking.”<sup>[3]</sup>

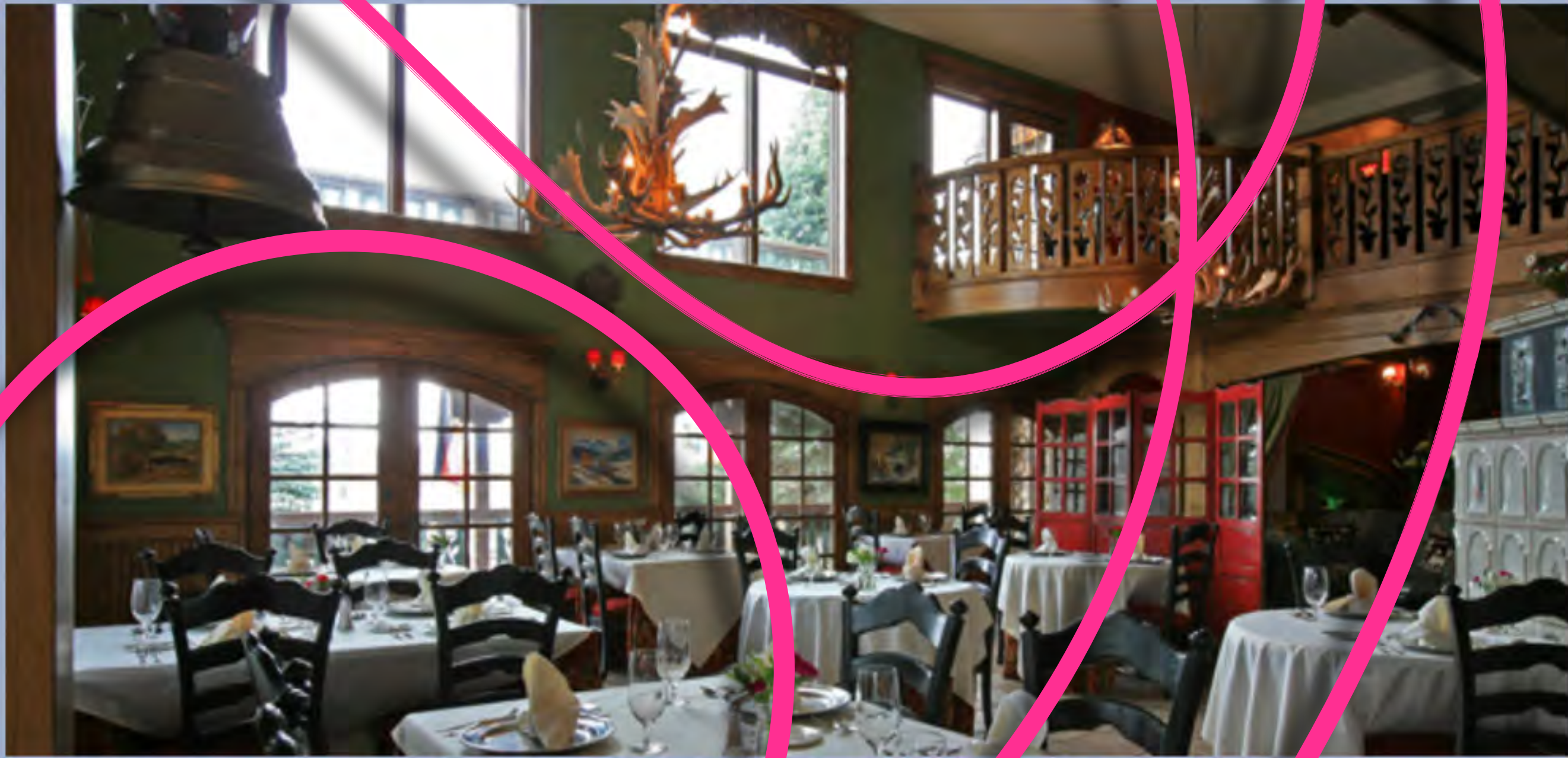
By the late 1960s, his promotion of the concept had inspired a primitive version of his vision called [ARPANET](#), which expanded into a network of networks in the 1970s that became the [Internet](#).<sup>[2]</sup>





Blue Boar Inn

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## Facilities

Utah natives John and Marva Warnock purchased an existing lodging establishment in 1990 and transformed the property into a romantic and elegant European-styled bed and breakfast chateau complete with turrets and wrought iron balconies. The Blue Boar Inn, which is named after the tavern from Howard Pyle's classic children's novel "The Merry Adventures of Robin Hood," has quickly attracted a loyal clientele of local, national and international guests.



