



# ColorSync at Work



Apple ColorSync is a universal color translator—it's the answer to every creative professional's goal of gaining color control at all levels of production, from design to prepress to multimedia to printing. The industry-standard software for managing color, ColorSync delivers consistent, predictable, and reproducible color from screen to finished product. More than 100 hardware and software products now support ColorSync, encouraging companies, large and small, to discover its power. Find ColorSync intriguing, but aren't sure how it will benefit your workflow? Read how three diverse companies use ColorSync to gain control over color—and save time and money along the way.



## PhotoDisc Supports Customers with ColorSync Profiles

How does one of the world's largest providers of digital stock images help customers achieve excellent results? PhotoDisc supplies 24-hour customer support, a CD on color management, and source profiles for the images on its web site. This approach assures customers that the images they buy will meet their expectations in any and every medium, whether in print, over the Web, or on CD.

Gary Hawkey, production manager, says that PhotoDisc first brought scanning in-house and implemented a ColorSync workflow to address the problem of color inconsistency from catalog to catalog. "Even though the images were the same, the image quality per catalog varied from the U.S. to Germany to Japan to the U.K.," he recalls. All that has changed. "Today, we produce our printed materials using a color-managed

environment. The quality of our images is consistent no matter who prints them or where they are printed."

### Huge Cost Savings

PhotoDisc found that ColorSync resulted in huge cost savings, too. "We used to do two or three rounds of proofs for each version of each catalog," says Hawkey. "Now we're getting it right the first time. We've cut time and costs substantially and have a better product as a result!"

PhotoDisc became a true ColorSync champion when they saw how the technology could improve customer service. According to Hawkey, "All our images are scanned in LAB color and delivered in RGB with a ColorSync profile for preview or print. That means customers using ColorSync start out with a much larger color gamut and can see images the way PhotoDisc and our photographers intended. We never limit the color available to our users—this is especially advantageous for customers who use the images in multiple ways."

### The Monitor's Like a Lightbox

Today, that's practically everybody. Designers and art directors want to use images in all media, from print to Web to CD. With ColorSync, it is easy to maintain color and quality consistency, despite differences in color spaces. "As an industry, it's important that we use a ColorSync monitor in the same way we use a lightbox. A digital image can have the same color integrity as a transparency," says Hawkey.

Color accuracy has become an important brand distinction for PhotoDisc, which is why the

company is a member of the International Color Consortium (ICC), the organization responsible for setting standards for digital color.

So what does the future hold for PhotoDisc? They will keep looking for more inventive ways to help their customers. Just take a look at their web site, [www.photodisc.com](http://www.photodisc.com), where you are able to buy high-quality images all day, every day.

## Prentice Hall Soft-Proofs with ColorSync

At Prentice Hall, currently part of Simon & Schuster, ColorSync is proving its worth to textbook editors and designers faced with tight deadlines, hundreds of color images to proof, and no time to make trusted Matchprint or Cromalin proofs. ColorSync lets them soft-proof images on a calibrated display, previewing in simulated CMYK how images will look in print. The process has proven accurate enough to make color decisions and give final approvals.

"I'm sold that the technology is viable," says David Riccardi, Assistant Vice President/Director of Production and Manufacturing for PH Engineering, Science and Math Textbooks. Although editors and designers are just getting acquainted with ColorSync-based color management, he predicts, "By this time next year, hard-copy proofing will be drastically reduced to about 20 percent of current usage."

continued...



## ColorSync at Work continued...

### The Proof's in Reducing Proofs

The economics of reducing hard-copy proofing cycles are compelling. Todd Ware, Associate Director of Digital Imaging, says that a typical 400-page, four-color textbook might have an average of 400 color images. "If images are ganged 24 to a sheet and proofed, we would need 16 Matchprints and 10 to 12 staff hours to produce them. At about \$250 apiece, we're looking at a cost of \$4,000. With ColorSync, we soft-proof many images and do a random sample of 25 images on a single Iris for a total of only \$11 for the inside of the book."

