

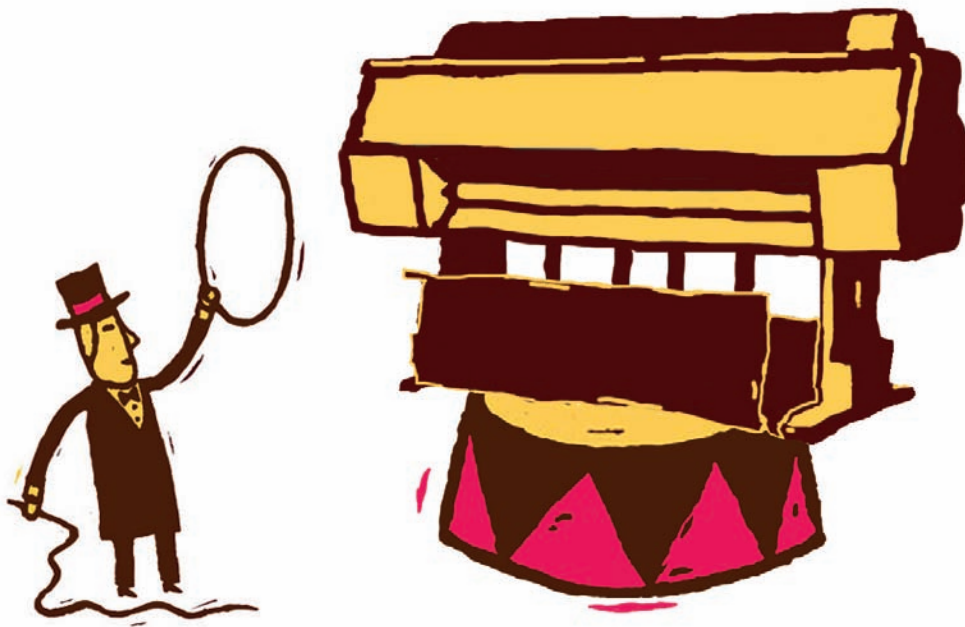
trueColors

the magazine of GMG UK. feb. 2009



Inside: GMG gives Volkswagen a lift. The man who makes art from light.
The Juergenator goes soft.

New GMG ColorProof o5.



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2008 “another good year for GMG”.

GMG has had another record breaking year in increasingly difficult market conditions. Sales grew in 2008 and the company's user base worldwide has exceeded 9000 installations.

Ian Scott of GMG UK believes customers see GMG as an investment to primarily increase quality and improve production. “Through a reduction in mistakes and an increased confidence in the final product, our customers really see a difference,” he says. GMG products remain at the forefront of colour management technology. In addition to gravure printers, the vast majority of the cold & heat set web market use GMG InkOptimizer to save up to 25% on ink usage. GMG ColorServer is now widely used instead of Adobe Photoshop for print ready image conversion, saving hours of re-touching time, and GMG ColorProof produces contract quality proofs at a fraction of the cost of traditional proofing solutions.



GMG help printers beat the credit crunch!

It's a fact – 2009 is going to be a year of uncertainty and unpredictability for the printing industry. And whilst Gordon Brown does his best to stimulate the economy, GMG UK have come up with their own plan to help ease the pain! They're offering GMG InkOptimizer – in itself a brilliant money saving utility – **over either 12 or 24 months.**

All printers benefit from using GMG InkOptimizer. Advantages include a visible increase in quality – particular noticeable in shadow detail and colour harmonization, significantly reduced make-ready times and an end to colour matching problems with re-prints. Then of course, there is the legendary saving in ink usage. In real terms, with a saving of up to 25% on ink usage, many printers will cover payment for the software with the money they save. Of course at the end of the term the customer has title to the software and the full benefit of the savings are retained. For a trial of GMG InkOptimizer, contact your GMG reseller, email info@gmguk.co.uk, or use the free web demo (www.gmgcolor.com) with your own data.

Top Irish pre-media company adopts GMG proofing.

Typeform, one of Ireland's premier suppliers of digital colour for print and publishing is a highly motivated and skilled team of people providing the highest level of quality and service available. Hardly surprising then that they have partnered with Prepress I.T. to install a GMG Epson 7900 SpectroProofer proofing solution.

Says Alan O'Reilly, Technical Director of Typeform: “Our customers demand the best from us and we need to be sure the technology and support is in place to give uninterrupted service. Dan Wilson's Prepress I.T. offered us a superior technology with GMG and Epson's latest printer and personal support. Dan's very broad print industry experience with European and U.S.A. Expert Certifications certainly made installing ISO Standards and Custom Profiles an easier job”

GMG new releases.



Jasmin Rieg with her new born daughter Theresa. Jasmin worked in the order management department at GMG headquarters. Theresa was born on 31st July, which makes her birthday colour 'Beechnut' (according to Pantone's Colorstrolgy website) which has a CMYK value of 31, 19, 63, 0. It says Theresa will be generous, worldly and exceptional.