## Colophon

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The animal on the cover of *Developing with ADF* is a Chilean Plantcutter (*Phytotoma rara*). Also known as the Rufous-tailed Plantcutter, this small species of bird lives primarily in the scrublands, forests, and river valleys of Chile and western Argentina (and has been sighted on the Falkland Islands). The bird gets its name from the special serrated edge on its beak, which allows it to strip off buds, leaves, and fruits from plants. Although primarily herbivorous, Plantcutters will eat insects when necessary and use them as food for their chicks. These birds do not tend to flock; they are commonly seen either singly or in pairs. All species of Plantcutter are sexually dimorphic, which means that the males and females have obviously different observable characteristics. While males have a distinctly reddish brown underside with black and white wings, females have beige undersides and wings, and may have a red throat and forehead. After a mating pair builds a nest out of root fibers, the female lays two to four blue-spotted eggs at a time. The population of Chilean Plantcutters is large and stable, but other species of this bird have not been so lucky. The Peruvian Plantcutter in particular has suffered a great deal from habitat destruction. It has been classified as endangered as coastal Peruvian forests have been increasingly converted to farmland, displacing the birds and causing a sharp decline in population. Conservation efforts are underway, but it remains unclear whether the Peruvian Plantcutter will ever enjoy the same success that its Chilean cousin does.



