

# trueColors

the magazine of GMG UK. jan. 2009

Sitting pretty with  
GMG ColorProof 05.  
Gravure gets its own  
colour space.

The Juergenator is back.  
GMG PrintControl tames  
the beast.



## Losing control of your colour on the press?

These days, quality control can mean the difference between a profitable print room and a non-profitable print room. GMG PrintControl offers consistency and ease by standardising the press from start to finish, ensuring colour accuracy from proof to print. Increase your company's competitiveness by eliminating mistakes. Call GMG on 01603 821010 or email [info@gmguk.co.uk](mailto:info@gmguk.co.uk)

**gmg** color

### GMG ColorProof 05 shipping 1st March.

The eagerly awaited new version of GMG's incredibly successful GMG ColorProof will be released at the beginning of February. The main new features of GMG ColorProof 05 are geared to making the application even more user-friendly and more clearly structured. They include a new, clearly structured user interface, Proof Standard Technology, Calibration Set Technology, separation of hot folders and workflows, automated filters in the workflow, soft



proofing, load Balancing to distribute the workload among the connected printers, integration of GMG RipServer in the ColorProof interface, online help, and a calibration checking function (for a full report see page 5). Ian Scott of GMG UK is optimistic about the update, he says, "This represents a new era in Rip software development, it has been 4 years in the making and has taken some 3 million man hours in R & D to complete. We feel the new feature set, integration of Adobe's Print Engine & user friendly interface will further enhance our number one position in proofing and colour management. In an increasingly turbulent world

our clients are looking for ways to increase efficiency & productivity, 05 is full of time saving tools which fully embrace the latest technology available today, and the integration into MIS solutions ensures our customers billing and job bagging is correct." Ian adds, "We are expecting a very large uptake for the upgrade - so look forward to a bright and prosperous 2009!" For upgrade costs contact your dealer or [ian@gmguk.co.uk](mailto:ian@gmguk.co.uk) with your dongle ID.

### The lighter side of GMG ProofPaper - 190g/sm

The GMG ProofPaper semimatte light is ideal for all users who need a good proof paper with a lighter paper weight (190 g/sqm) than the premium paper GMG ProofPaper semimatte 250. The surface of GMG ProofPaper semimatte light is more similar to typical offset paper than GMG ProofPaper semimatte 250.

Besides typical proof applications, the new paper is also suitable for the production of short runs such as posters, or for photographers looking for limited print runs. The target group, therefore, is quite big: from photogra-

phers, agencies and pre press shops, to printing plants active in the offset, gravure or packaging industry. A FOGRA certification for the GMG ProofPaper semimatte light is already available. The GMG ProofPaper semimatte light matches the white point, spectrum and color space of GMG ProofPaper semimatte 250 and GMG ProofPaper gloss 250. This means identical profiles can be used for all three papers. The GMG ProofPaper semimatte light has also the unmistakable GMG back label which guarantees the GMG quality.



Two GMG employees share a smile as they prepare another deliver of GMG ProofPaper



### Cover story

This month's striking cover image is by Trev and Tim Gainey of Hazy Sun Images ([www.hazysunimages.com](http://www.hazysunimages.com)). The UK based identical twins have travelled extensively to Southern India, and during last year's Holi - the Hindu Festival of Colour - shot a variety of local young boys covered with the coloured powder used during the two-day festival. Three hours from Bangalore, in a small village called Puttapparthi, they captured this image with a Canon 5D at 1/160 sec F.8 with a 70-200mm f2.8 LIS USM lens. This cover is dedicated to GMG's Steven Accou who is taking the position of technical support manager for the regions Benelux, Scandinavia, Eastern Europe, Africa, Middle East and...India.



### A trueColors winner!

Barry Singleton of Fastek in the UK was the first winner of the Deep Purple competition in December's trueColors. Barry is seen here receiving his prize from none other than Ian Gillan - Deep Purple lead singer. Rock on Barry! The other winners were Philip Alexander - Wyndeham Pre-Press, Mark Fallais - Pindar Graphics, Steve Ticehurst - Kingston Cartons and Paul Brownbill - Imagelinx.