And this is Mustafa Dilek (Technical sales support, Germany) with his new born daughter, Ela Zoe, who was born December 31. Ela is a very old German name meaning 'Goddess', and in Turkish means honey or amber coloured eyes. Zoe means 'life' in Greek. Ela Zoe's birth colour is 'Brittany Blue' – Colorstrolgy says she's going to be regal, powerful and charismatic!



Yan Wei Phin, Regional Technical Services Manager Asia, and his daughter Chloe Yan. Chloe was born on October 8 last year, 5:10 pm. This makes her Colorstrolgy colour 'Light Lilac'. It also says she will achieve breakthroughs, be profound, and be...wait for it – colourful!

GMG offer all our new releases and their parents our sincere congratulations.

Cover photography: Alan Jaras.
www.alanjaras.com
Learn more on page 11.



Volkswagen. Das **Optimized** Auto.

Volkswagen have chosen GMG InkOptimizer to increase the quality and quality across their print production partners.

A new 20-page insert has been produced that forms part of a complex media presentation by Volkswagen for the IAA automobile exhibition. Andrea Bötzel speaks about the project with Hartmut Seeger, Head of Classical advertising and trade marketing, Volkswagen and Thomas Kredtke, Classical advertising and trade marketing/media production, Volkswagen.

Mr. Seeger, you were recently responsible for a unique, nationwide image campaign for Volkswagen AG to accompany the IAA in Frankfurt. Exactly what did that involve?

Seeger: In the context of our campaign for the Volkswagen brand, we produced not only a 60-second TV spot and a 20-page series of advertisements in leading daily papers, but also a 20-page insert that was printed in very large numbers by the offset process.

That sounds like a complex project involving extensive concept design work. What's special about the print production process for the brand insert?

Seeger: Our insert was put into almost all well-known daily papers, popular magazines and periodicals – throughout Germany and almost simultaneously, meaning in time for the IAA. We produced the insert in three different formats for these publications: 190 x 247 millimeters for web offset printing, together with DIN A4 and 245 x 340 millimeters for sheet-fed offset printing. In that way, we arrived at the largest possible common denominator of the corresponding publications, as it were. In addition, an exhibition issue in the larger format was prepared for the visitors to the IAA in Frankfurt. Apart from the largest possible final size and a broad-based media presence, our requirements also included high value, in order

to do justice to Volkswagen's claim of being the most innovative mass brand and the new brand slogan "Volkswagen. Das Auto".

What special challenges did the project entail?

Seeger: For reasons of secrecy regarding the new brand presentation, the timing was extremely tight throughout the whole project when it came to implementing the campaign – right from creative realization by our agency, DDB Berlin, where the image motifs first had to be shot. At the same time, creative post-production image editing was already in progress at our partner, Becker-Medien in Würzburg. The printing data and proofs for the brand insert and the series of advertisements were sent to the printers and publishers from there just in time, so to speak. Some 18 million copies were printed in all. A major percentage of them had to be available and shipped to the publishers just ten days after provision of the printing data in order to be able to meet the publication dates in time.

Mr. Kredtke, you were responsible for implementing the printing side in cooperation with your print providers. What were the conditions for producing the campaign's print products?

Kredtke: We met the demand for high value by using matte-coated illustration printing paper of high whiteness and weight, and by using disper-

sion varnish on the two sheet products. The quality aspect was of decisive importance when it came to selecting technically suitable printers.

Most automotive manufacturers expect a high standard of quality from their print providers. What's that like at Volkswagen?

Kredtke: For all our offset production jobs, we work exclusively with qualified printing partners whose production operations comply with the PSO specifications. Before placing an order, we carry out quality checks using typical test charts and subsequent colorimetric evaluation. And, of course, we regularly perform on-site acceptance tests to assure the quality of our print jobs.

Other measures we take include the examination of specimen copies and random samples across the entire run. In this context, we once again check all quality-related properties, from the material and the printing process, all the way to post-press finishing.

What quality specifications were there for the brand insert project, and how did you implement them with the different service providers?

Kredtke: Our pre-press partner prepared the printing data and proofs centrally for all the printers. This print job involves a relatively high level of color imposition with bled, double-page images. GMG InkOptimizer software was used for colour conversion and ink optimisation.

Printers were given GMG ink-optimized data to minimize the risks involved with the high area coverage.

What exactly is the effect of these "ink-optimized" data on the press?

Kredtke: It's a matter of reducing the amount of ink in sheet-fed and web offset printing, and thus of optimizing the total ink application. The chromatic color components are reduced, while the black component is increased. This process has no effect on the visual impression of the print. We can select different degrees of reduction, depending on the substrate, the printing process and the subject.

What exactly did you achieve by using GMG InkOptimizer?

Kredtke: Applying less ink leads to a generally more stable printing situation and gray balance, as well as less color variation as a whole across the print run. In sheet-fed offset printing, it means less powder is used, and post-press finishing can start sooner. Positive effects such as less warping come to bear in web offset printing, and the risk of web breaks is likewise reduced.

Who suggested using that kind of software?