## INPUT

Word File

PageMaker  
File

Photoshop  
File

Illustrator  
File

World Wide Web  
Page

Printed Page  
or  
Photograph

## PROCESS

**Adobe Acrobat**

## OUTCOME

Viewing  
from Web

Read  
from  
E-mail

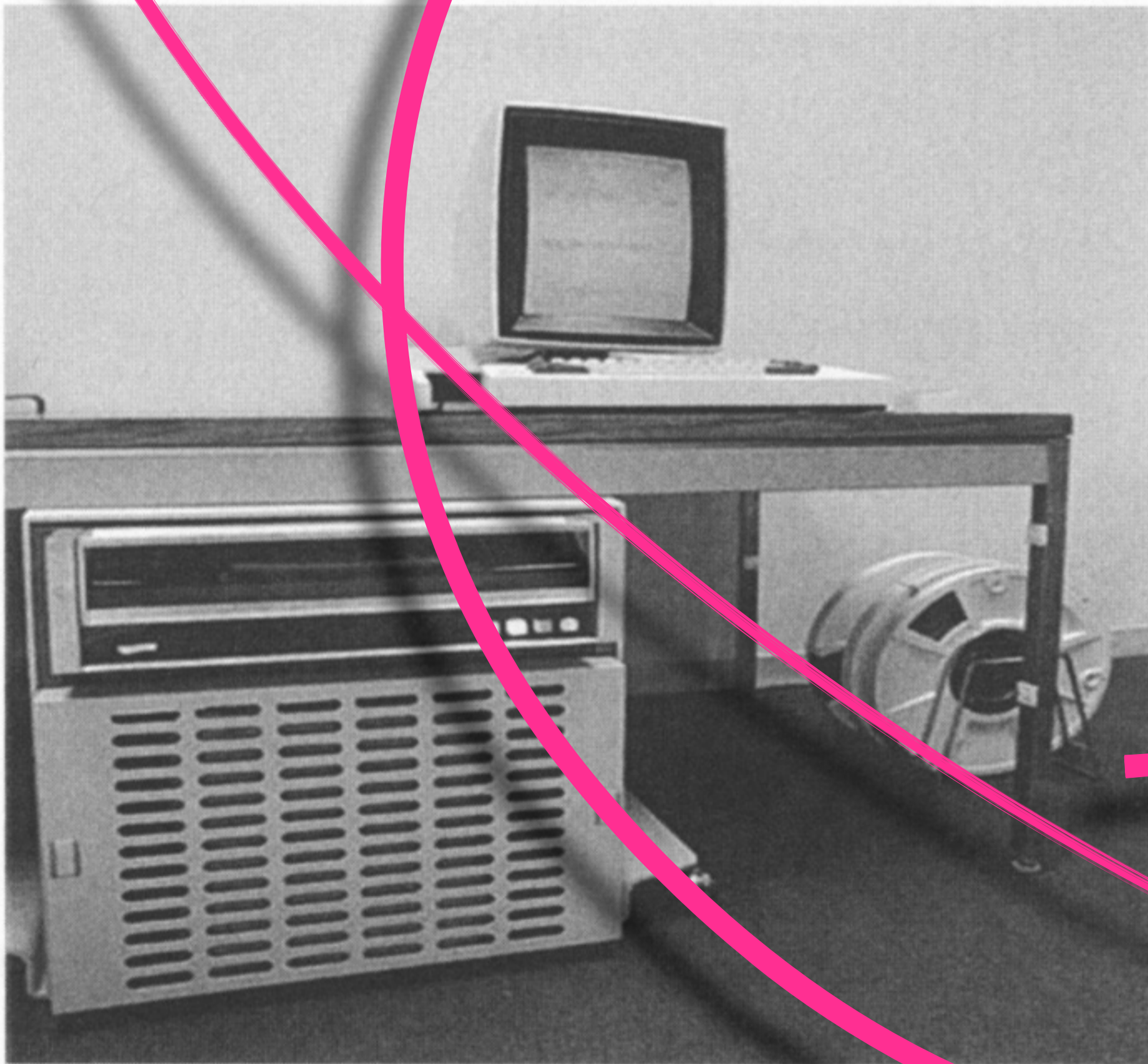
Viewing  
from  
CD-ROM

Reading  
from  
Printed Page

**Figure 1. Typical PDF process and applications.**



JOHN E. WARNOCK



Alto computer at PARC, 1973



## Conclusion:

My purpose in this paper has been to reveal how loyalties to limited critical perspectives can create prisons for us as teachers of writing. The question of what house we might live in as liberated teachers will not be dealt with now except to reiterate that the approaches criticized here have been criticized as incomplete or inadequate, not as totally without justification. Each approach directs attention to some area of awareness and endeavor that writers should recognize. The expressive and mimetic approaches focus on the writer's relationship to experience, the pragmatic approach upon his relationship to audience, the objective approach upon his relationship to language. The fault, if it should be called such, in these approaches lies in the failure of any one of them adequately to recognize the actual diversity of rhetorical enterprise among human beings, and to come to terms with it as it has been and as it might be.





**Utah inventions: WordPerfect led the PC word processing market for almost 10 years**



# COLOPHON

Pamela Pfiffner wrote *Inside the Publishing Revolution: The Adobe Story* on an Apple Macintosh Titanium PowerBook and an Apple iMac DV Special Edition, using Microsoft Word and Adobe Acrobat, Illustrator, Premiere, Photoshop, and Photoshop Elements. She also made extensive use of her RadioShack microcassette recorder, an RCA cable modem, and Peachpit's sturdy FTP site, which housed the 5,000-plus image archive for this book.

The book team used Adobe's DesignTeam online collaboration tool for online reviews.

