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Spindrift

...Scandalising The Graphic Arts Industry Since April 2003

News Focus • Opinion
Reviews • Techno-Babble
Attitude

Volume 4, Number 4
5th July, 2006

believe • v. **1.** feel sure of the truth of. -> accept the statement of (someone) as true. -> have religious faith **2. (believe in)** have faith in the truth or existence of.

- From the Concise Oxford English Dictionary

Dear Reader,

Are you a believer? The question is not quite as serious as it may sound – we are not prying into your views on karma, the afterlife or even the chances of England making it to a worldcup final in our lifetime. We are talking about JDF, the most widely accepted and generally useful way to achieve automation, and with it efficiency and profitability, that the print industry has ever seen. While we know most of the supplier community seems to be convinced of the good, and indeed the inevitability, of JDF, we were much less sure of opinions – and beliefs – in the user ranks. So we set about to find out what conclusions, if any, printers and publishers have reached on JDF. Not surprisingly, the picture is not homogenous. There are, of course, the converted. These are usually fairly large commercial printers, for whom JDF means streamlining, cost cuttings and increased efficiency – all worth any implementation issues which may occur. RB Kashyap, chief manager for manufacturing at the Thomson Press in India explains that, for them, JDF has the ability to bridge the communication gap between customers and production staff, as well as between departments, resulting in less re-work, delays and lost jobs. By improving communications and providing customers with more timely and accurate job information, JDF is even helping Thomson Press improve customer retention. Of course, not everyone is convinced, and gains through JDF implementation may be more or less pronounced depending on the type of operation. But we hope that testimonies such as Mr Kashyap's will help persuade more printers and publishers to properly evaluate how they can benefit from JDF.

This month, we'd also like to welcome a new member to our editorial team. Nesson Cleary is a well-known name in the UK printing industry and trade press, and we are truly chuffed that from now on, he's going to be adding value to our publication.

Enjoy the read!

The Spindrift crew,
Laurel, Cecilia, Paul, Todd and Nesson

In This Issue

Shopfloor JDF

We know the suppliers are (mostly) evangelising about the Good of JDF, but what do printers, and print buyers for that matter, have to say on the subject? Laurel Brunner writes: "As is the case with most religions, there are three distinct JDF doctrines: the non-believers, the believers and the JDF agnostics. These same groups exist all over the world, and at all points of the digital media supply chain. Although there are three divergent points of view, they all share one important thing in common: JDF awareness." She's talked with users from Japan to the US, find out what they said...

see page 10

You get what you pay for

There is a constant trickle of new LCD monitors on the market, so we decided to do another round of testing of them – from the point of view of how they perform for high-end proofing purposes. As usual, Mr L did the testing, and has a lot of interesting results to share, the most concise being that if you want a really good monitor, with colour accuracy and uniformity, as well as a wide gamut, then you still have to spend the dosh...

see page 15

Preflighting update

In a two-part series we take a comprehensive look at the preflighting tools available in the market for both printers and print buyers. In this issue, Nesson Cleary gets to grips with the tools on offer, from specialists like Markzware to more general functionality in Xpress and In-design. Read the full report...

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News Focus

Fuji Photo Film Co., Ltd. has announced it will become a holding company, Fujifilm Holdings Corporation (Fujifilm Holdings), as of the 1st of October 2006. This entity will manage the entire restructured Fujifilm Group and will have direct responsibility for Fujifilm Corporation and Fuji Xerox Co., Ltd. Members of both current companies will be part of the new management team.

Fujifilm has decided to change its name to reflect intended expansion into domains beyond photography. All Fujifilm research and development, including flat panel display materials and digital printing, is being brought together under a single roof at a new R&D facility in Tokyo, Japan. The Fujifilm Advanced Research Laboratories will be responsible for all aspects of Fujifilm research work, with specialists in chemistry, physics, optics, electronics and software. These people are researching a broad spectrum of technologies, including organic synthesis, thin multi-layer coating, precision micromachining, lens design, lasers and image processing. Fujifilm is also strengthening internal alliances across divisions and promoting alliances with other companies, both industrial-academic and commercial.

Recent CTP and consumables introductions are expected to provide Fujifilm with sufficient business for the next

couple of years. There are likely to be further structural changes announced in the next 18 months, as Fujifilm moves further from photography and closer to its new persona.

On the financial front business is looking solid. Fujifilm's global turnover is up by 5.5% to 2,667,495 million JPY with some markets, such as the UK where the plates business grew 18%, showing substantial improvement. Worldwide, Fujifilm's graphics business as a whole also grew 18%. Net income was down by a whopping 56.2% to 37,016 million JPY, but Fujifilm has cash reserves of 218,598 million JPY and forecasts revenues of 2,740,000 million. According to its financial statements: "The company anticipates that its continued resolute implementations of imaging solutions operations structural reform programs undertaken during fiscal 2006, ended March 31st 2006 will entail considerable expense".

Agfa-Gevaert is splitting into three independent businesses: Graphics, Healthcare and Materials, which means film but not plates. This business "will be positioned as an independent supplier of film and related products". The move is designed to provide each division with the "maximum flexibility to implement its growth strategy and to further reduce costs". Agfa estimates savings of some €250 million by 2008, primarily in general services and product obsolescence. There is expected to be a headcount reduction of 2500, including 1000 at Agfa's headquarters in Mortsel, Belgium.

In a separate announcement, Agfa has said that it will close down the Lastra analogue plate factory in Sulmona, Italy. This plant only produces positive analogue offset plates, demand for which is in rapid decline.

Agfa Graphics China has renewed its dealership agreement for newspaper CTP systems with Founder Electronics Co., Ltd. The agreement includes Agfa newspaper CTP systems for the Chinese market with Founder providing Polaris and Advantage platesetters to newspaper printers throughout the country.

Digital Technology International (DTI) has been acquired by The Riverside Company, America's largest private equity firm, specialising in investments into premier small to mid-sized companies. Several members of DTI's

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management team have joined in this investment, in what amounts to a management buyout, taking DTI out of the Oldham family's hands. The decision to make this move was made because several family members are nearing retirement.

DTI will install its Adobe Indesign and Incopy based system at Concentra Media in Belgium. The company publishes three daily newspapers with a combined circulation of 500,000 copies. Underlying this system is the Caché multidimensional array database which the newspaper hopes will help streamline business processes in the newsroom and improve overall efficiency.

Komori is open for business at its new 38,500 m² plant at Tsukuba, Japan. The company has boosted production here and at its Yamagata plant to meet rising demand for the Lithrone S40 B1 press and the new Lithrone S29 launched at Ipex. Over 100 five to ten multi-unit presses have been ordered worldwide in the last ten weeks, 20 of these in the UK.

The product previously known as Barcode Toolbox and Barcode Checkup, is now available online. **Enfocus's** Instant Barcode plugin for Adobe Illustrator generates, checks and reads barcodes in Illustrator.