Kredtke: Having obtained positive results when testing the software solution, it was only logical to gather further practical experience by applying it to a large object produced by web

and sheet-fed off-set printing. The idea of a test run came from our production agency, Becker-Medien in Wolfsburg. The new thing in this case is the coordinated use of the software at the time of submitting the printing data – after all, it's normally designed for use by printers.

Would you tell us the names of the companies that printed the brochures? And how did they get on with the ink-optimized data in practice?

Kredtke: The feedback from the sheet-fed offset printers, Colordruck Leimen, Heidenreich Print, and Mairs Graphische Betriebe, was unanimously positive, and Frank Druck, our web offset printer, also spoke of the data being of outstanding quality.

Do you plan to give your service providers ink-optimized data for other projects, too?

Kredtke: Given the good experience we've had so far, we're permanently discussing where it would make sense to use InkOptimizer for future print jobs. And the trend shows that it would indeed be appropriate for a large number of print products.

Finally, what can you say about the cooperation between you, as the customer, and the service providers, both in pre-press and printing?

Seeger: The model we practice – direct purchasing via the company, the interplay of creative and production services, and our central

coordination – has shown that Volkswagen is in a very good position here. The excellent insert and the entire campaign are a shining example of good cooperation between everyone involved. Not only at the in-house level did the technically responsible managers, the purchasers, and the controllers work hand-in-hand – we can also rely on our partners when the heat is on. In a very short space of time, we succeeded in producing a really great media presentation: "Volkswagen. Das Auto."



Kredtke and Seeger

"We practice the model of direct purchasing, the interplay of creative and production services, and central coordination. We can rely on our partners when the heat is on."



GMG ColorProof o5 and softproofing: what it can do for you.

The upcoming version o5 of GMG ColorProof has full support for softproofing, which means you can see your jobs colour accurate on screen before they print simply by not only specifying an MX4, but also an ICC profile in the workflow you create (this feature does not exist in any 4.x version so don't worry if you can't find this setting in your current GMG software). Therefore I thought to tell you a bit more about the possibilities and also the possible pitfalls with softproofing. There are a lot of mysteries around this topic and I intend to lift them.

You likely already know that when working with ICC – and softproofing does just that – you always need 2 profiles: 1 for the colour behaviour you intend to simulate and 1 for the device on which this simulation is to take place. Additionally many ICC-based colour management applications use a linearisation or calibration on the output device, so the ICC profile can work with a fairly linear device to start with, dramatically improving the quality – and keeping the internal structure of the ICC output profile simple. Kind of like an MX3. If you're very lucky the application can even relinearise or recalibrate, so you don't

not realise that for home or office use, but for colour critical work we're talking already 2-4 DeltaE on a good monitor. In other words: for colour critical work forget the generic profiles, you'll have to profile your monitor individually and frequently!

Monitor profiling is very simple on MacOS, MacOS X and Windows 2000, XP, VISTA (I think you need MacOS 9.2 / MacOS X 10.2 or respectively higher for it to work, also Windows 98SE and ME work, but are not recommended): once the monitor is profiled and the monitor profile activated (usually done automatically by the profiling application) the operating system knows how the display reproduces colours and any application which supports that automatically uses that. This includes applications as old as Photoshop 6, Illustrator 10, any InDesign version, XPress 7 and several others – for XPress 6.5 you actually need to specify the monitor profile in the XPress colour settings, but this is the exception. Now the application simply needs to know what the RGB or CMYK values in a file refer to as a working space or print standard and you're softproofing. The easiest way to tell an application what the values inside a file refer to in the real world is by using an embedded ICC profile, which basically acts as a name tag ("MY NAME IS BRAD") for the file. As RGB and RGB or CMYK and CMYK are not always identical (why else would be do proof-

Starting with version 4.5 GMG ProfileEditor is able to export output intent ICC profiles for softproofing. As we learned in the previous paragraph this means for you that you don't need to enquire about the separation settings to be used for printing, so it keeps everything fairly simple.

Exporting a profile for softproofing unfortunately isn't a completely straightforward process and I hope this improves shortly, but currently the procedure is as follows:

- open an existing MX4
- export the target values to a gamut file (preferred location C:\ColorProof\Printers\ColorServer\)
- (if extensive "Color Value Correction", "Selective Correction" or any other work has been done to the profile where the target values have not been touched, we recommend to "Estimate Current Values From CMYK" and then "Export Current Values" as "Gamut" to said location – you might check the statistics tab how much these differ from the original target values)
- close the MX4 (no need to save changes)
- create a NEW MX4, preferable a ColorServer MX4 (click "show all printers" if you have no ColorServer license)
- select your previously exported gamut (it will be automatically detected if exported to the recommended location)
- in the IMPORT/EXPORT menu select EXPORT OUTPUT INTENT ICC (choose a location where you can easily find it again)
- done (you can close the new MX4 without saving)

For use as a softproofing profile on a PC simply right-click on the profile and select INSTALL PROFILE. On a Mac it's a bit more complicated as you'll have to copy it into your ColorSync\Profiles folder (and there seem to be quite a few in different places...). Now any application can immediately use the profile (some might require a restart if they've been open while the profile was copied onto the system).

ing anyway?), this information is essential. Using no embedded profile or a wrong one for softproofing is like printing a sheetfed job on newspaper and acting surprised that it doesn't look like sheetfed printing ..