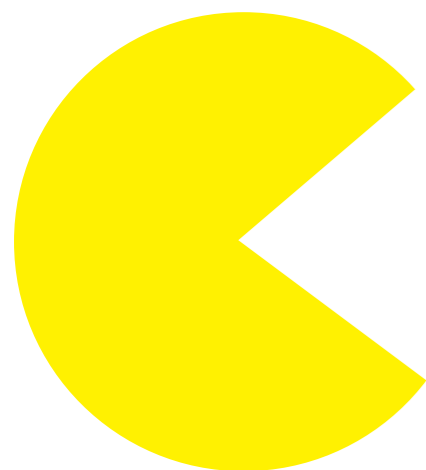


### Spain in Control

The connection between page two, page ten and the backpage of trueColors this month? Darrian Young was the architect/concept creator of GMG PrintControl. Top man.

# Gravure gets its own PaC, Man.

Gravure packaging finally wins its own standard colour space.  
The Juergenator does Q&A.



## What is PaC.Space?

PaC.Space is a standardised CMYK working colour space, which was developed by some of the biggest gravure packaging printers. It is aimed to provide a common colour space which is perfectly matched to how gravure packaging printers print to avoid extensive retouching of files supplied in other print colour spaces typically designed for completely different types of printing, e.g. sheetfed offset.

## What is the current situation without PaC.Space?

Presently we see 2 different types of data supply forms:

- In-house repro has defined processes with closed loop calibration, so all variables are known and controlled and documents can be prepared for one particular printer with a known and profiled colour set (Process & Spots)
- Externally supplied repro can be data at any level. Ranging from simple artwork using elements from unknown colour space sources missed with hand drawn doodles and colour chips over documents simply in a wrong production colour space or created for a different printer up to data using the same data as in-house repro. While the first scenario obviously is easy to handle and known, the second requires at least verifica-

tion of what has been delivered. If profile data gets exchanged between printer and external repro and verification elements are used (MX4 checksum, a media wedge, solid and tint patches in a verification area) then a separate re-proof at the printer site might not even be required. More likely though is that after proofing the supplied data at the printer's site, various discrepancies are discovered between what the supplier intends as result and what the supplied data actually would produce when put on press.

In a time-critical environment this can mean a production slot gets missed because the supplied files have to be re-worked and proofs of the data modified for production has to be signed off by the print buyer again. Worst case is to meet a deadline the job has now to be produced somewhere else to get the required volume in time for the product to hit store shelves; which could mean that files have to be retouched again. This is costly and time consuming.

## Why is PaC.Space required?

Printing in rotogravure just like any printing has variables. So even if the repro is already created process specific – which means not for offset, flexo or digital printing – the print at different printers still depends on more than 70 parameters that have an impact on the printing result, among them ink

system, substrate, finishing etc... Theoretically a different separation and proofing profile might be required for any variation of any of those variables. Obviously providing always updated profiles to all repro suppliers would turn into a logistical nightmare not only for the printer, but it would quickly unmanageable for any repro creating data. Using a single communication colour space instead allows the printer to always adopt the latest colour system changes when receiving the data. Additionally, it allows easy communication back to the data supplier as the data receiver knows exactly what the supplier looks at on screen, so colour appearance questions can quickly get resolved online or even on the phone. PaC.Space is based on the abilities of gravure printing and is therefore much larger than common ISO standards for sheetfed printing (like Fogra39L and GRACoL7). Also tint levels and hue angles behave differently in gravure and offset so a file optimised for the wrong colour standard will show noticeable variations in the tonal balance if not printed to that standard. So if you're preparing a file using SWOP CMYK and print it on anything but a North American Web press with a type 5 paper (= "ground wood", not too far from newsprint paper in appearance), expect tonal shifts.



## What are the benefits of PaC.Space?

It enables standardised colour communication for rotogravure packaging printing. So like ISOcoated39 or PSR-LWC or ISOnews26v4 it is a process- but not printer-specific colour space description and just like the other mentioned standards it allows a reliable means of data preparation and exchange. If the local printer varies from the standard he'll have the means to transfer standardised data to his current proprietary setup. "Current" in this context really means "up-to-date", so if any new machinery or ink type is introduced only the printer itself needs to change his transformation curves, but not send new profiles out to any possible data supplier causing likely the existence of various "current" generations, so later it would be impossible to figure out if really a "current" profile was used or one already outdated for months. Creatives can now prepare data and mock-ups which are more life-like to start with reducing some of the work load for the following repro which in turn improves data integrity and quality. PaC.Space is very easy to implement as a colour setting into any stage of a workflow, which is something that can not be said for the otherwise required huge variety of custom and always to be kept "current" proprietary printer profiles. So creatives and retouchers can now keep standard colour settings instead of having to switch to different settings for nearly every single job – always having to check where it is going to be printed. Print data preparation can now also be performed without knowing at which printing plant the job will finally be produced; which is knowledge anyway not available at the design change and due to change during the repro stage.