The world's first web press able to complete four-colour job change-overs without stopping has been installed at Transcontinental. The 64-page **Goss** Sunday 4000 press system went into production in Beauceville, Canada, and has eight Automatic Transfer (AT) printing units. Transcontinental uses the new press mainly to print four colour books.

FEFCO, the European Federation of Corrugated Board Manufacturers in Brussels, is introducing a new version of its standard in September. The FEFCO Library is the standard reference for converters in corrugated and solid board packaging. It will be available in electronic form and have visualisation tools for viewing 3D drawings and folding sequences, based on Esko's Artioscad software. Esko is updating this software to be compatible with the FEFCO standard.

Spanish newspaper system developer **Protec** is installing its Milenium [sic] Cross Media technology for production of all 32 of French group France Antilles's publications. The group is reorganising its workflows and production to improve the efficiency and quality of all processes. The

titles are expected to have made the complete transition incorporated into Protec's technology in two years time.

The Ghent PDF Workgroup (GWG) has made available the first in its series of Job Tickets. It is an XML based ad ticket component that attaches an XMP panel to a PDF. It provides comprehensive metadata about the ad, such as media agency and buyer name, creative agency, production contact information, advertiser name, publication details and production information. This content stays with the ad PDF throughout its life, from creation through production.

Sun Chemical, the world's largest producer of printing inks and pigments, has launched Exact Pso (is that pronounced as Pzo or Pisso?), a sheetfed process ink set designed to help printers achieve offset standardisation. PSO stands for Process Standard Offset, which, along with ISO 12646:2 is fast becoming the international foundation for four-colour printing.

Sun Chemical has also launched a new UV inkjet printer for optical discs. The printer is designed for short runs and includes variable image capability disc to disc. Sun Chemical developed Project 37 with Copytrax Technologies, a specialist manufacturer of printing and coating equipment for the professional CD/DVD duplicator market. Project 37 is controlled by proprietary software, and incorporates a unique fixed inkjet array using 24 of Xaar's Omnidot 318 piezoelectric, drop-on-demand, multi-pulse greyscale heads, for "photo-quality resolution". The discs are presented for printing using a linear motor driven carriage with robotic handling from input to output spindles. Project 37 prints about one disc every three seconds using specially formulated UV curing inks.

At the 2006 **IPA Color Proofing Round Up** GMG repeated its performance at last year's IPA event. GMG was the only vendor achieving top event scores in all eight hardcopy proofing categories, for evaluating the press-to-proof matches of leading commercial proofing products. This test project provides a comprehensive review of various colour proofing products and attracted 29 entries from 13 companies.

HP Scitex has announced a new software algorithm to reduce banding and yield smoother image printing on the HP Scitex XL1500 superwide printer. The multi-layer screening algorithm calculates ink droplet placement, such that it minimises visual banding and graininess.

HP is also introducing a Yours Truly Designer variable data software plug-in for Adobe Indesign CS2. The new plug-in will provide variable data and imposition capabilities within Indesign and be available at the end of the year.

Human Eyes, developers of advanced 3D lenticular solutions, has set up a distribution agreement with Imagetext Integrated Solutions in New Zealand.

Members of **The Art Institutes** in the US are upgrading their 32 school locations to Quark Xpress 7 in time for the autumn term. This means a whopping 3,800 seats for Quark. By adopting Xpress 7, The Art Institutes “will remain in sync with industry standards in the graphic arts field by training students to use the innovative new upgrade of the leading design and publishing software application”. Would Adobe agree with this we wonder?

Enfocus has entered into partnership with Creo Print On-Demand Solutions Group (PODS) to develop Pitstop Edit exclusively for Creo PODS. This is an abridged version of the Pitstop preflighting, editing and correction technology. It is initially to be available for the latest PODS Creo Spire CXP50 colour server driving the Xerox Docucolor 5000 digital press, Creo Spire CXP8000 for the Xerox Docucolor 8000, and the Spire colour server for the iGen3 110 and 90 production presses.

And last but not least, **congratulations to Agfa!** The Business Marketing Association of New Jersey in the USA has awarded its top prize to Interface for the second year running. The BMA praised Interface for its graphic design and editorial direction. We praise editor Marc Verbiest for Interface’s objectivity, clarity and because it’s freshly not Inyterface. Well done!

New Spindrift team member

We are happy to announce that Nessian Cleary joins the Spindrift editorial team. He started his career in television news, working first as a sound recordist, and later as a cameraman, before retraining as a journalist. He’s spent the last ten years writing about prepress and digital printing and has contributed to a variety of industry journals.



Nessian, left with Laurel Brunner and Paul Lindström at the People in Print Awards recently.



And while we’re on the subject, also at the People in Print Awards, Laurel Brunner was presented with a special prize for her now legendary passionate response to a less than passionate panel and print-novice Jeremy Paxman at the Xerox lunch at IPEX.

Spindocs

(Where the spinner gets spun!)

From: "XXX" <XXX>

Date: 4 May 2006 16:37:02 BDT

To: lb@digitaldots.org

Subject: NATIONAL WORK FROM HOME DAY

News Release

SAVE 19 DAYS IN TIME AND FROM £1,000 PER YEAR

47 working days per year, 8 hours a week, 17 miles a day, 2,906 miles per year - what the average UK commuter faces!

Today (Friday May 5) is NATIONAL WORK FROM HOME DAY. It is one of the initiatives in Work Wise Week as part of Work Wise UK, the national three-year campaign promoting the wider adoption of smarter working practices, such as flexible working, mobile working, remote working and working from home.

Working from home, even for part of the working week, would greatly enhance people's work-life balance. The reduction in travel alone could save several hours per day, freeing up time to spend at home with the family or on leisure activities. Phil Flaxton, chief executive of the IT Forum Foundation, a not-for-profit organisation which is behind the campaign, said: "British workers spend by far the longest time travelling in Europe - as much as 47 working days per year (Samsung research 2004), with commuters in the South East facing an average of eight hours per week - a whole extra working day!" By working two days a week from home, workers would save 19 working days per year.

The savings will not only be in time but also in cash: apart from the transport costs there is the cappuccino and Danish on the way to the office, lunch in the pub and, for some, congestion charges and parking. A typical train commuter could save £12 a day (£5 on the train journey, £2 on coffee and snack, and £5 on lunch) and a typical road

commuter £14 per day (average 17 miles @ 40p per mile, £2 coffee and snack and £5 lunch) or £30 per day in London if the £8 congestion charge and £8 parking fee are included. Potential savings could be between £1,152 and £2,880 per year.

... and so it goes on. We can't help but think this is a very elaborate way to spend more time working at home!

Driftwood

(Useful stuff washin' in on our shores)

Windows Compute Cluster Server 2003

Apart from the fact that Bill Gates is stepping down from his headship, Microsoft recently announced Windows Compute Cluster Server 2003. As is obvious, it has been under development for some time, however WCCS is a 64-bit technology collection that brings supercomputing power to the desktop. It adds an armload of useful stuff to Windows Server and it is the first Microsoft product to run parallel High Performance Computing applications. HPC is what's needed for highly complex computations and for getting the most out of your servers.