Where do I get a softproofing profile from?

When using an internationally recognised print standard you might get it installed automatically with some colour management supporting applications. E.g. Adobe Reader 9 installs all the latest European and American standards for offset and web. Profiles for gravure or newsprint are available from www.eci.org and www.ugra.org or your printer might be able to supply you with custom profiles. You don't always need a complete ICC profile, one that has the output intent information is actually sufficient. In plain English: a print ICC profile usually contains 2 directional sets of information – one is used for displaying, proofing and softproofing and the other for separation. The separation direction is quite critical as TAC, black values and any other separation relevant settings need to be carefully set for it to be usable. For softproofing this information is not required nor used, so if the profile is used for softproofing only all this information does not need to be known.

How many hotfolders can you use?

There is no upper limit to the amount of hotfolders that can be used with ColorProof, but it can be useful to know the following information:

- RipServer and ColorProof both support multiple input locations per hotfolder workflow
- RipServer with the JAWS engine (up to 4.5.1) allowed up to 99 hotfolder workflows to be published as virtual printers; in 4.5.2 and higher you can create up to 300
- the migration tool of the upcoming version o5 only translates the input workflow of existing ColorProof workflows. So to keep things simple it is advised to use for ColorProof and RipServer also in 4.x versions one and the same folder. This way you'll only need to enable the additional file formats *.PS and *.PDF for your migrated workflows in o5 (this information is correct as for end of January 2009
- changes are possible for future versions)

email the Juergenerator

Dear Mr. Juergenerator,
What are 'calibrated spot colours' and how do they work?
Barak, Washington.

With version 4.5 GMG ColorProof quietly introduced "calibrated spot colours". This new mode finally allows spot colours to be adjusted along with the process colours of any update of the MX3 calibrations. In the past spot colours exclusively used the full_gamut and in this mode bypassed the calibration for maximum colour gamut. Unfortunately this also meant that re-calibration of the printer had no effect on spot colour reproduction and these could shift uncontrollably (not much, but measurably). Colours can now be kept stable simply by recalibrating the proofer. To maintain backwards compatibility, it is possible to use calibrated spot colour sets along with new calibrated sets. Switching to calibrated spot colours is easy especially as all 4.5 versions automatically install updated calibrated spot sets for the most popular printer families. So you can simply switch to a new calibrated spot colour file or copy and paste sets from such a file into your current spot colour database. This will replace existing Pantone (HKS, DIC, ...) definitions with the most up-to-date values. It is also possible to translate existing non-calibrated spot colours into calibrated spot colours. But this will alter their appearance and they'll require recalculation or in some cases new iterations. So if you have spot colour sets which have been hand optimised and client approved, you should carefully translate such sets instead of simply enabling the "[x] calibrated spot color set". This is how you switch a set to "calibrated":

- select the set you want to switch (if you want to keep the original set, duplicate it first using Copy and Paste, so you can keep old and new data for test proofs until everything is OK and you are ready to delete the old set)
- enable the box "[x] calibrated spot color set".
- select in the lower right the normal gamutcsc file instead of the ..._full_gamut.csc while all colours in the set are selected
- while all colours are still selected, CALCULATE FROM TARGET VALUES
- this will switch all spot colours and tints to take advantage of recalibration.
- spot colour values without target values will not be translated and spots where the "[x] use color profile" should not have target value entries anyway as they use the CMYK values as process colour values

Dear Juergenerator,
I read your page every month but don't understand a single word of it. Do I have a problem?
Sarah, Alaska.

Sarah, dear Sarah. Thank you so much for summoning up the intellectual stamina necessary to put that sentence together. The fact you managed to email it to me is amazing – did your moose teach you that? I have placed a picture in the bottom left hand corner that you can look at instead of having to read. Sorry for all the long words in this reply. Dummkopf.

info@gmgcolor.com

Accurate Spot Colours Workshop: Part 3

Part three: the final part of my Spot Colours Workshop. It's been a lot of fun, hasn't it?

So where were we.? Oh, yes – Lab values....

To add tint steps select the "Add Full-crum" menu item (or the CTRL + "+") and enter the required value. There's even a shortcut in the Measure menu to get all 10% increments.

IMPORTANT: Do not use the "[] use colour profile" box if you work with spot colours you measured in. This check box is only for named colours which are specified CMYK process tints, therefore without a Lab reference. For example the CMYK values in the right column in a Pantone Spot-to-Process guide.

In ze future..

People will be able to see and print the same colours independent of capturing devices, displays and printing systems (provided each passes certain minimum requirements). While this has been promised by many in the past and only been halfway delivered (or only worked in some very narrow specifications), GMG's ColorMaster workflow enables any user of GMG 4.5.3 or later and for purposes of data creation and softproofing users of Adobe's CreativeSuite (and to a comparable extent other softproof capable applications) to enjoy a new freedom and reliability in content preparation – already for RGB and CMYK.