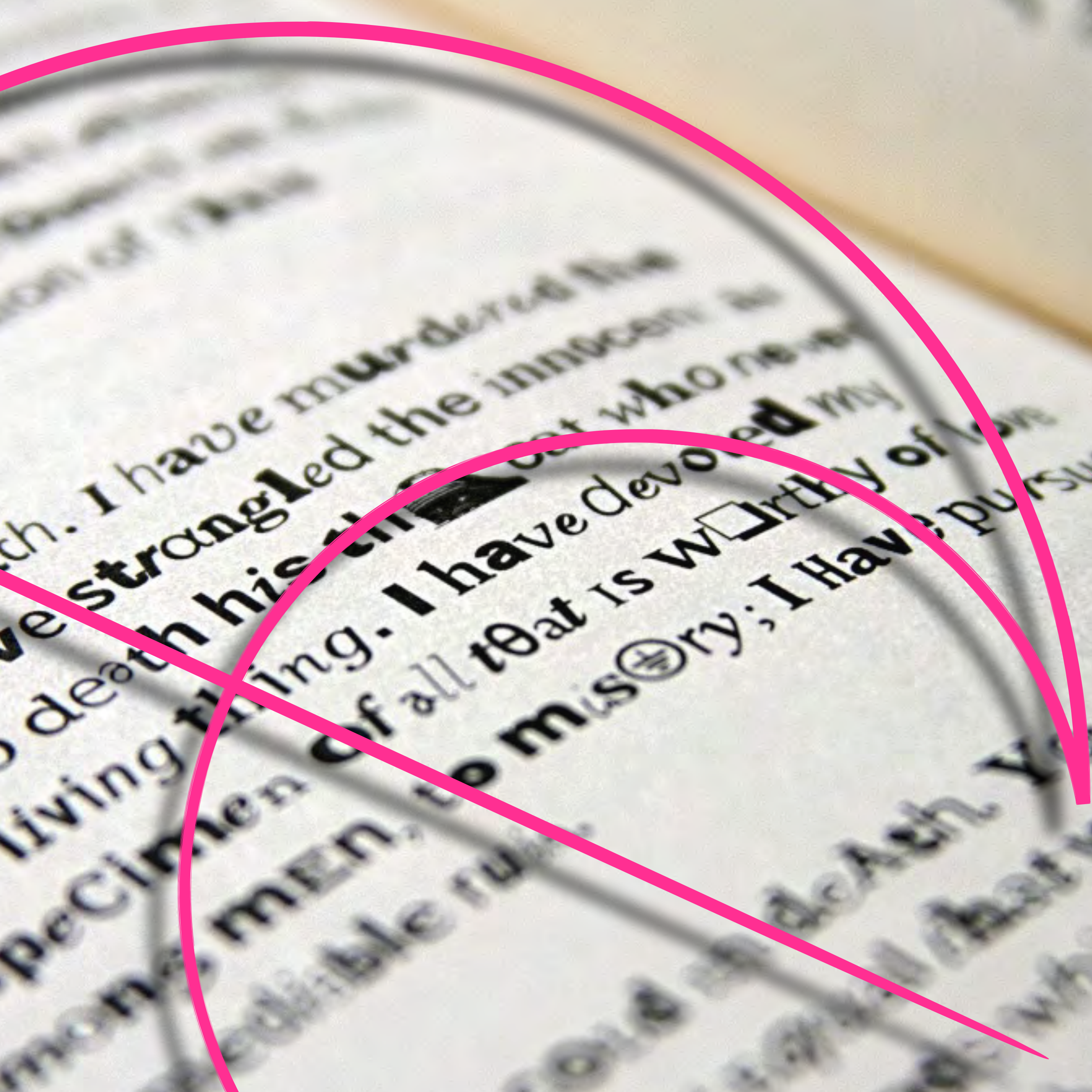
Designer Andrew Faulkner used several applications on his Macintosh G4 system, including Adobe Photoshop 7.0, Illustrator 10.0, InDesign 2.0, and Acrobat 5.0. He also used a Titanium PowerBook, an Epson 3000 color printer, and an Apple 17" flat-panel monitor.

Proofing was done on an Epson RIP station 5000 with a Fiery RIP.

Fonts used are Warnock Pro, Myriad MM, Adobe Garamond Pro, and Trajan, all from Adobe Systems, Incorporated, [www.adobe.com](http://www.adobe.com).

This book was printed with computer-to-plate technology on 80-lb Influence Soft Gloss on a web press at Quebecor World Printing in Taunton, Massachusetts.





ch. I have murdered  
ve strangled the innocent  
death his  
living thing. I have devoted my  
BeCin men, to misery; I have pursued  
of all that is worthy of  
deaths