On planet IT, unlike the delectable peanutty chocolatey variety, a cluster is a collection of computers (big ones) with one head node and multiple computing nodes. Each computer can be allocated to do a particular thing, such as mail, digital asset management or maybe someday even JDF processing. The new WCCS is deployed using standard Windows technologies so that extra servers can be added to a controlled network by just plugging them in and following a series of simple instructions to activate them. So a dedicated mail server or whatever could feed information to all workstations accessing the cluster.

Most cluster servers run Unix based operating systems such as OSX and Linux, but Microsoft reckons they have a chance with WCCS of competing because the technology is so easy to use, and is scaleable. It is based on the same components as Windows Server, plus additional software modules. The minimum system configuration re-

▼quires 512 Mb RAM, but WCCS can support up to 32 Gb RAM. Set-up is automated and it doesn't require the user to know lots of arcane and complex commands. It has set-up wizards for remote installations services, network management, security and managing cluster group components, with easy integration into existing networks. It leverages existing Microsoft technologies, which could be attractive for companies on the brink of server manhood.

We can't see that there is anything really terribly clever about this technology, apart from the fact that it includes Microsoft Message Passing Interface, MS-MPI. This technology sounds as if it does what JMF does within JDF, in that it provides high speed message passing for any network that supports it, including Ethernet. The technology is based on Argonne National Laboratories's MPICH2, but that's enough about that.

Why bother with cluster servers at all? It's basically about having enough power to do the things you want but, just as it is important to control the brake horsepower in a car, computing power needs to be managed. This technology is designed to provide "appliance-like set-up" using a familiar user interface with built-in authentication and authorisation methods. Many years ago, in a land far, far away, Steve Jobs explained the design concept behind the first Mac saying it should work like "an appliance". More recently Apple has introduced OSX Server, which runs on various open source technologies, and just works. It's great that Microsoft is also striving to make server cluster management simpler.

Expandocs

(In this section, we aim to cast some extra light on a particular recent news story.)

Digital Cerebellum

As more and more companies make plans to integrate JDF into their workflows, they often find that MIS plays a central role. Printing press manufacturers like to insist that press control systems are the centre of the workflow, but

those actively calculating price estimates and doing daily planning using an MIS wouldn't entirely agree.

It's the same with prepress; for a long time talk of "workflow systems" was synonymous with RIP systems and activities in the prepress department. But actually, some prepress department tasks such as those related to impositioning, can be successfully transferred to the job planners who work with an MIS. Workflow is not just about production in isolation, it's about the business as a whole and many companies developing MIS want to expand its role within the graphic arts market. One of the biggest MIS developers is Hiflex and we recently had the chance to visit the Hiflex training centre, in Aachen, Germany.

To demonstrate that an MIS really is the centre of a production workflow, Hiflex has connected ten different production control systems to its network in Aachen. In addition to showing designers what can be done with a pinch of JDF within Adobe's Creative Suite, users of RIP systems will feel quite at home in the Hiflex demo- and training centre, where systems from Agfa, Esko, Fujifilm, Heidelberg, Kodak and Screen are also linked into the demo network. And people familiar with press control systems from Heidelberg, KBA, Komori and MAN Roland will also feel comfortable. On the postpress side the options are more sparse, but bindery equipment from MBO can at least be simulated through the control system. JDF is used to provide the interfaces that connect all of this together into a holistic system, and it's a great example of how JDF's reach can be extended to pretty much wherever you want.

Within the CIP4 working groups, impositioning is subject to quite intensive activity, and this is where the borders between prepress and MIS start to get really blurred. Many of the parameters for impositioning need to be defined in advance so that job estimation and planning are accurate, so including it within the MIS makes sense. This begs the question of what remains for dedicated impositioning software to do. From the RIP perspective, imposition capabilities are logically part of expanded RIP system functionality, as for example is the case with Harlequin RIPs. They do such things as add trim, fold and register

marks, and compensate on the imposition itself for creep. None of this is of even the remotest interest to an MIS, but it makes considerable sense for the MIS to create the basic imposition parameters for costing purposes. Logic suggests that we will soon reach a point where imposition occurs automatically in the RIP, based on information sourced from the MIS and communicated via JDF.

We don't know for sure if it's JDF in general or thanks to Hiflex, but the company, as well as some others, has quite convincingly demonstrated that implementing JDF offers real improvements to job throughput and overall production efficiency. Saving make-ready times of up to two thirds on the bindery machines should be attractive to any printer or binder, as will reduced waste and lower risk of human error. In the last CIP4 CIPPI awards, a Hiflex system was involved in two of the three winners in three categories, and received an honourable mention in the third. Many companies speak of an increase in productive hours of around 20%, which effectively expands a company's income capacity. This could make a healthy difference on the balance sheet, and perhaps turn a break-even bottom line into one with a substantial profit.

But it's not only Hiflex that can show examples of successful implementations of MIS systems. In our interview last year with Guy Gecht, CEO at Efi, we noted that of the twelve printing companies in the US appointed "best managed" by the National Association of Print Leadership (USA) in 2005, ten of them used Efi MIS systems.

It's quite clear that a plan for JDF implementation needs to look carefully into whether an existing MIS can support JDF (and JMF) fully. If it can't, it's imperative to start looking for a replacement system. Without a healthy MIS heartbeat, JDF advances made elsewhere can't be fully exploited.

Say What?

(Iffy Writing Award Presented in the Ether for Obfuscation, Confusion, Misinformation or All Out Pretentiousness)

Esko:
Continuity and growth

More!
news from Esko-Graphics
Winter 05

A more flexible
CDI flexo family
Making JDF work

ESKO *

We aren't much into football but we couldn't resist sharing this. We don't know what they were on when they came up with it, but whatever it was... yowser.

And some more on the oh-my-god-it's-so-damn-boring football theme:

Apparently, John Motson, a BBC football presenter bod has commentated on more than 1000 football matches since the seventies. Here are some of his more perceptive insights, as reported in the UK's the Independent newspaper which describes Mr Motson as "the undisputed choice for major footballing occasions". Like a fine wine or a special cheese or something?

"The World Cup is a truly international event."

"It looks like a one-man show here, although there are two men involved."

▼
"I think this could be our best victory over Germany since the war."

"For those of you watching in black and white, Spurs are in the all-yellow strip."

"Brazil, they're so good it's like they are running around the pitch playing with themselves."

"The goals made such a difference to the way this game went."

"And Seaman, just like a falling oak, manages to change direction."

"Nearly all the Brazilian supporters are wearing yellow shirts - it's a fabulous kaleidoscope of colour."

"The unexpected is always likely to happen."

"It's delirious, it's delightful, it's Denmark."

Who says football is boring!

Boomerangs

(Your feedback fed back)

From: "De Proost, Geert"

Date: 8 June 2006 09:45:47 BDT

To: "Laurel Brunner" <laurel@brunner.enterprise-plc.com>

Cc: "De Proost, Geert" <Geert.DeProost@esko.com>

Subject: Screening article

Dear Laurel,

First of all I would like to congratulate you with the overview of screening technologies you published recently in Spindrift. Very interesting indeed to line them all up as I am sure the end user needs a bit of help to differentiate between them all.