Juergen Roesch runs the technical services for GMG UK

THE JUERGENERATOR

"Another month – another page of wisdom. I'm going to share a little of what I know about softproofing with you, along with the final part of the Accurate Spot Colours Workshop, and how I deal with emails from stupid people".



This picture for Sarah in Alaska (see email)

Fluid: where colour flows freely.



Fluid DPS is a company that sets the bar very high. They found a kindred spirit in GMG. Here is their story.

Colour, as we all know, is critical. A flash of a particular shade of orange immediately conjures up in our minds a certain telecoms company, whilst a glimpse of another hue of the same colour will have us remembering what we need at the nearest Sainsbury's supermarket. There may appear to be very little difference to the uninitiated eye, but to the companies that spend millions using colour to identify themselves, they must appear exactly as intended, no matter what. Be it a brochure, a shop fascia, point of sale or an advertisement, colour is paramount.

Steve Reilly, technical director of Fluid DPS in Stockport, has been immersed in colour for all his working life. He spent more than 20 years honing his craft at large, high-end agencies such as JWT and McCann Erickson

before taking the brave decision to set up independently to provide prepress to agencies, media and printers. He saw a gap in the market when the 'gatekeeper' system opened up and newspapers no longer only accepted files from preferred suppliers. With Pete Jones, who has a background in colour retouching and platemaking, and Dave Smalley, who ran a scanning business, he created Fluid. The three men had worked with each other in various forms over the course of their careers. Steve admits that breaking into the established group of suppliers of prepress was not easy: "Business was slow at first," he says, "Clients were reluctant to break bonds with their existing suppliers whom they trusted." Although Steve was well-known in the industry, and his reputation would open doors, the task ahead was not

easy: "We still had to prove that we could do the work and do it to the high standards our clients were used to." And prove it they did. Six years later, Fluid is a successful company and the only independent advertising prepress company outside of London to be selected as a preferred supplier to the Guardian and Telegraph newspapers.

Their success is testimony to the skill, expertise and experience of the partners, and lately to the products they have chosen to develop the business. Fluid started off processing files with stand-alone applications, but soon needed something to bring it all together into a seamless workflow. "We used to rely on our knowledge, two Macs and a lot of enthusiasm," says Steve. "We would spend hours processing files manually.

Adjusting colours and tints in Quark and images in Photoshop to compensate for the expected press conditions, then manually creating PDF files before proofing. Originally we had an Epson 9600 and an HP 1050c driven by a Cyclone Colorbus proofing system, but after a few years the development in the product seemed to stop and it did not meet the exacting standards that publishers demand," says Steve. "As we grew, these manual processes just became too time consuming, and we knew we needed some sort of automation."

In addition to installing a bespoke workflow system to take control of the manual and repetitive processing of files, Fluid needed a system capable of accurate colour management. After looking at various overly expensive high-end solutions, the decision was made to go with the competitively priced GMG option. "It has always been my job to keep an eye on developments in this area in order for Fluid to stay at the cutting edge of technology," Steve says, "and it was obvious that GMG was the market leader." Working in conjunction with Fastek Graphic Services in Leeds, the company installed GMG ColorProof and GMG ColorServer, both of which integrated perfectly into their workflow. This added the ability to meet ISO and PSR standards which soon brought in more work. This in turn resulted in the addition of two Epson Stylus Pro 7880s that are capable of handling the large volume proofing now required. Steve is also reassured by GMG's continued commitment to development and its up-to-date library of downloadable profiles available on its website. "What we are offering to our clients is expertise and experience," says Steve. "As well as high quality proofing that they may not be able to afford to do themselves. We have it all in-house. GMG has a vast user base and most publishers use it, so we can match their specifications accurately."

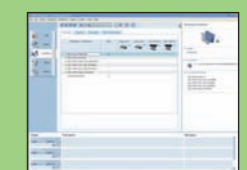
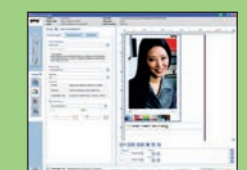
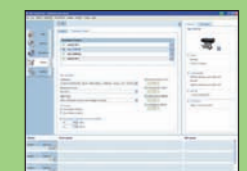
Colour, like we said, is critical. When dealing with blue-chip accounts, there will be finger pointing somewhere down the line if the end product is not to standard. The finished article has to match perfectly and there will always be accountability if not. Quality control is of the utmost importance. "The automation that GMG provides has left us free to concentrate on making sure that the quality is always consistently high," says Steve. "We have GMG ProofControl and every single proof we produce is checked and measured to make sure it is absolutely to standard. GMG ColorServer and GMG ColorProof are both very fast and accurate. If we need to proof a large brochure, we can't afford to wait for days for it to go through. Our system is consistent, repeatable and reliable. We get perfect proofs every time. It never lets us down."