## How does PaC.Space work?

Simply speaking it is a common colour standard for packaging CMYK gravure printing on coated substrates and foils. It allows separation directly into and retouching for a print producer who runs to PaC.Space, but more commonly to prepare data in a standardised exchangeable format, which can be properly used and processed at a printer prepared to handle data supplied in PaC.Space. Already all ERA members are prepared to receive PaC.Space data. Using a PaC.Space profile agencies and repro can prepare a valid target proof which shows the intended colour appearance. From this target proof and the universal exchange format which is available by the means of PaC.Space, final repro can be done by the printer to transfer the file for the current print conditions or even be separated into spot colour channels where required. This final step can also be done by external repro companies for as long a trusted data exchange has been established and current profiles in a constantly checked and updated format are available and in use. Obviously this much be verifiable and controllable at every stage.

## How to work with PaC.Space.

Download and install the PaC.Space profiles in your applications as per the instructions which come with these profiles and you're set. It really is very easy. It is seriously recommended that every monitor on which colour retouching or similar creative work is performed gets calibrated on a frequent basis and also environmental ambient lighting should be measured and adjusted if colour critical work is done and checked. PaC.Space profiles should be embedded in any artwork and imagery retouched in this space (in fact the current work space of any image should always be embedded as otherwise it is never known to which colour behaviour included numbers refer to). PDF/X-3 with embedded PaC.Space output intent would be the preferred final data format. Even an open file format could be useful, but in this case it needs to be established that sender and receiver use the same revision of that software and that file exchange handling is clearly standardised as otherwise elements or fonts might get lost or appear different.

## What influence has PaC.Space on the use of spot colours?

In many cases the use of PaC.Space already during the creative stage of a project reduces the need to involve standard or custom spot colours and elements can easily be retouched to the desired visual effect. Also as explained before does PaC.Space CMYK describe a larger gamut than is achievable for example using the popular sheetfed standard ISOcoated v2 (Fogra39L). This essentially means that any colour printed as a solid on gravure packaging will appear more vibrant and intense compared to the same colour on the sheetfed standard. Just like ISOcoated v2 (Fogra39L) is more vibrant and intense than ISOuncoated (Fogra29L). If the spot colours that are used for the design are based on Pantone colours then Pantone C (= coated) would be representative of Pantone inks printed on ISOcoated (Fogra39L), while the Pantone U (= uncoated) shows exactly the same colour printed on ISOuncoated (Fogra29L) standard. So as long as there is no Pantone PaC which could be used as a colour guide for the appearance of the same Pantone ink on gravure packaging substrates, most print clients might actually (technically falsely) use the Pantone C reference guide as a means to specify visual appearance of their design layout. And they'll request the printer to match to those colours, which the printer can only do by dulling down the Pantone inks as they'd naturally print on gravure packaging also more intense and vibrant – just as their CMYK process counterparts.

## What applications are compatible with PaC.Space?

Any creative and retouching and layout application with support for colour management is supporting PaC.Space. ICC profiles for softproofing or basic colour separation or conversion work or proofing using ICC based proofing products are available for download on [www.cm-pacspace.net](http://www.cm-pacspace.net). Also available are GMG profiles for GMG ColorServer and GMG ColorProof for high quality separation and colour space conversion work as well as for reliable and accurate proofing. GMG ProofControl verification data is also available can be easily installed by copying the respective XML file into the \standards\ subfolder for GMG ProofControl.

## Are there known difficulties in implementing PaC.Space?

Funnily enough, yes. Simply because of the sheer size of the PaC.Space gamut not all printers are capable of proofing it even on a highest grade proofing substrate. So the PaC.Space 100% Magenta 8-10 DeltaE is outside the gamut of an Epson x800 printer using GMGsemimatte250. While the later x880 series with its VividMagenta just about matches. The same issues obviously apply to any Pantone spot colour proofing. So if spot colour matching and usage of PaC.Space are an important part for your proofing business, achievable DeltaE values for the used printer + ink + paper combination should be carefully evaluated. The new Epson 7900/9900 and HP z3200 provide not only built-in measurement devices, but also a much improved gamut for improved colour matching of large gamut colour spaces.

## Who supports PaC.Space?

PaC.Space is a project of the ERA Pro Gravure working group and became official at DruPa 2008. The project was managed by David Radtke from GMG and Lothar Roth from the Janoschka Group. Project members at launch were Alcan Teningen, Hueck, Huhtamaki, Reuther, Saueressig and Wetzel.