In the Esko part there are a couple of things I wanted to mention.

First of all, I think you are right that when it comes to naming our screening products we are indeed the odd one out ;-)

On a serious note, allow me to highlight a couple of mistakes/typos I found in the section on Esko:

Samba Flex should be spelled SambaFlex and is not actually a second order stochastic screen but a transitional screen (comparable to Agfa's Sublima but much older - in fact it was the first of its kind released in 1998 and received the GATF award for best innovation in 1999)

HiLine should be spelled HighLine. The confusion here probably comes from the fact that HiLine screens actually do exist but it is an old screen set in Quark Xpress (we did find this out after launching our HighLine)

For future reference I have included some documents in this e-mail that contain an overview of our screening technology. If you have any further questions on the presentation or our screening technologies, do not hesitate to contact me.

Best Regards

Geert

Geert De Proost, Solution Manager - Flexible Packaging and Digital PrintinG

Esko

geert.deproost@esko.com

Thanks for these corrections. Regarding the spelling corrections, our house style disallows the use of capital letters and other typographic fripperies inside words. Sorry about that.

We've put up the reference documents on the Digital Dots website: www.digotaldots.org (select "Archive") for readers to check out.

▼
From: Helene Smith
Date: 2 June 2006 18:17:22 BDT
To: Todd Brunner <tb@digitaldots.org>, Laurel Brunner - Spindrift <lb@digitaldots.org>
Subject: Re: Spindrift[Scanned]

THANKS FOR THE NEWEST ISSUE!

Laurel,
For the next screening discussion (you and I discussed this but you were already far into the story/testing, I believe) is CONCENTRIC, attached.

All best,
Helene

P.S. The gentleman behind this technology is one of those incredibly energetic, live-and-breathes-it every second kind of guys. Would love for you to talk to him one of these days. I think you'd find him a great resource. If nothing else, he's just fun and inspiring to talk to! Mark Samworth, VP Technology for Artwork Systems - do you know him? He was previously du Pont.

We've put up this PDF as well on the Digital Dots website: www.digotaldots.org (select "Archive") for readers to check out.

Acrobites

(Something to get your teeth into)

SKU

Although a Supplier Known Unit is precisely what it says, the unit itself could be anything. This sounds like it's a completely pointless thing to know, but consider the following elaboration before you dismiss it out of hand.

SKU refers to stuff on shop shelves or racks, and it is important because it's used by product and brand owners, repro people et al in the packaging supply chain to denote the packaging required for different items within a range of goods. A single packaging project for a given product

could consist of multiple variable content iterations. If packaging really is the market most sought after, this is an acronym you definitely need to know.

FMCG

This is another acronym from the packaging side of the business. Fast Moving Consumer Goods are all the stuff on shelves that we buy and use day to day, like shampoo and catfood. FMCG refers to the goods themselves, it's an acronym brand owners throw about, and it's also common amongst advertising executives. If you hear it, brace yourself for hooligan colours, heinously complex proofing cycles and of course squeaky-tight deadlines.



JDF in Action

Is it just another example of overhyped technology or is JDF really getting under the industry's skin? Are we putting JDF into action or still just talking about it? Talk to suppliers and you'll get a robust and positive reply to that question, but talk to their customers and the response is a little less predictable. Matters JDF have been pretty muted of late, so we decided to talk to some printers and publishers to see how things are moving at the pointy end of the market. Responses ranged from total disinterest and vague awareness, to hysterical zealotry. It was something either akin to the man on the street's knowledge of Micronesian geography, or the fanatic cartographer's equivalent. What is worryingly obvious however, is that the further along the supply chain you go towards print buyers and brand owners – with a few exceptions – the vaguer it gets.

So what's the market doing with JDF?

As is the case with most religions, there are three distinct JDF doctrines: the non-believers, the believers and the JDF agnostics. These same groups exist all over the world, and at all points of the digital media supply chain. Although there are three divergent points of view, they all share one important thing in common: JDF awareness. If it has achieved nothing else, the JDF development community and its promoters, under the auspices of CIP4, have at least developed JDF's profile and encouraged market education.

The Anti View

The non-believers have absolutely no belief whatsoever in JDF. Although they may well accept that automation is key to the survival of the printing and publishing industries, for them JDF is not the route. Unfortunately, few non-converts suggest tangible alternatives, preferring instead to believe that process automation should be the responsibility of individual companies, and not designed to extend supply chains beyond their four grey walls. They seem to believe that the development of a universally relevant technology for data interchange is pointless. Unfortunately, this could automatically isolate them from the rest of their markets, but non-believers hope this gives them a unique competitive edge. They tend not to accept that no single company could possibly invest as much in individual workflow development as CIP4's members are investing. They tend not to accept that they may be doomed to a life of dwindling commercial prospects, as the market continues to embrace JDF, albeit gradually, and systems that integrate rather than isolate business and production processes.

This article is part of a series that is shared with our publishing partners around the world, and is supported by...



But perhaps gainsayers are right? If the business is functioning perfectly well without being part of a unified supply chain, can JDF really make a positive and tangible contribution? One company we spoke to isn't even considering JDF, despite the fact that the organisation is wholly customer service and IT driven. The managing director has "No idea why I would want it." Nor does he want his service providers and suppliers to implement it, for much the same reasons. This company prefers to rely on its own internal development team to develop specific IT and workflow solutions to suit its not inconsiderable customer base.

The Pro View

The converts, mostly very large commercial printing companies, wax lyrical on behalf of their suppliers and of JDF at every opportunity. Much of it admittedly is PR puff, but let's not forget that these pioneering companies, and the sterling work they produce, are largely responsible for why the rest of us take JDF seriously at all. RB Kashyap, chief manager for manufacturing at the Thomson Press in India has no doubts: "We are definitely considering JDF for our organisation and already in process of implementation [because] it carries a print job from genesis through completion. This includes a detailed description of creative, prepress, press, postpress and delivery processes. [JDF] has ability to bridge the communication gap between customers and production staff, as well as between departments, resulting in less rework, delays and lost jobs. By improving communications and providing customers with more timely and accurate job information, one can improve customer retention." Kenzo Ishii, information security committee secretariat at Dai Nippon Printing in Japan agrees because "it is necessary to combine many processes digitally. Service providers and suppliers have to implement it ... it is our mission to improve quality, time and cost."