Steve is justifiably proud of the success of Fluid and its clutch of industry awards. He is determined that quality will always define the company. "There can be a bit of an attitude of 'It's OK – we'll get away with it', especially when budgets and deadlines are tight. We didn't want to be part of that. It's not good enough. We want to do things professionally."

About: GMG ColorProof o5



- Completely new, modern user interface where the job to be proofed is the main element.
- GMG Proof Standards are colourimetrically and visually optimized, and permit high-quality proofing with just a few clicks. This reduces sources of error, and contract proofs can even be produced by users with no knowledge of colour management.
- GMG Calibration Sets contain all the calibration files for different measuring instruments. GMG ColorProof o5 automatically selects the correct MX3 calibration file. This prevents accidental selection of the wrong calibration file.
- Remote Proofing option: it is possible to export proof jobs with all settings and the used Proof Standards as well as Calibration Sets. These settings can be imported on another ColorProof o5 workstation where the proof jobs can be printed.
- Filters can be used to group several processing steps in a hot folder.
- Jobs can be viewed on the monitor in soft proof quality.
- Load Balancing ensures optimum capacity utilization of the available printers.



GMG ColorProof o5 is available from 1st March 2009.

“After gently washing in rainwater, all rainbows should be laid flat to dry”

Every image that Alan Jaras creates inspires him to write a description that takes the imagination deeper inside his world. The above headline, accompanies an image he created of thin strands of coloured light.

The North West of England based photographer, who produced the photograph on the cover of this issue of truColors, captures his images directly onto 35mm film, with no lens, and with no photoshop effects.

Jaras has always been fascinated in ‘visualizing the invisible’. After a long career as an industrial research scientist and photomicrographer working in optical and electron microscopy, he now uses his retirement to pursue his ambition of ‘forming a bridge between science and art’. Naturally, he keeps his technique of capturing light close to his chest. Nonetheless, he shared a little of his knowledge with trueColors: “Most people have seen sunlight shining through a glass vase and producing a refraction pattern (the proper term is ‘Caustic’) on the wall behind,” says Jaras, “I work with either glass or plastics, or a combination of both, to produce these complex patterns of light.” Instead of the sun (although he has used sunlight in the past) Jaras works in the dark with a single beam of light from a distant light source. Instead of projecting the pattern on to the wall, he removes the lens from a 35mm SLR film camera, places



the ‘object’ over the lens hole and projects the pattern directly on to film. Thus the glass or plastic object is the new ‘lens’ and the photographic subject is the distant bright spot of light.

As well as using glassware to produce the refraction patterns, Jaras also creates small works out of plastic – these usually have surface textures and embedded objects that give extra distortions and more complex patterns as the plastic hardens. “Another technique I use frequently is ‘Recursive’ patterns, where the light beam first passes through a piece of glassware and then that pattern is passed through one of my plastic pieces. Colour is introduced by using coloured optical filters that I make and which are placed in the light beam,” Jaras reveals. There are many different types I have designed but basically they consist of small pieces of coloured plastic forming a ‘micro-mosaic’ pattern. With plastic objects, colour is introduced by incorporating coloured material (pieces of glass, coloured plastic, dyes etc) into the liquid plastic which also affect the hardening process adding stress and internal distortions giving extra patterns.

Jaras adds, “For the image in trueColors the basic object was a textured glass bowl. It’s pattern was first passed through one of my ‘micro-mosaic’ colour filters and then through one of my specially made plastic filters which produce diffuse streaks or ‘tails’ to the basic pattern before being captured on film.”

See more of Alan Jaras’ work at www.alanjaras.com

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GMG Software latest technical specs – make sure your software is up-to-date!

ColorProof latest o5

Operating system Microsoft Windows 2000 WS, 2000 Server, 2003 Server, XP Professional, Vista Business / Ultimate

Supported output devices Epson Stylus Pro 4000, 4400, 4450, 4800, 4880, 7400, 7450, 7600, 7800, 7880, 7900, 9400, 9450, 9600, 9800, 9880, 9900, 10600, 11880.

HP Designjet 30, 130, 1050, 1055, 5000, 5500, Z2100, Z3100, Z3200, Z6100

Kodak Veris/Iris, OKI C9500, C9600 Laser Printer, Roland FJ-500/540 series

Measuring instruments support All current models from X-Rite (incl. former Gretag/Macbeth devices) Gretag/Macbeth SpectroLino/SpectroScan (all filters supported), iCColor/UVcut, i1(UVcut), i1iO, X-Rite DTP41 series, DTP20(UV), DTP70(UV), i1(UVcut), i1iO

Measurements from other devices can be accepted in form of IT8 measurement data.

File formats PS, PDF, PDF/X, TIFF, TIFF-IT (CT/LW composite and separated)

TIFF-LZW/Packbits, Scitex CT/LW (Kodak), Bitmap-LEN (Esko/Artwork),

Delta Documents and Lists (Heidelberger Druckmaschinen), Photoshop® DCS/EPS (Adobe), JPEG, etc.