## Where can I get more info on PaC.Space?

Profiles and information can be downloaded from:

- [www.era.eu.org](http://www.era.eu.org)
- [www.cm-pacspace.net](http://www.cm-pacspace.net)
- [www.gmgcolor.com](http://www.gmgcolor.com)

Some say if you push his left nipple whilst twisting his belly button he talks in binary code. He is the...

# JUERGENERATOR



## What's the difference between an ICC profile exported directly from GMG ProfileEditor and one created using exported IT8 data?

A CMYK press profile typically contains 2 different tables. One CMYK->PCS and one PCS->CMYK (PCS = Profile Connection Space, usually  $L^*a^*b^*$ ).

The CMYK to Lab table basically identifies how each printed CMYK value looks. This is the information you measure for example from an ECI2002 chart. By knowing this colour information it is possible to hard- or softproof any supplied CMYK data and see exactly how it will print on the chosen workflow.

The Lab to CMYK table on the other hand tells a separation tool how to split any incoming device independent data (= Lab) into the 4 channels C,M,Y, and K so it will maintain a perfect numerical match. Now "device independent data" usually does not get supplied to a printer, only RGB or CMYK, but in an ICC workflow that data would get converted first from that colour space using the "device dependent" to "device independent" table of that file's colour space to Lab and then through the 2nd profile's PCS->CMYK table to CMYK.

As the source colour space can be larger, smaller or differently shaped, ICC rules require the PCS->CMYK table to be prepared for either eventuality. The different standard eventualities are called rendering intents and there are 3 and each gets its own table inside the profile.

**"And so here's another opportunity for you earthlings to get a little bit wiser. Enjoy part two of my Accurate Spot Colours Workshop, how to use GMG InkOptimizer when you print to ISO 12647-X, and how to recover from Christmas excess. I'll be back - next month".**

Additionally the split from 3 dimensions (= Lab) to 4 dimensions (=CMYK) needs to be specified by the person building the profile. This specification are the separation settings of that profile and TAC, UCR/GCR, long or short and wide or narrow black are the main adjustments that need to be made quite carefully. Choosing the right set of value combinations requires a lot of skills and knowledge. And also the right profiling tools to do this can be quite expensive. For softproofing or even for use of an ICC profile as a simulation profile in an ICC based proofing application, all this work is not required and an output intent profile as can be exported directly fully serves this purpose. As an additional benefit these profiles are very small because they omit those complicated additional tables. Because they are so small they can be easily used for tagging them to any colour managed image as they hardly add to the file size of that image.

## I already print to ISO 12647-X: will using GMG InkOptimizer mess this up?

The simple answer is NO. Actually if you're already close to the print standard which is set as your processing standard in GMG InkOptimizer, then you'll find it much easier to stay within visual tolerances. In fact, even if you're currently having troubles matching with your press to ISO 12647, InkOptimizer should be added to your workflow as it will pre-balance your documents so that ISO consistent printing can be achieved with much less hassle.

So let's assume you are to ISO 12647 and you use InkOptimizer. You already know that it has no negative side effects, but has it actually got good ones we haven't spoken about yet? That depends on what you know so far.

-InkOptimizer stabilises the grey balance of your images by moving redundant CMY to the K-plate  
- InkOptimizer standardises the separation settings of complete pages, so the dreaded

effects when some images use a short UCR-black and others a long GCR-black stay away. These separation differences usually manifest themselves in some images on the printed page drift on press in different directions compared to the proof (some can become warmer, while others darker – not allowing a single generic compensation on press, but often time consuming ink key adjustments)

- InkOptimizer facilitates customer requests of "printing a stronger red" for example. This is because a printer can now subtly increase M and Y density for a page to get a richer red without the requirement to balance it out with increasing C as well, which would often end with filled-in shadows. As M and Y have after InkOptimizer's GCR application little stranglehold on grey reproduction, any density deviation on their channel will only minutely influence the grey reproduction and dark shadows are now also mainly in the domain of K which has otherwise little side effect on clean colours.  
- InkOptimizer saves ink where possible guaranteeing a press run with the lowest amount of ink required for the job and maximum print speed as drying time is reduced to the absolute minimum.

Is there no down-side to GMG InkOptimizer? Actually, not really. At least not when used properly. Properly means in this case that it is to be used right at the end of the prepress workflow right before the CTP (a late stage proof is still possible, but colour adjustments should always be made on the file before InkOptimizer processing). Processing image files at an early stage where they might still be subject to colour retouching is to avoid. Also if images or pages need to be passed on to other printers where they might be printed to a different standard, then pre-InkOptimizer documents should be passed on.