La Vigne Inc in the US has achieved this big-time. JDF streamlines and automates La Vigne's digital print ordering and related processes. When a customer orders a document, an automatic job ticketing routine creates a print ready, imposed PDF file and a JDF job ticket automatically, selecting from multiple imposition templates, depending on the document size and run length. This rule-based system also decides if a job should be printed digitally or on a conventional offset press. La Vigne has seen the time to press for digitally submitted jobs drop from one to four hours, to an amazing three minutes because of JDF. Make-ready for the company's eight colour Komori press dropped from 72 to 36 minutes and proof turnaround times halved. The company went from processing 25 orders per month to 700 within a few months of installing systems interlinked and automated using JDF. The number of end users of the system went from 150 to a staggering 42,000 in the same period. As Chris Wells, CEO says: "JDF is a technology that works. With a fully-automated web to print workflow we can give our customers great response times, quick turns, and extremely short runs at a reasonable price". Mr. Kashyap at Thompson Press concurs and for him the economics speak for themselves: "By implementing a web interface one can capture customer data,

"We do want our vendors to implement it. While JDF-compatibility is not the only criteria in making a purchase decision, it will be one of the influencing factors. Even if we do not use the JDF feature immediately, we will be able to use it down the line as we build up our JDF workflow."

**Narendra Paruchuri, MD
of Pragati Offset, India**



RB Kashyap, chief manager for manufacturing, Thomson Press, India

▼ reduce data re-keying and more cost effectively communicate with customers. [JDF] minimizes overages, actual waste and inter-process waste by getting better real time counts and usage dates throughout each step of the workflow and for each job.”

Customers are what it's all about, which is why some print buyers are also implementing JDF, with several ambitious projects underway. In the UK, Vertis PRS, a media production agency recently acquired by Tag, runs one of them, and according to director Pat Mulvaney “there is a common theme that has evolved within both companies over the last 10 years. In advertising and publishing we have always had a problem booking work into our production operations mainly because of the immense volume of job bags that we have to produce to equate to each individual ad, poster, POS items and even some individual catalogue or magazine spreads. If booking in work is a problem then a similar scenario exists at the tail end of the job where we have to reconcile estimates, charging and finally the invoicing. Added to this is also the need for fast turnaround management figures on which to base our future short and long term strategy.”

JDF wasn't the first choice however: “Where Tag and PRS worked individually to solve the same problem over the years, we have now had to combine our production resources and apply one JDF approach across the very much larger international Tag operation. I think to be honest when we first heard of JDF we felt that it was more applicable to printing companies rather than to prepress or premedia outfits – and we were already well down the line with our own similar solutions that not only resolved the above problems but also included online job tracking features which could also be used by our clients. Today the combined Tag group of companies uses the CMD (Create, Manage and Deliver) system to meet all the internal and client facing requirements that have been mentioned above. In addition the communications reach of our prepress digital workflows, which includes our own networked operations and client facility managed studios, has created the ability of our clients to book in their own work and track the production status throughout its journey to the printing press.”

Making the JDF Jump

Many companies are keen to get into JDF, but their investment planning is determined by the rate at which capital equipment is replaced. Narendra Paruchuri, managing director of Pragati Offset, one of India's most successful printing companies, is a cautious fan: “Yes, we are considering it seriously – initially to automate prepress processes such as imposition, and also to get real-time feedback on job progress in prepress and press. Bindery will come into the JDF fold slowly as we replace our machines with new models which can talk JDF – initially the cutting machines and folding machines.” There are many such printers planning JDF strategies that follow a similar path, depending on their existing equipment's obsolescence.

“JDF is a technology that works. With a fully-automated web to print workflow we can give our customers great response times, quick turns, and extremely short runs at a reasonable price.”

Chris Wells, CEO, La Vigne Inc, US

Printers in this position generally work closely with suppliers and developers. In Pragati's case, JDF compliance alone is not enough to get the deal, but it is important. Narendra says: "Yes, we do want our vendors to implement it. While JDF-compatibility is not the only criteria in making a purchase decision, it will be one of the influencing factors. Even if we do not use the JDF feature immediately, we will be able to use it down the line as we build up our JDF workflow." Process automation is evolutionary, developing in tandem with the business, the JDF implementation will logically take a common route. According to Narendra: "JDF is a good development in that it allows JDF-compatible products of various vendors to be able to work together, rather than creating a custom solution for each combination of vendor products. This makes for a much more open system and opens up choices for printers. But the benefit of JDF and JDF-compatibility of equipment really depends on the printers and how well they can implement it. Properly implemented, it can be a huge productivity boost."

To JDF or not to JDF? Is That the Question?

Perhaps it is this implementation issue that most concerns the agnostics? The agnostics are people who know that JDF is the route to full integration and process automation, but they don't yet feel brave enough to take the plunge. Ironically, it is in the hands of these people that the future lies for JDF, since they probably represent the majority of the market.

Talking the Talk

In talking to people in the field we found that many purchasers of JDF compliant technology had not considered informing end customers about their plans for automation. When asked what they were doing to raise JDF awareness amongst customers, one repro house in the UK told us: "We are working with an awareness of JDF compliancy but this is not a current priority with our business." Another, a publisher said that: "I think it will be important in the future and that newly created processes are JDF compliant, although I do not foresee the use of this in our workflow in the next year."

This is all rather vague, but Mr. Kashyap in India sees a number of immediate benefits for such customers: "JDF can define and track any user defined workflow without constraints on the supported workflow. It speeds up turnaround time and print production workflow with an intelligent job jacket that directs and connects each step in the workflow. [JDF] eliminates some labour and flushes out bottlenecks in the workflow, resulting in greater productivity, and it adds value by integrating print production with enterprise business operations. With a JDF enabled workflow one can better handle customer variation from job specifications and provide customers with bills that are more accurate, resulting in quicker payment and minimum disputed charges."



Pat Mulvaney of Tag

▼ So JDF is in action, but successful implementations are taking time both to do and to measure. With less than 1,000 active users worldwide, JDF usage is far from widespread, those companies working with JDF are mostly large, with a momentum of their own. It is still early days, but there is an undercurrent moving in JDF's direction. Ultimately, it is about commercial competitiveness. As Pat Mulvaney says: "We apply the overall JDF philosophy through Tag CMD by promoting the benefits and cost savings to our clients while at the same time taking the pain away, especially for hardpressed marketing communications departments and ad agencies. Managing the imaging requirements of our customers is a key USP." Once customers start to understand what JDF can do for them, uptake rates will certainly accelerate. By Drupa 2008, we expect to see real cost/benefit models illustrating the benefits in actual money, both to service providers and their customers.

– **Laurel Brunner**



More Monitor Mitherings

We have tested LCD monitors extensively for high end proofing applications and the ones that generally score best are usually the most expensive ones. But does this have to be? And if so, what makes the cheaper models less suitable for high-end image evaluation and softproofing?

In our latest testing round we have looked at new models from Eizo, NEC, Quato and Viewsonic. Neither Apple nor Lacie have introduced new monitors lately but they will do so later this year. At the moment Viewsonic's monitor is the top low price challenger, and according to the specifications we expected it to score well. Ergonomic features like a pivot function and height and swivel adjustments, a claimed viewing angle of 170 degrees, plus a high brightness of 300 cd/m², boded well for it.

From Eizo we tested the new top model CG 221 but also an interesting alternative, the Color Edge 240W, the W for Widescreen. However the most radically new technology at the moment is NEC's LED (Light Emitting Diode) based Spectraview Reference 21. The LED light source offers both a high gamut and an even light distribution across the whole surface. The Spectraview Reference 21 reached the largest colour gamut we have measured so far, and was in fact larger than the ECI's entire RGB gamut!