Workflow integration Interfaces to Delta and MetaDimension, Nexus and Barco, Brisque, Prinergy, ApogeeX, CelebraNT, TWIST, Harlequin

Supported profiles GMG MX3 and MX4 profiles, ICC profiles (incl. multicolor)

Spot color databases Unlimited number of spot colour definitions. Ships with certified Pantone Formula Guide/GoetM, HKS and DIC + custom. Supports up to 32 separations per page in single file mode, more if writing to separate file option is active

RIP Adobe PDF Print Engine technology and full PDF/X-1a and PDF/X-3 support.

DotProof module of ColorProof latest o5

Features Reproduction of the original screen ruling, screen angle and dot shape of the image setter RIP; incorporation of the tone reproduction curve and dot gain; special computer algorithms for dot-for-dot reproduction; high throughput due to optimised adaptation of the image setter data to the resolution of inkjet printers;

Supported formats PS, PDF, PDF/X, TIFF (LZW/Packbits), TIFF-IT (CT/LW composite and separated), TIFF-Bitmap (LZW/Packbits), Scitex CT/LW and Assign (Kodak), Bitmap LEN and ArtPro AIF, Delta Documents and Lists, Presstek, Photoshop DCS/EPS, JPEG.

DotProof functionality only supported with 1bit formats or PDF/PS/EPS using built-in DotCreator

Supported profiles MX3, MX4, MX5, ICC profiles

ProofControl latest v1.4

Operating system Microsoft Windows 2000 WS, 2000 Server, 2003 Server, XP Professional, Vista Business/Ultimate.

Features Reliable colour communication through proof inspection and verification. Complete quality control based on a defined standard. Reproducible print quality and high customer satisfaction. Incorporated industry standards; user-defined quality criteria. Self-adhesive label with information on production-relevant data and measured values.

Support of DeltaH for better control of exact reproduction of neutral gray on proof.

Implemented printing standards Target values to ISO Offset 27L-32L and 39L-43L; ISO Newspaper 26 and 30; 3DAPv2; GRACol 2006 #1; SWOP 2006 #3 and #5; PSR Gravure (ECI) HWC, LWC, MF and SC; evaluation to new and old ISO 12647-7 tolerances possible

Supported measuring instruments X-Rite i1 with and without UVcut filter (device also suitable for monitor calibration), X-Rite DTP20 (Pulse) with and without UV cut-off filter, Integrated measuring device of the HP Zx100 series . INFO: not all standards available for all measurement devices

Output device Zebra TLP 2824 label printer using fade resistant transfer type labels.

ColorServer latest v4.5.4

Operating system Microsoft Windows 2000 WS, 2000 Server, 2003 Server, XP Professional, Vista Business / Ultimate

Features RGB-to-RGB, RGB-to-CMYK, CMYK-to-CMYK, CMYK-to-RGB conversion, CMYK reseparation, TAC reduction within a colour space, automatic scaling (adjustment of the resolution), 3D dynamic sharpening, separate processing of pixel and vector elements within a document, PDF-to-PDF conversion, including scaling, sharpening and separation of embedded RGB data. Further processing of PDF documents as PDF/X-3 or X-1 document including incorporation of the output intent.

Profile support MX4, ICC

Input formats PDF (up to 1.4), PostScript, TIFF, TIFF-IT, JPEG, CT/LW, EPS (Photoshop® pixel data)

Output formats PDF (with PDF-to-PDF), TIFF, TIFF-IT, JPEG, CT/LW, EPS (Photoshop® pixel data)

Profiles for common standards PSR, ISO, SWOP, GRACol, Japan Magazine & Publishing Standard Color (JMPA color), 3DAP, sRGB, AdobeRGB and ECI-RGB (v1 and v2).

PrintControl / RapidCheck latest v1.5.2

Operating system Microsoft Windows 2000 WS, 2000 Server, 2003 Server, Windows XP, Windows Vista Business / Ultimate

Product features Measurement based evaluation and determination of optimal print densities and CTP dot gain curves for ISO-conform printing and also monitoring of ongoing conformity.

Advantages With the included ProfileEditor the user may make his own printing standard. Colorimetric values for primaries, secondaries, and paper may be specified, as well as TVI with tolerances. In addition to classical monitoring of trapping and its display in percent, it is also possible to compare colour deviations colourimetrically with the ISO target values on the a*/b* axes.

The database provided allows the user to classify all papers in use, and compare them with the ISO 12647 paper classes and with each other.

The combination of the "Print Contrast" function and the optimum density values guarantees maximum print contrast in the given density range.