So if you're close to ISO 12647 printing, then using GMG InkOptimizer will help you to stay as close and stable to the standard as possible – and if you're not yet close, the InkOptimizer helps you to get with your current settings a look as close to the standard as possible with significantly improved grey balance.

## Accurate Spot Colours Workshop: Part 2

Part two of my three part workshop. Missed last week? Oh well.

So you've 'copy and pasted' from your old book into your new book. For colours to look accurate they have to be calculated for your particular printer setup, which is why you have to select a gamut file. It's easiest to select the gamut file when you have all the colours in a book selected, so to ensure you don't miss one. Select a regular gamut for a set using "calibrated spot colours" (new in version 4.5 – see also the Color-Proof\_Readme PDF file in the start menu) or a full\_gamut for non-calibrated spots (under some circumstances slightly more colours are achievable, but they are less accurate as they do not get adjusted using the MX3 calibration).

If you mix colours from other books which might be based on different gamut files, you should now recalculate all colours of the "book" on which you're working now from target values!

To create a new colour I recommend copying an existing colour from your current book. This way your gamut and inkjet mode settings are already set and you have less work. You can now type in a provided Lab value for a spot colour or measure it in using say, an i1. Select for that under MEASURE – OPTIONS the device type you'd like to use. Set it onto the physical colour sample, click the mouse into the Lab field of the tint value you intend to measure and press the "M" key on the keyboard (M for measure). You'll get the measurement acquired and the cursor moves one field down, so you can directly measure the next tint value.

email the Juergenerator:  
[info@gmgcolor.com](mailto:info@gmgcolor.com)

Dear Mr. Juergenerator,

Can you give me some non-technical, easy to understand advice on how best to handle my IT8 measurement data.

Ken, Sweden.

Thanks for the email, Ken - I shall put this very simply! IT8 measurement data format is used by a variety of profiling products and can usually be imported directly into an MX4. In this case though (different to importing a finished ICC profile) you have to use the same chart type for your MX4 that was measured for that IT8 file. This can be challenging for custom chart types. Indices (fulcrums) existing twice will be averaged and values which are not present in the MX4 chart format will be skipped. Please ensure after importing that NO FULCRUMS remain without data assigned. If this is the case, then remove such fulcrums from your MX4 profile or interpolate their values using the 'interpolate missing target values' tool in the 'measurement' menu. Also check using the 'smooth target value' feature that all your values are properly in line.

Dear Juergenerator,

I've over-eaten during the Christmas period. I ate anything I thought I could digest. Even a few things I thought I couldn't. I ate the chocolate Father Christmases on the Christmas tree, ground the turkey bones into powder and made a smoothie, and even boiled the needles from the Christmas tree (they're slightly hallucinogenic, you know). I need your help so I don't make the same mistake this year.

Johan, Australia.

I only eat turkey and sauerkraut sandwiches at Christmas. But then, I do have impeccable self control and you clearly don't. Another option is to convert to Buddhism.

Dear Juergenerator,

I love you.

Lola, Brazil.

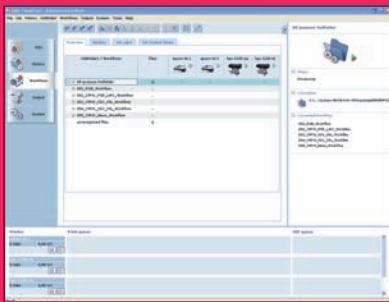
I love me too, Lola.

## In ze future...

....CMYK repetitive retouching will become a ghost of the past. You'll just leave the file in RGB and colour correct it until it's perfect. Then keep it that way - even in the document. After that, GMG ColorServer will do the best possible translation of the whole document directly into production colour space. No more will we see CMYK images having their separation settings messed up after being retouched by multiple people again and again. The RGB workflow has been talked about in pre-press for many years, now it is a reality.

Juergen Roesch runs the technical services for GMG UK

# GMG ColorProof o5 not just a pretty face



GMG's award-winning colour proofing software, GMG ColorProof, has been refined and upgraded into what is surely one of the most vital colour management tools available. Its industry leading status has seen it bring success and substantial growth to GMG over the last four years. Now, in its new incarnation, **GMG ColorProof o5** is once again set to redefine the world of proofing with a host of new functions and a completely new interface.

