

# THE SEYBOLD

REPORT

Volume 8, Number 7 • April 3, 2008

## Raising the Standards: Reaching New Publishing Markets By Linda Burman

Making content more accessible to those who want to pay for it, whenever, wherever and on whatever medium they choose, is the new mandate for publishers. What steps must be taken and what technologies must be implemented, to achieve this goal? What is the real cost of implementing content metadata standards? More importantly, will that cost be justified by actual revenue? As it turns out, there is no magic bullet answer to these questions. At the Henry Stewart DAM event, publishers and other media professionals wrestled with theoretical and extremely practical issues. In addition to DAM and CMS issues, this includes the thorny questions of digital rights and content tagging strategies. The good news? Content metadata has moved out of the theoretical realm and into the publishing mainstream. Page 3

## X-Rite/Pantone's ColorMunki Has Plenty of Tricks By Ron Roszkiewicz

The first product released by the combined X-Rite/Pantone company, after only six months of development, is ColorMunki, a whimsically named but seriously engineered tool for calibrating monitors and printers and a lot more. It continues the trend toward more user-friendly, less-expensive technology, bringing science and measurement—theoretically—to the right-brained creative crowd. Its yet unproven social networking approach to color theory has potentially far-reaching implications for enterprise-level color communicators. Page 6

## Wikis That Mean Business

By Ron Roszkiewicz Page 8

Information publishers of every stripe are struggling to find more efficient collaboration tools. Silicon Valley developer Socialtext shows that the wiki's most basic function, as an open editing environment, is only the beginning. We explore the publishing implications of this much-misunderstood medium.

## Newspapers Go Mobile To Compete with TV

By L. Carol Christopher Page 11

The "Star Car," a prototype vehicle developed by Ifra and the Shelby Star, is the newspaper equivalent of remote television truck but at a much lower cost. It allows the South Carolina daily newspaper to compete with television news.

## Breathing New Life into the Classics

By Laurel Brunner Page 13

The Folio Society's book publishing business model combines traditional craft with the efficiencies of digital production and business management.

### ALSO IN THIS ISSUE:

#### THE LATEST WORD

##### ACAP Marches On? 2

The war of words continues between the search companies and proponents of the ACAP standard.

#### NEWS

##### Media Bytes 15

Craigslist not liable for ads; magazines monetize back issue content; implications of newspaper staffing losses

##### Featured Events 16

Nexpo, the IPA Technical Conference and other upcoming events of interest

#### IN UPCOMING ISSUES:

**First Look: Quark's Dynamic Publishing Solution**

**Libraries and Ebooks**

**Publishing workflows for fashion collateral**

# X-Rite/Pantone's ColorMunki Has Plenty of Tricks

By Ron Roszkiewicz

Pantone and X-Rite's merger last summer was a complementary union of a marketing company with a technology company. The first product released under the new combined company after only six months of development is ColorMunki, a whimsically named but seriously engineered tool for calibrating monitor and printer and a lot more.

Color management has been making a slow, steady journey from the brains of color scientists to desktop applications for years. While the subjective element has and always will be a factor, the tools for taking control of and managing color quality have not been widely available. We've had expensive calibrated soft-proofing stations checking the work of uncalibrated creation stations; fingerprinted presses supporting prepress systems with and without calibrated output; application suite-level color management engines without support for output substrates; and color managed RIPs often feeding calibrated proofers work from uncalibrated creation applications.

What clearly has been lacking is an end-to-end system that closes the upstream loop around creation through proofing similar to the loop that links prepress through output. Whereas this need is met on the consumer end of the digital color photo market with smart photo-enhancing printers, this solution does not solve the dilemma of the prosumer through professional level, where manufacturers have not been able to keep up with the image manipulation and changing substrates that complicate the process. This is true for graphic artists and for photographers, for whom accuracy from screen to paper is critical.

## Pantone Teams with X-Rite

Pantone has long enjoyed a reputation as a boutique color library developer. While Pantone supplied application developers, artists and press operators with libraries of color samples and formulae, its reach only broadened when it digitized its libraries for use in computerized workflows. Partial solutions had been available from X-Rite and GretagMacbeth, but their tools were geared to the more color-savvy prepress and press professional. And their high prices reflected that market.

Pantone said all that began to change when it started working with X-Rite more than a year ago on the Huey monitor calibration system. Not only did its introduction address the market's appetite for such products, it also awakened the company to new opportunities for color tool marketing. And it exposed problems that have been known for quite a while: that the same profiles used by different applications produced different results,

that the profiles supplied (if they are supplied) by paper manufacturers did not produce the results expected, and that exploring new, unsupported art papers was frustrating and expensive.