What We Did

As in previous tests, we calibrated the monitors according to the standard for graphic arts production, ISO 12646. Unfortunately this 2003 standard still only really applies to CRT monitors, although work is underway to update the standard. As far as we can judge the main modification for LCD monitors is adoption of higher brightness. The current standard suggests 80–120 cd/m² (Candela per square meter), but most of today's LCD monitors are capable of delivering 250–300 cd/m².

However, even in a normal office's ambient light, this is far too strong a light to work at, so we suggest setting the brightness in an LCD monitor to 160–180 cd/m². It's never a good idea to have strong ambient light when working with image retouching or colour corrections, but the old recommendation of having only 32 Lux was mainly to adjust for the limited brightness of CRT monitors. What's important is to achieve a good contrast between the brightest areas and the darkest – at least a ratio of 100:1. It may sound natural to set black to zero brightness, but actually a printed paper always has a slight reflection, so the black setting of a monitor should be around 0.5 cd/m².

Having calibrated the monitors and created ICC profiles, we then displayed 24 different coloured patches and measured the average colour deviation, expressed as Delta E (CIELab). Then we measured the colour



The most expensive, but not the largest. The NEC Spectraview Reference 21 has the largest colour gamut on the market, and uses LEDs as the light source.



The second most expensive monitor, and also the monitor with the second largest colour gamut, the Eizo Coloredge CG221.

uniformity across the whole surface. For colour critical work we don't think a monitor should deviate more than Delta E4 altogether, both factors included. This is in line with Fogra's suggestion regarding hard copy proofing systems.

What We Found

We have added a new element to our testing procedure: we check if the colours change with the viewing angle. In most specifications for quality monitors, claims are made for up to 170 degree viewing angles, which means 85 degrees to the left and the right, or up and down. This is where the cheaper LCD monitors display their weaknesses. Even a slight change in viewing angle results in a very different colour appearance. This is not acceptable for high-end softproofing work.

If you want to know whether the technology used in your monitor is top notch, check the monitor's vulnerability to viewing angle. The more expensive use of IPS (In-Plane Switching) technology produces better end results than similar, but cheaper technologies such as MVA (Multi-domain Vertical Alignment), PVA (Patterned Vertical Alignment, or TN-type panels (Twisted Nematic).

We calculated the colour gamut of the monitors, comparing both with Adobe RGB and ECI RGB. While Adobe RGB is a popular standard RGB colour space, especially amongst photographers, ECI RGB is actually a slightly larger colour space, including all the printable colours in sheetfed offset, using CMYK. ECI RGB also has the correct white point assumed for proofing, 5000K, which Adobe RGB doesn't.

We compared our own test results to results achieved using a beta version of Ugra/Fogra's certification software for testing and certifying monitors. This is due for imminent launch so we won't include these results. We are however pleased that the results are in line with our own findings.

The participants

A little over a year since our first round of testing for LCD monitors, we are pleased to note that both colour gamut and colour uniformity have improved. The best scoring monitors are still the most expensive ones which perhaps doesn't come as a big surprise. It is still a little annoying for those of us harbouring a stingy bookkeeper inside us, or those of us simply wanting for once to save some money. Ever hopeful, we'll continue to test monitors in a slightly lower price bracket, like the Viewsonic VP2030, but so far they don't qualify for high-end softproofing. Neither ▶



Eizo CE240W. It may be tempting to choose this relatively low priced wide screen monitor for colour proofing, but neither useful viewing angle or colour accuracy match the more expensive monitors.



NEC 2190. This monitor replaces the older 2180, and uses the same technology as the Reference 21 to achieve uniform colours over the whole surface.

does the Eizo CE240W, mainly because of its poor performance at higher viewing angles.

Eizo also participated with the CG221, the second most expensive monitor in the test, and which had the second largest colour gamut: a little larger than Adobe RGB. It's now more uniform across the surface than the precursor, the CG220. Eizo's CE240W we think has too poor a viewing angle, but otherwise it's a nice monitor for layout and it's reasonably priced.

NEC gave us two monitors to test, one with a conventional light source, the Spectraview 2190 (21") and the LED based Spectraview Reference 21. This performed best but also was the highest priced, at around €4850. For those who remember the Barco Calibrator, the "Rolls Royce" among monitors, the NEC Spectraview Reference 21 and the Eizo CG221 are the new reference monitors when it comes to high-end, wide gamut proofing. But this comes with a price tag to match.

The NEC Spectraview 2190 doesn't have LEDs, but otherwise shares the same technology as the Spectraview Reference 21 for colour stabilisation. NEC call this "Color Comp", meaning that the monitors are checked at the factory for colour deviation across the surface, and a compensation calculated which lowers overall brightness. This compensation can also be activated and deactivated by the user, but since LCD monitors in general have too high a brightness as default, we don't see this as a problem and recommend activating Color Comp. It's more important for proofing to have an even colour uniformity over the whole surface. Some instability of the colours over time was noted for the NEC Spectraview reference 21, but hopefully this was related to our test monitor, and not representative for the light source technology as such. We know that several of the other monitor manufacturers are planning to launch LED based models soon, and there is intense research underway regarding the use of LEDs as the light source in LCDs.

Quato participated with their new 23" monitor, Intelli Proof 230, characterised mainly by colour accuracy rather than wide colour gamut. In our first test round a year ago the Quato monitor scored best overall, and the Intelli Proof 230 displayed the 24 colour patches with the lowest deviation measured so far, 1.2 Delta E! With the larger screen size the uniformity wasn't so impressive, Delta E 3.2, but all in all this is a very stable and accurate proofing monitor. All Quato monitors are bundled with calibration software and the same validation tool that Ugra/Fogra will use in their certification procedure.

Viewsonic represents the underdog here. It's a much lower priced monitor than the others and we have to conclude that it's not suitable for high-end proofing. However this doesn't mean it's a poor monitor. It can be set to 5000K, it's fast (8 milliseconds response time) and has good ergonomics. The colour gamut is poor and uneven, and the viewing angle not satisfactory, but it can still be used for less critical layout work.



The new Quato 230 23" LCD monitor is characterised by high colour accuracy through true hardware calibration.



The Viewsonic VP2030b is a very low priced monitor with good specifications. However it doesn't meet the demands of a high-end proofing monitor.

▼ In conclusion we find that if you want colour accuracy and uniformity, and a wide colour space, you still need to pay quite considerably for a proofing monitor. On the other hand, with softproofing more and more widely accepted, consider the cost of not having colour accurate monitors. What does a reprint cost in its expense, potential loss of future revenues and credibility, because the colours on the monitor fail to match the final print? We suspect it doesn't take many such cases for a good proofing monitor to have paid for itself.