**GMG ColorProof o5** has a completely new, modern user interface where the main elements are the job to be proofed, as well as a graphic display of the hot folders and associated workflows. Greater clarity means current jobs are displayed in the Job List and can be filtered and sorted according to various criteria. Previously printed jobs can be printed again with a single click. The printer queues at the bottom edge of the user interface give a rapid overview of the status of the installed printers and of the jobs to be processed on the respective printer.

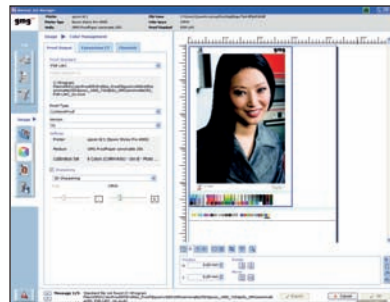
#### Proof Standards

Proof Standards for all international printing standards, such as ISO coated, SWOP, GRACoL and 3DAP (you can find the complete list on our Web site), are available for GMG proofing media on different printers. These Proof Standards are colorimetrically and visually optimized, permitting high-quality proofing with just a few clicks. GMG users can start out-of-the-box – only the printer has to be calibrated.

#### What is meant by the term "Proof Standard"?

Among other things, a Proof Standard defines the following:

- The printing standard (ISOcoated, SWOP, in-house standard, etc.) on which proofing is based.
- The medium used for proofing.
- The printer used for printing, and the Calibration Set used on the printer.
- The MX4/MX5 or ICC profiles used.



#### Advantages of the Proof Standard

The new Proof Standard function greatly simplifies the user's work when proofing, reducing sources of error such as incorrect printer settings and use of unsuitable calibration files or profiles. Proof Standards are supplied by GMG as standard, but they can also be created by users themselves, e.g. in order to cater to their own in-house standards. It is now no longer possible to output faulty proofing jobs on printers or papers that are incapable of reproducing specific printing standards. When proofing, the user now only has to select the appropriate Proof Standard. The rest is handled automatically by GMG ColorProof o5, including the printer settings, e.g. resolution, bidirectional or unidirectional printing, or the ink set and mode, as well as the measuring instrument and its filter settings to be used. For instance, if the selected Proof Standard calls for proofing on GMG Proof Paper semimatt 250, the user gets an error message if the printer is loaded with different paper. The Proof Standard functions substantially reduce the sources of error when setting up the software, making it possible for high-quality proofs to be produced even by users who do not have a profound knowledge of color management. In combination with the export and import of the entire job, the Proof Standard function is also of great benefit for remote proofing applications, since the job is proofed with the same settings and the correct Proof Standard at the remote site, virtually ruling out all errors. The same results can now be achieved at both the creators end and the remote site without any major effort. If the right Proof Standard is set – e.g. ISOcoated on GMG Proof Paper semimatt 250 on an Epson

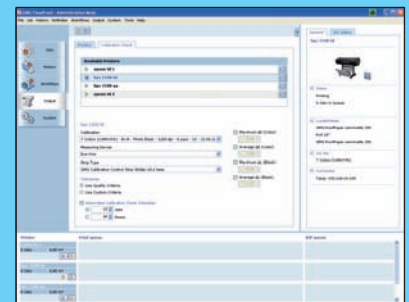
x800 or HP Zx100 – a high-quality proof will be produced. An error message is shown if there is any mismatch between the selected Proof Standard and the proofing job. Similarly, an error message appears if the printer is not calibrated, or is outside the defined tolerances when calibrated. If all technical parameters of a GMG Proof Standard are complied with when printing, this is documented on the proof by a "GMG Standard" symbol in the text line. Like the checksum of GMG profiles, for example, this is another unmistakable GMG mark for making a proof more reliable and assessable at a glance.

#### Soft proofing

A new possibility in GMG ColorProof o5 is that of viewing the jobs on the monitor in soft proof quality. This naturally presupposes that the monitor is calibrated and profiled. ColorProof o5 automatically adapts the screen preview to the available color space of the monitor, generating soft proofs of the GMG Proof Standards on the monitor.

#### Load Balancing

The new "Load Balancing" function distributes the print jobs to be proofed among the printers. The print job at the top of the queue is outputted to the next printer to become available. This ensures optimum capacity utilization of the available printers, avoiding the situation where one printer has no print jobs to process, while another has several jobs waiting in the queue. This ultimately maximizes output. Needless to say, the user can change the order of the print jobs in the queue.