Supported standards ISO 12647-2 (with all 5 paper types), ISO 12647-3 with the specifications for Newspaper 26 and 30, in-house standards

Supported media wedges Three versions of the ECI-bvdm Gray wedges, PCPro Control Strip, RapidCheck media wedge, and user-defined media wedges

Supported measuring i1, DensiEye, SpectroEye, DTP 500 series and iCplate (platereader) from X-Rite, SpectroDens from Techkon

Import/Export options Data exchange between GMG PrintControl Pro and GMG RapidCheck

InkOptimizer latest v4.5.4

Operating system Microsoft Windows 2000 WS, 2000 Server, 2003 Server, XP Professional, Vista Business/Ultimate

Input formats PDF (to 1.4), PostScript, Tiff, Tiff IT JPEG, CT/LW, EPS (Photoshop pixel data)

Output format PDF (with PDF-to-PDF), TIFF, TIFF/IT, JPEG, CT/LW; EPS (Photoshop pixel data)

Supplied profiles ISO Fogra 29L, 39L, GRACoL7

Profiles

GMG releases frequently new profiles. A PDF listing profiles installed with your software version is located in ColorProof/Reference Profiles.

Further profiles and ProofControl standards are downloadable for registered users on www.gmgcolor.com

thebackPagecolor



the trueColors interview



Ian Scott. Tea boy, GMG UK.

What is your middle name?

William.

Describe your taste in clothes.

Scruffy, cheap.

What is your favourite colour?

Lemon.

Because...?

The shape of a lemon reminds me of my head.

Do you like it enough to know its CMYK value?

I'm sales not technical.

Who do you most admire and why?

Gordon Brown – now there's a guy who can take some stick!

What's your favourite GMG product?

My pay cheque.

What book are you reading at the moment?

Playboy.

If you weren't tea boy at GMG UK, what would you be?

An Olympic gymnast.

What colour is your car?

Not sure, haven't cleaned it in 2 years.

Tell us something about you that will shock or astound the readers of trueColors.

I've a good looking, intelligent wife.

What colour best describes your personality?

The colour of money. Which reminds me - do I get paid for this interview?

With the way it's going - no. What jobs have you had previously?

Oil rig/marine engineer, electronic sales in print.

Let's discover more about the emotional side of Ian Scott...what do you owe your parents?

About £50,000.

You're a man of few words. Is there anything we can talk about that might get a few more sentences out of you?

Boats.
Oh, go on then.
I've just spent the last 2 years restoring a 1947, 35ft twin-engined motor cruiser, she is one of only 4 in existence. 'Amaroo' has great character and charm, she's a great boat to go cruising on and benefits from all modern technology (new engines, electrics & systems) combined with a hand built look that is impossible to re-create today.

Colour....?

Oxford Blue.



somebody out there has to win this very funny green dvd. It might as well be you.

It's bizarre, hysterical, and probably the closest representation to real life in a British National Health hospital. Email us the **question** to this answer: Rabbit. First correct question out of the hat wins! info@gmguk.co.uk



things you never knew about Kermit the Frog.

The original prototype of Kermit was created from a green ladies coat that Henson's mother had thrown into a waste bin, and two ping pong balls for eyes.

Kermit was a regular character on Sesame Street throughout the 1970s and 1980s. Closely identified with the show, he often appeared as an easily frustrated lecturer, a straight man to the humorous antics of another Muppet (most often Grover), or an enthusiastic news reporter interviewing nursery rhyme characters for Sesame Street News.

In Portugal and Brazil, he's Cocos o Sapó (sapo means toad). In Latin America, his name is la rana René (René the Frog). In Spain, Kermit is named Gustavo. In France and the Canadian province of Quebec, he is known as Kermit la grenouille. In the Arabic Middle Eastern version, he's known as Kamel, which is a common Arabic male name that means "perfect"

His popularity has also led to his appearance in advertisements: In January 2006, in a commercial for the Ford Escape Hybrid, Kermit was featured singing "Bein' Green"; he is also featured in Ford's print ads for their hybrid vehicle.

The Rainbow Connection, is the only movie song, to be sung by a frog and be nominated for an Academy Award.

As yet, we don't have a CMYK value for Kermit.

welcome to planet green

- * In some religions, green is associated with resurrection and regeneration.
- * In Japan, green is regarded as the colour of eternal life.
- * In Aztec culture, green was considered to be royal because it was the colour of the quetzal plumes used by the Aztec chieftain.
- * The solid green flag of Libya is currently the only national flag of a single colour.
- * In the highlands of Scotland people used to wear green as a mark of honour.
- * Green is the colour of Venus, the Roman goddess of love and beauty.

Courtesy www.sensationalcolor.com

green with envy.

def: wishing very much that you had what someone else had.

[The Greeks believed that jealousy was accompanied by an overproduction of bile, lending a pallid green cast to the victim].

make mine a..



Absinthe minded
2 Parts lime gin,
1/4 Part absinthe,
1/4 Part Velvet Falernum,
1/2 lime.

TERRY TANG'S COLOUR FENG SHUI FOR THE OFFICE

Green is the feng shui colour of renewal, fresh energy and new beginnings. It is very nourishing to your health, it calms your nerves and balances your whole body. When working with Green colour in feng shui, it is important to have at least several different shades in order to maximize its feng shui energy effects (my favourite shades are parasols, umbrellas and those ones you stick on your car window). A great way to use colour Green in feng shui is with living plants that have lush green foliage. Try cannabis plants – they are also a good way to get office parties swinging.