– Paul Lindström

Table 1 – Colour Deviation

Model	24 Patches	Uniformity	Total Variance (Delta E)
Eizo CG221	1.8	1.9	3.7
Eizo CE240W	1.8	2.8	4.6
NEC Spectraview Reference 21	1.6	1.5	3.1
NEC Spectraview 2190	2.6	1.7	4.3
Quato Intelli Proof 230	1.2	3.2	4.4
Viewsonic VP2030b	1.7	4.2	5.9

Table 2 – Colour Space

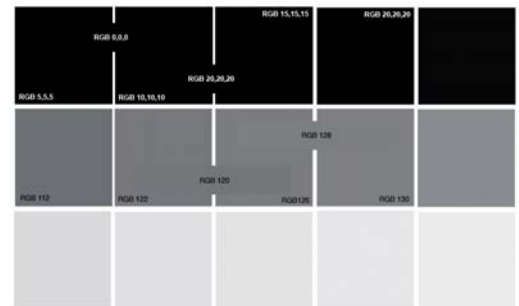
Model	% of ECI RGB	% of Adobe RGB
ECI RGB 1999	100	113
Adobe RGB 1998	89	100
Eizo CG221	96	109
Eizo CE240W	72	81
NEC Spectraview Reference 21	102	114
NEC Spectraview 2190	77	87
Quato Intelli Proof 230	75	84
Viewsonic VP2030b	70	79

Table 3 – Viewing Angle

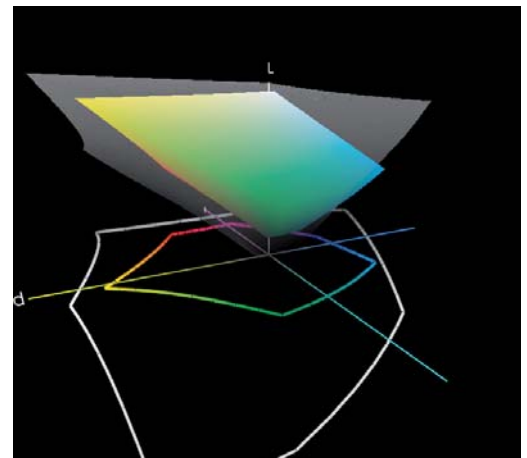
Model	Score 1-10
Eizo CG221	10
Eizo CE240W	5
NEC Spectraview Reference 21	10
NEC Spectraview 2190	10
Quato Intelli Proof 230	10
Viewsonic VP2030b	4

Table 4 – Facts

Model	Size	Price (approx) €	Info
Eizo CG221	22.2	4310	www.eizo.com
Eizo CE240W	24	1865	www.eizo.com
NEC Spectraview Reference 21	21	4850	www.nec-display-solutions.com
NEC Spectraview 2190	21	1875	www.nec-display-solutions.com
Quato Intelli Proof 230	23	3020	www.quato.de
Viewsonic VP2030b	20.1	700	www.viewsonic.com



RGB grey patches. It's important to be able to differentiate between very small tonal changes in an image. This test form helps us evaluate this and also reveals if the appearance of the monitor changes with viewing angle.



Colour gamut. It may be misleading to only calculate the total colour space achieved for a monitor. We also need to take into account how the colours are distributed. The NEC Spectraview Reference 21 has a very wide gamut, and still can't reproduce all the colours produced with sheetfed offset using CMYK.



Clear for take-off

The last few years have seen increasing levels of automation and this trend can only continue as JDF starts to take hold. However, an automated workflow requires everything to work perfectly, and assumes that the files that are put through the workflow have been assembled to the required standard. When things go wrong, automation can mean that problems happen faster and more spectacularly.

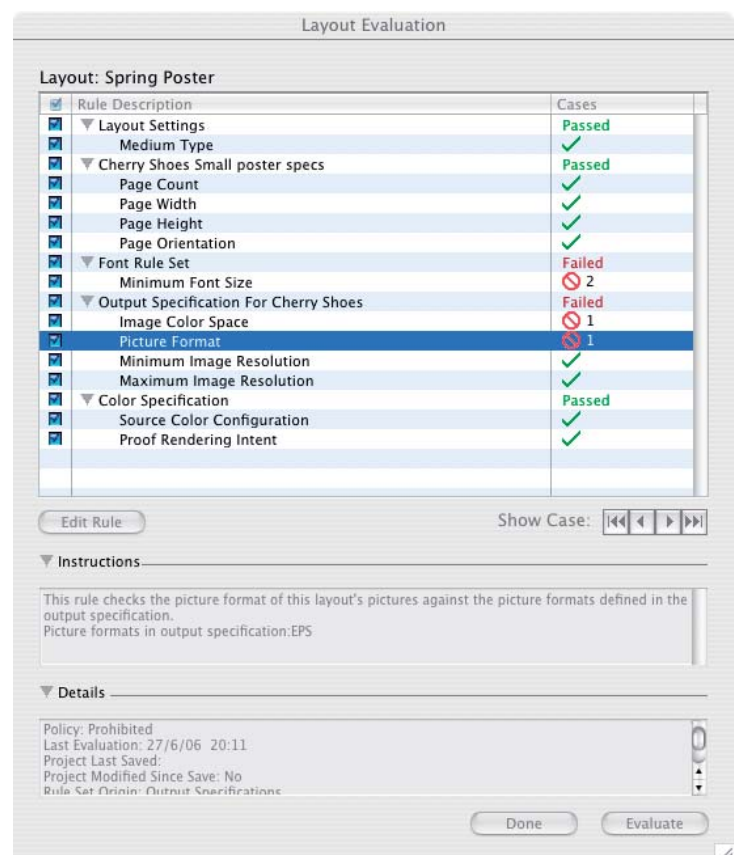
Preflighting, the process of checking a file to make sure that it will pass through all the prepress stages without incident, is absolutely key to developing a more automated, and hopefully more productive workflow. Ideally designers should preflight their work before writing PDFs and sending material to a printer, and printers would then preflight their customers' files before running them through their workflow.

A good preflight program should be able to pick up on a variety of problems, from missing fonts or RGB pictures to low resolution images, incorrect page sizes or even missing pages. There also seems to be a growing trend for having the preflight program set up to automatically fix these problems, although some printers are still reluctant to alter their customer's files.

Some design programs, such as Quark Xpress, and InDesign do include their own preflighting tools. For the most part these are relatively basic though, as David Dilling, European sales director for Markzware notes: "It's good that they are introducing the idea of preflighting because many designers don't know what preflighting means."

Quark has recently started shipping Quark Xpress 7.0, which includes a new feature, Job Jackets. This is essentially a job ticket, loosely based on JDF, to determine how a design layout is set-up. There's a useful facility for evaluating whether or not the final layout conforms to the Job Jacket. It also allows for rules to be specified governing such things as fonts, boxes and hairline rules, complete with instructions on what to do should they fail the evaluation.

Acrobat has had preflighting since v6.0, though it's been much improved for Acrobat 7.0, making it easier to create profiles and coming with a bet- ▶



Preflight functions in the new Quark Xpress 7.0

▼
 ter range of predefined profiles. It's also possible to set up preflight droplets, which put an icon on the desktop with the name of the preflight profile in use. Drop a file onto the droplet, and it fires up Acrobat, preflights the file and moves, or copies, it to a designated pass or fail folder.