Pantone had heard the feedback from the field requesting sophisticated products with easy-to-use controls, but it didn't have the color science development group to bring it into reality until joining X-Rite. The first product released under the new combined company after only six months of development is ColorMunki, a whimsically named but seriously engineered tool for calibrating monitors and printers and a lot more. The objectives targeted with this innovative new tool were an affordable price and ease of use. Sophisticated users have been understandably shocked by the prices of useful calibration tools, and Pantone felt the pressure to provide its hardware and software solution at a price that did not exceed the upper price level of the low end of the market, where a profiling spectrophotometer for printers costs between \$400 and \$1,000 and an Eyeone monitor calibrator costs between \$89-\$249. The ColorMunki slips in at a suggested retail price of \$499.

For ease of use, the developers borrowed from the proven iTunes and iPod Touch graphical user interface and built access to its color libraries using Coverflow. This is the metaphor where album covers, or in the case of Pantone, color chips rotate across the screen like a vertical Rolodex or jukebox.

The calibration unit comes in a case that looks like a 50-foot contractor's tape measure. The unit designed for graphic artists is in a white case and the one destined for photographers is in a black case. They differ only in some software functions and workflow presumptions on the part of the manufacturers. A third calibrator, called ColorMunki Create, is essentially a rebranded EyeOne device. Create is only designed to calibrate monitors.

The Design tool software, which opens directly into palette creation, includes the Munsell, Pantone Matching System (coated, uncoated and matte) and Goe System libraries. Designers can choose from different lighting environments to check how it affects the colors chosen. Additional palette selection tools make it possible to

choose from monochromatic, complementary and triadic palettes and add them to a new set.

To build palettes that complement images, a picture can be uploaded into the software and colors selected from it manually or automatically and added to a custom palette. However this custom palette is made, the end result is a DigitalPouch that will be universally available to users of any Creative Suite 3 application or QuarkXPress. In the case of Goe system colors, the installation of ColorMunki effectively makes applications in Creative Suite 2 compatible with this library.

It supports the LAB, Adobe 98, CMYK and sRGB color gamuts. Also included is one-click gamut checking. For example, SWOP users will be able to tell instantly whether the color can be reproduced. Another interesting feature is what Pantone calls Snap To, with which the designer can determine the closest Pantone color chip to the screen reading of a color and snap to it.

The calibrator is tethered to the host computer via a USB 2.0 cable. The calibration end retracts and the case includes a mounting device for attaching it to the screen of a monitor or laptop. Calibration software includes an easy and an advanced mode. The easy mode includes predetermined selections, while the advanced mode provides controls over white point and ambient light readings. Once the monitor is calibrated, you can view before and after settings. The all-in-one spectrophotometer allows for calibrating projectors, too. Built-in software is also optimized for black, white and flesh tones.

Pantone provides a low-cost soft proofing approach: an application called DigitalPouch for viewing images by someone who doesn't have ColorMunki software. Dropping images onto the application bundles it with the image and the profile needed to view it. The receiver will be able to view the images with the profile under conditions similar to those of the sender.

### PrintSafe Production Tool

Calibrating a monitor to printed output is relatively easy. The software includes a color chart for onscreen reading and output from the target printer. Once printed, the calibrator can be rolled along the rows of colors in any direction and the software will recognize the color and calibrate for it. Once this is done, the user only has to select it as the supporting profile and print. In addition to the custom-calibrated profiles made by the designer or photographer, there is also a set of named profiles for printing to colored papers.

Using the tethered calibrator, it's possible to take readings from any source, not just printed output. Textiles and other products can be calibrated with equal success. (Pantone sells supporting palettes for surfaces such as textiles on its Web site for \$19.99 per set.)

The main difference between the Design and Photo versions of ColorMunki is that the photographer's tool opens up the software directly into the profiling or monitor calibration mode. The hardware is black, but the rest of the configuration is the same. Of particular



interest to photographers is the ability to upload a photograph into ColorMunki and have the software automatically pull out the prominent colors and display them in a palette, which can also be done manually.

Colors can be searched using metadata. Evidently, Pantone has been documenting and embedding psychological information about the colors in its libraries as metadata. While these tags can only be accessed in Pantone software, they do suggest a new way of building collections based on emotion. The example given during the ColorMunki demo was the color brown (as in Product Manager Doris Brown), described as dependable, confident and subtle. Pantone said it expects users to contribute to these tags on the myPantone.com site and that because of partnerships with stock houses, searches will include color tags.