### How Prentice Hall Started

At Prentice Hall, ColorSync was integrated into the publishing workflow one segment at a time. About six years ago, its ESL and Career & Technology Divisions started down the road to color control by questioning the quality of scanned images it received from service providers. With prepress experience, the division felt it could deliver comparable in-house scans. Starting with gray-scale photos, the publisher optimized photos digitally to get good gray-scale tone reproduction on press. The next challenge was scanning color images and getting predictable results in print.

### Getting It Right with Profiles

Today ColorSync and more than 100 related products make color predictability more attainable and straightforward. Simon & Schuster's Corporate Digital Archive, operating digital imaging and spearheading the color management initiative, enlisted the help of a consultant to begin making profiles of its scanner, AppleVision and PressView displays, an Iris proofer, and the Matchprint process of service providers. Linearizing the devices every five days keeps profiles valid. But periodically, Simon & Schuster makes a new profile using its own spectrophotometer and ColorBlind software from Color Solutions.

Ware adds that there were some early naysayers who refused to have anything to do with ColorSync because color on the display was very

close but not an exact match to a proof. "The benefits come after realizing that it is well within tolerance and that you can make color decisions based on it."

### New Directions

Now that ColorSync has proven its print-based capabilities, its future looks bright for CD and web publishing. Says Riccardi, "Color accuracy is often overlooked in new-media CDs and on the Internet. This will change in the future, especially with significant growth in electronic commerce, and we hope to be prepared."

## SACO Foods Saves Costs While Improving Packaging Quality

SACO Foods, a Wisconsin marketer of specialty foods, has used ColorSync to reduce package design costs by nearly 90 percent. Plus it managed to recoup its initial \$10,000 investment—in a scanner, spectrophotometer, self-calibrating display, and ICC profiling software—on its first project.

More than cost savings, SACO Vice President and Art Director Anthony Sanna appreciates gaining greater quality control. Previously, he had used service bureaus and engravers to handle scanning, color separations, and proofs on proprietary systems—a time-consuming and expensive process. A small color change in a chocolate-dipped strawberry, for instance, meant talking to the engraver's salesperson, who then passed the instructions to the Scitex operator, who was left to interpret the inexact request for "a little deeper red." New film and Cromalins were made, returned by the salesperson, and invariably marked up with new instructions for the engraver's color crew. This frustrating cycle of revisions pushed typical costs to \$15,000 for scans, selective color corrections, film, and proofs on a single food package design. "We're going from the design stage to plates for under \$2,000 now," Sanna stated, "with greater control and creativity than in the old days."

ColorSync also helped to resolve another vexing situation. As output options for print expanded beyond the four-color, sheetfed press, color consistency in finished pieces had become a continuous problem. Printed samples from a Heidelberg DI often did not compare favorably with previous film-to-plate jobs, and archived images used for trade show banners rendered poorly on large-format ink-jet printers. Using ColorSync, Sanna found he could control color quality and minimize outside variables. "Instead of being forced to accept lower quality on press or discarding unusable printed pieces, we can focus on creative issues," says Sanna.

### How SACO Started

Sanna turned to Camera & Darkroom Digital in Santa Fe for help in selecting hardware and software to solve his color problems. He also spent several days learning from Andrew Rodney and other experts at Camera & Darkroom Digital. Additions to his Macintosh system included a Radius PressView display and graphics card capable of measuring its characteristics via a colorimeter, as well as a Digital Swatchbook spectrophotometer by X-Rite and Linotype-Hell's PrintOpen software to make ICC profiles for printing devices. A new Saphir Ultra scanner from Linotype-Hell and software upgrades to Photoshop and Apple ColorSync completed the package.

### Getting Started for Less

SACO's configuration is more robust than many designers need. It's easy to reduce initial costs by using outside vendors who own and operate expensive measuring instruments required to generate a few necessary profiles. This cuts equipment overhead. Sanna suggests that creative professionals could start with the Apple 17-inch ColorSync Display and get a few profiles from a consultant for a total cost of \$1,200. Not included in this estimate are the scanner and Photoshop 5, which Sanna considers to be tools that most professionals already own.