#### GMG ColorProof o5 at a glance

- **Completely new, modern user interface where the job to be proofed is the main element.**
- **GMG Proof Standards are colorimetrically 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 color 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.**



**Precision Printing is a printer that knows its customers, its markets and where it is going. Its clarity of vision is such that every job it does is as properly thought through as its investment in the future. This is clearly demonstrated in its colour management and commitment to ISO 12647-2.**

The recent arrival of a ten-colour Heidelberg XL75 press marks the latest addition to Precision Colour's carefully considered collection of equipment that it is confident will help keep it ahead of the game. The Barking printer is keen to establish itself in the B2 long run market and has the support of a strong customer base behind it.

Precision Printing was founded 43 years ago and was predominantly known as a stationery printer. Having relocated to Essex from central London three years ago, Precision Printing focused on extending its work in the marketing sector. As general manager Steeve Roucaute explains: "Stationery is still a big market and accounts for 20-30% of our business. However, with new technology such as the internet and email, demand has slightly reduced. Some of the customers who come to us for their stationery also do marketing work, which really gives us enormous opportunity to demonstrate what we can do."

Integral to providing this service is the ability to match the printed product to the proof, so Precision Printing started looking at colour management. "At that time we did not have proper tools in place to make sure what we printed matched ISO specifications," says Steeve. "We had a spectrophotometer on the press and a set of values from the ISO committee, but we did not have the tools to get to those numbers in a constructive manner, and we were treating each problem as it cropped up." The company looked at several options available, and was introduced to GMG PrintControlPro by Hertford colour specialist Image2output. "Straightaway I liked [GMG] PrintControlPro," says Steeve. "Most of the software on the market will give you a set of numbers but will not give you a graphical representation of what you see on the press. GMG PrintControlPro gives you a visual reference of where you are right and where you are wrong."

The visual element appealed as a way to sell this new way of working to the minders. "Most minders are used to printing to densities," says Steeve. "They don't really have a good concept of the LAB colour space and the requirements for ISO 12647-2. For the whole system to work it is essential to get your minders to buy into it. I think that the graphical aspect is really helpful for them as they can see exactly what we are trying to achieve. It may look right to the eye using ink densities, but you can actually see that you are not hitting the LAB values which are required for ISO 12647-2, because, for example, the dot gain is too high."

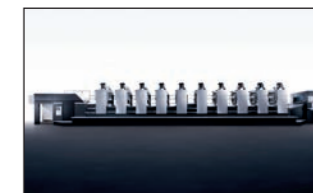
Having loaded the press settings, such as dot gain and densities, and put the calibration counts into the workflow, Precision Printing now has a system that guarantees that every job that it sells as an ISO job does indeed match those specifications and requirements. To add to this, the company has also installed GMG RapidCheck, to ensure that its presses are operating within the defined tolerances. Precision Printing uses GMG RapidCheck to monitor the quality of its print on a job-by-job basis, and attaches the GMG RapidCheck report to the job bag. "If we get a query on a job," says Steeve, "we can remind the customer that we print to an international standard and show them the report on how the job has been printed. The customer will be able to see on the report the dot gain curves, the densities, the grey balance, the colour of the paper."



We can pinpoint on the curves where the problem is, or indeed that there was no problem. It is a great tool."

GMG RapidCheck has proved invaluable to Precision Printing in quite an unorthodox way. One of its customers had specified a heavy, luxurious paper for a job which turned out to have an unusually high dot gain. Despite running the job to the ISO standards, it proved impossible to match the proof. The team had to stop the job at the wet proofing stage and find a way around the problem. "Normally we would have spent a day or more trying to find out what was happening, running tests and possibly playing with the files," says Steeve. "But here we simply used RapidCheck to run a report which gave us all the dot gains for five different values from 20% to 70%. From that, within five minutes we were able to create a bespoke calibration curve. From this information, we overcompensated on the plates and matched the proof on press. The whole job was sorted in about 20 minutes. This is not something that the software is specifically designed to do, but we found it really helpful."

Since installing GMG PrintControlPro and GMG RapidCheck, Precision Printing has found that makereadies are much faster and use less paper. Having sets of densities that are preset on press, and some pre-ink settings that come from the prepress department, means there is a predictable result that can be replicated all the time. The settings are loaded into the press at the beginning of the job, bringing down the pre-makeready from 600-700 sheets to 200-300 sheets. Steeve also plans to use GMG RapidCheck



The sort of pictures that make people in the printing industry drool: The Heidelberg XL75 press.

to conduct a complete check of the press calibration every two or three months: "What we have found in the past by doing it manually is that the conditions in the press room changes the way we print. The dot gain may vary or the ink may be different with variations in temperature. We found that variations in temperature affects a lot of printing. GMG RapidCheck is a great tool in that it notifies us quickly and we can do something about it."