At the low end of the ColorMunki product suite is Create, a basic monitor calibration tool meant to replace the EyeOne low-end tool. At \$149.99, it certainly fills that need. All of the ColorMunki products support Macintosh G4, G5 and Intel-equipped computers, and Windows XP and Vista operating systems. When the product is first purchased it includes the Munsell and Goe libraries. When the product is registered, the user may download the PMS library.

### Conclusion

Reproducing what is onscreen onto a substrate is a chore that usually requires a strict workflow, often based on trial and error testing. Changing the paper, printer or software often means starting from scratch and building a new workflow. Those who have learned to calibrate film processors and monitors, and to set white points on scanners, have fought many battles to produce an image on unsupported papers or from a new printer. Huey users are familiar with consistent onscreen lighting and color. This has performed well, so we are inclined to believe Pantone when it says it will accurately calibrate screen to paper.

Online forums for photographers and enthusiasts often reveal some useful tidbits, including the issue of consistency

---

ColorMunki software features the Coverflow-style user interface pioneered by Apple.

---

between screen and output. In addition to competing color models, the paper-maker's output profiles often conflict with the settings in an obscure dialog box. Many art papers have no profiles available, so users must rely on comparable profiles from Epson, for example, as the starting point. Even if this results in a workflow that is adequate for that image and paper or session, a new session weeks later might put the user back to square one. ColorMunki has the potential to resolve this.

The other main contribution to design is the product's support for exploration. If all calibration involves printing two-color charts and a few clicks of the mouse, there will be no limitations on what surfaces we print on or the ability to transfer our vision onscreen to printed output. The same holds true for graphic designers. The software is about discovery and exploring palettes in ways we never have before. We were surprised to see the ProPhoto color model omitted from the set. The wider and mostly unprintable gamut of ProPhoto is the standard supplied with Lightroom. I would have expected to see it in the software as an out-of-gamut warning when a RAW file is uploaded.

We are concerned over the apparent lack of alternative color chip set support. ColorMunki color palettes can be loaded into the Creative Suite and QuarkXPress, but there is no support in ColorMunki

for loading other color chip sets, such as Truematch, Toyo and Focoltone, or standards such as Japanese pre-press color. The starting point for palette building in ColorMunki is Munsell, the Pantone Matching System and Goe. There are bound to be issues in some markets such as label and packaging to this omission.

At \$499, the price may also be too steep for widespread adoption. If Pantone does not offer promotional pricing and discourages its resellers from discounting from the manufacturer's suggested retail pricing, the freelance end of the graphic arts and photography communities will groan.

All of the ColorMunki products are supported at the myPantone Web site. Besides being able to purchase and download additional libraries, such as the textile library, it will also feature novelties such as a color vision test similar to what the DMV uses to determine color blindness. Since statistics lead us to believe that males in particular and 70% of the population in general have color blindness to some extent, it could provide some clues to common problems.

While some may cringe when saying the word "ColorMunki" out loud, we are delighted to see color science emerge from the backrooms and becoming available to us at reasonable prices. Removing uncertainty from the process and freeing up more time for design is definitely the area where this munki shines. **TSR**

## NEW MEDIA PUBLISHING

# Wikis That Mean Business

By Ron Roszkiewicz

Information publishers of every stripe are seeking more efficient collaboration tools. Developer Socialtext shows that the wiki's most basic function, as an open editing environment, is only the beginning.

**W**ikis might be one of the most misunderstood social networking technologies linked to Web 2.0. While MySpace, YouTube and FaceBook get the most visibility, the technology that has the greatest potential for transforming what we know as traditional publishing is wiki technology.

Wiki has an identity problem, however. The underlying technology is available as open source, and without a strong company-backed marketing effort to tell the wiki story over and over, it is apt to be misunderstood. Another problem is Wikipedia and its overwhelming popularity. The Wikipedia *application* has co-opted the wiki *technology* and is strongly identified with it. As a result, the technology is not getting the widespread traction it deserves.

The original wiki (*wiki* is Hawaiian for quick, as in quickly developed Web sites) was created by Howard G.

(Ward) Cunningham around 1994. The intent of what was then called WikiWikiWeb was to make communication among programmers more efficient. Cunningham is also known for developing the programming methodology known as extreme programming (XP).

### Socialtext: Professional Wikis

One developer of wiki products and services is **Socialtext**, a well-financed, Palo Alto, Calif., company with some 40 employees (mostly engineers and professional services employees) and 4,000 customers, begun in 2002. Socialtext's suite of products includes Socialtext Open, a Wikiwyg Editor and other wiki projects that are all available from **Sourceforge** under the open source Common Public Attribution License or from the **Socialtext web site**. Socialtext also provides a hosted service, an on-premises appliance that acts as a local LAN-based host and professional services to