There's no way to automatically fix problems, though Adobe says the preflighting can be used to make PDF/X files. This appears to be simply adding the appropriate header information to a file which already conforms to a PDF/X standard in all but name.

Comprehensive fault list

Another popular option is Markzware's Flightcheck Professional. This can accept files in virtually any format, including Quark Xpress and Indesign, as well as PDF, EPS and TIFF. By the time you read this there should be an update for reading Quark Xpress 7.0 files. Markzware is also looking at tying in with the Job Jackets feature for a future release. There's a light version, Flightcheck Designer, which has less options in terms of what it will check for.

In the meantime, Flightcheck Professional has a fairly comprehensive list of faults that it can look for, and it can produce a very detailed report on where those errors are, plus potential remedies for dealing with them. However, there's no option for automatically fixing any of those faults, although David Dilling says that Markzware is working on that. Markzware also sells Flightcheck Studio, which installs itself as a plug-in for both Quark Xpress and Adobe Indesign. It includes a separate palette which shows an overview of which errors are where in a file so that they can easily be located and fixed.

One of the best-known preflighting programmes is Pitstop Professional, developed by Enfocus, but also included in several prepress workflows, such as Agfa's Apogee. Pitstop Professional is a plug-in for Acrobat and will only work with PDFs. Pitstop goes one step further than most preflighters, in that it also has excellent editing and correction capabilities. It can be set up to automatically correct many of the more common mistakes, and can change the header of a PDF to a PDF/X, providing it can alter the file to meet the right criteria.

Enfocus has also developed a closed loop system, which it calls Certified PDF. The idea is relatively simple – a publisher makes their own PDFs, using Pitstop, or the cheaper Instant PDF. Using a PDF Profile supplied by the printer, the PDF is checked at the customer site, allowing the publisher to correct any problems in the file. All the printer has to do is check that the customer has used the right PDF Profile and that the file has passed its preflight at the customer site.

German developer Callas is responsible for PDF Inspektor2, which it claims will check around 400 PDF characteristics, and will then output a ▶

Pitstop goes one step further than most preflighting programmes, in that it also has excellent editing and correction capabilities. It can be set up to automatically correct many of the more common mistakes, and can change the header of a PDF to a PDF/X, providing it can alter the file to meet the right criteria.

report in either PDF or XML format. There's also a Command Line Interface version, which allows systems integrators to build it into a workflow or other solution, without the need for Acrobat.

More automation, higher cost

Onevision has not one, but two preflighting solutions, Asura and Speedflow. Both can accept files in a variety of formats, but Speedflow will only output PDFs, whereas Asura will deliver files in virtually any format you might want. As well as preflighting, it's also capable of fixing most problems it encounters. Anecdotal evidence from Onevision customers suggests that there are not many problems it can't handle. It is considerably more expensive than most of the other alternatives, but David Smith, senior sales manager of Onevision in the UK, says this is mostly because of the degree of automation for fixing problems in files.

In truth, Asura is more than just a preflighter, in that it has its own RIP, and will take a file apart completely and then reassemble it, which tends to clean up most problems even without any overt correction. Asura is sometimes paired with Onevision's Solvero, which can be used to correct those issues that Asura is unable to deal with. Some printers also use Asura to output PDF 1.3 files as an alternative to upgrading their RIP. Furthermore, Asura is one of the few systems capable of using JDF information to determine how a preflight is run. This is available via the optional Asura Pro. Other companies have also looked at JDF, but few are willing to devote any resources to it until customers start requesting it.

Quickcut, now in the process of rebranding itself as part of Adstream, also has its own preflighting program, Quickprint 5. The Quickcut system is built around offering a global service to its customers, and so the driving force behind the system is a database of those customers' requirements, including the specifications that they want checked in a preflight stage. Designers who buy Quickprint 5 also gain access to this database so they can be sure that any work they do on behalf of a Quickcut customer anywhere in the world will conform to that customer's preferences. This can include some automatic fixing of problems, depending on the set-up from the individual customer. Quickprint 5 includes its own copy of Distiller and uses the Adobe Color Engine developed for Photoshop.



Pitstop Professional 7 from Enfocus

PDF creators

Finally, it is worth mentioning a group of programmes designed to aid the creation of PDF files, as these are often linked with preflighting programmes.

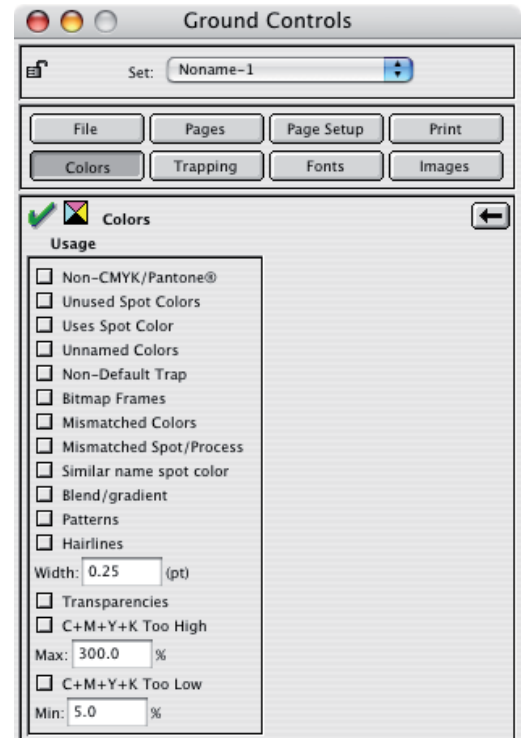
Kodak, for example, sells Synapse Prepare, which can make a PDF according to settings in a directive – you need the more expensive Prepare Pro to make the directives. Prepare acts like a print driver and so can make PDFs from any application, but it also includes a Quark Xpress Xtension and an Adobe Indesign plug-in. It will preflight and then validate the PDF to ensure it hasn't been altered since it was preflighted. It can also transfer the file to a location on a local server or even send it via FTP. Agfa's Apogee Create and Screen's Riteportal work along similar lines.

Enfocus sells Instant PDF, an Acrobat Distiller plug-in, which will also work directly with both Quark Xpress and Indesign. The programme works through print queues which are extremely easy to set up. You can take one from Enfocus's CertifiedPDF.net website or import one from another supplier, such as your local printer. Alternatively, you can make your own by working through the options in the queue editor which include preflighting and setting up an email address to deliver the finished file.

The heart of the system is the PDF profiles and the Action lists which are used to correct the files in each queue. You can add PDF profiles and Action lists from other sources, including Enfocus's CertifiedPDF.net website, but you can't define your own – for that you need Pitstop Professional.

However, despite the easy availability of the described tools, many customers still insist on sending in unsuitable files, and for this reason printers are increasingly turning to server-based preflighting solutions. We'll look at these systems in more detail in the November issue.

– Nessian Cleary



Flightcheck Professional from Markzware

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