# In Control.

How one printer uses GMG to push all the right buttons with its customers.

**Ad space is expensive. Don't screw up.**

**Ad delivery will change forever. Watch this space.**

(Can't wait? Call Gavin on 0207 427 2150)





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**QUATO**

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

### ColorProof latest v4.5.5

**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 GretagMacbeth devices)

GretagMacbeth SpectroLino/SpectroScan (all filters supported), iCColor/UVcut, i1(UVcut), i1iO, X-Rite DTP41 series, DTP200(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 (EscoArtwork),

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 v4.5.4

**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 reparation, 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 Xrite, 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

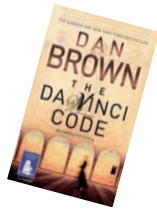
GMG releases frequently new profiles. A PDF listing profiles installed with your software version is located in ColorProofReference Profiles.

Further profiles and ProofControl standards are downloadable for registered users on [www.gmgcolor.com](http://www.gmgcolor.com)

# thebackPagecolor



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welcome to planet brown

- In the United States, Thanksgiving is represented by brown and orange.
- The Japanese do not have a specific word for brown. Rather, they use more descriptive names such as "tea-color," "fox-color," and "fallen-leaf."
- In India, brown is the colour of mourning because it resembles dying leaves.
- American Indians believe the colour brown represents the power of self-discipline.

Courtesy www.sensationalcolor.com

## Brown nosing

[Informal]

To curry favor with in an obsequious manner; fawn on.

[From the image of an obsequious person whose nose becomes soiled in kissing the rump of someone from whom favour is sought]

## make mine a..



### Choc-tail

- 1 oz cognac
- 1/2 oz ruby port
- 1/2 oz dark creme de cacao
- 1 oz cream

Don't

laugh

at

the

colour

blind!

One in twelve people have some sort of colour deficiency, and 0.005% of the population are totally colour blind! There are various levels of colour blindness – the most common colour deficiency is called deuteranomaly. It occurs in about 5% of males. 'Protanomaly' occurs in about 1% of males. Then there's tritanopia, deuteranomalous, protanopia, and deuteranopia. Basically, the sufferer is unable to see one, two or even three of the three colours picked up by the retina. Now, the first box above is the colour brown, and below that, the various colours you'd see if you had one of the above conditions. Shame.

## the trueColors interview



**Darrian Young.** Our man in Spain, software designer & matador.

What is your middle name?

**Andreas.**

Have you always been Spanish?

**I come from Spanish grandparents from my mother's side, but was born in the U.S. to U.S. born parents. Moved to Spain 16 years ago**

What is your favourite colour?

**Blue. Because it reminds me of nature and the outdoors – ocean, sky. I also associate it with being 'clean'.**

What's your favourite GMG product?

**Colorproof. I started with GMG with this product many years ago so it will also have a special place, just like many firsts often do.**

What colour best describes your personality?

**I don't think colours describe things, or at least they never described anything to me. What sound do you find smells the best?**

I'll ask the stupid questions. What's the most embarrassing thing you've ever done?

**Definitely dance.**

What super power would you most like to have?

**Definitely flight.**

And what colour would your super hero outfit 'definitely' be?

**What is the deal with colour anyway?**

Well, Andreas, it's a magazine called trueColors for a company that makes colour management software. Moving on....tell us something about you that will shock or astound the readers of trueColors.

**I went two weeks to the North shore in Hawaii to surf.**

Er ,and... and you were attacked by a shark!

**No, but I thought about it quite a bit.**

So you rode a monster wave!!

**The largest was triple overhead.**

**More than that requires quite a bit of training.**

Ian and Judd from the UK office say you have a secret third nipple. Is this right?

**Of course not. If Ian and Judd say it is true, then it obviously isn't. This leads to a paradox anyway, because if it were a secret third nipple, then they couldn't possibly know about it.**

So it could be true.....?

## TERRY TANG'S COLOUR FENG SHUI FOR THE OFFICE

Brown represents the feng shui element of wood and it is best used in the following feng shui Ba-Gua areas: East (Health & Family), Southeast (Wealth & Abundance), and South (Fame & Reputation). It has a nourishing energy, and is an excellent feng shui colour choice for the main entry of your office or as a feature wall. But beware - too much Brown may lead to the inhabitant of the office lacking the ambition and the drive to go forward in life. Also, eating brown – in the form of chocolate – has been known to make office workers fat and sluggish.

風水