AMERICAN DIGITAL IMAGING
FORGES AN ALL DIGITAL
PATH TO PRINT

Sal Passanisi has a crystal-clear vision of where American Digital Imaging is headed: An Internet based, color managed, PDF, direct digital workflow. Although, his firm was only the fourth company to take delivery of a Quickmaster DI in the United States, the firm now competes with eight similar presses installed in the Cincinnati, Ohio market. In the race to differentiate for a competitive edge, American Digital Imaging (ADI) has

forged a cost-effective path to put them ahead of the competition.

Armed with its custom internal shop floor control system, complete with real time scheduling and job status, as well as integrated budgeted cost versus actual cost reporting, ADI has not only established an efficient back-end workflow, but also a firm grip on job costs.

Another key component is ADI's "Color Without Compromise ∃" color management system that ensures a wider color gamut along with predictable results.

The next logical step is the E-commerce front-end that will go into beta testing in January of 2003. Passanisi foresaw the benefits of PDF workflow in February of 2000 and quickly registered the Web URLs of pdf2print.com/.net, pdf2press.com/.net と pdf2plate.com/.net.

The new system will offer online quotes, automated preflighting and file transfer.

As an early advocate of digital imaging beginning in his days with Agfa Compugraphic in the early 1980s, Sal Passanisi could see the approaching digital desktop revolution. In 1983 he began R&D work on the P.C.S. System, the first Apple based desktop publishing system (a Compugraphic product, based on the Lisa, Compose One software with MCS 8400 output). Amazingly, this system preceded the introduction of the Apple Macintosh, PostScript, or PageMaker.

In 1985 he was hired by R.H. Donnelley to automate telephone directory production using the Macintosh, and he installed systems in both the United States and

Compare this image with the one on page 3. It demonstrates the difference between ADI's Color Without Compromise ∃ color management system and the same image reproduced without their system.

Sal Passanisi (left) and Linda Nikolaidis pose with relics of their long digital relationship with Macintosh computers. In addition to the old Macs on display, their office is adorned with the many print awards ADI has received in local and national print competitions.

England. Sal left Donnelley in 1986 and started his own consuiting firm, installing

systems in many demand publishing environments including Val-Pak Direct Marketing Systems.

Mr. Passanisi was a member of the management team responsible for the implementation of a Macintosh based electronic prepress system for Val-Pak. Val-Pak, which has more than 100 terminals, is one of the largest professional color publishing Macintosh sites in the United States. This implementation included a research and development lab accountable for the benchmarking, budgeting, workflow, equipment purchasing, installation, training courseware, and operator education. The team was also responsible for building a graphics database consisting of more than 25,000 EPS images.

When the two-year Val-Pak project was completed, Mr. Passanisi and his team recognized the value of this expertise to other companies. Because they were repeatedly approached by other companies who wanted to convert from mechanical prepress operations to PC-based electronic prepress. In January, 1990 this professional publishing support team

Linda Nikolaidis at the controls of the Heidelberg Quickmaster DI Plus.

became Mac Pre-Press, Inc. A large Midwest publishing firm immediately placed Mac Pre-Press on retainer to convert their traditional graphics department to an electronic publishing environment.

Direct to Print, the Next Step

By 1995, Passanisi decided to make the next step by expanding the scope of their services to include final printed output. In 1996 the firm installed the area's first Heidelberg Quickmaster DI Press, and in 1997 they installed the first five-color GTO-DI direct imaging press in the tri-state area (Ohio, Indiana and Kentucky). The company quickly capitalized on its experience with custom workflow design as well as automation of management and quality control functions.

After three years of digital waterless printing under their belts, it was decided to assign the print division a formal identity. Thus American Digital Imaging was incorporated.

Predictable Color Management and Beyond

The proliferation of inexpensive 6-color inkjet printers has created many headaches for printers because they produce proofs that are beyond the capabilities of CMYK offset printing. ADI tackles this problem by offering its customers onsite calibration of scanners, monitors and desktop printers to match final press output. The firm has heavily invested in the necessary tools and software to offer customers what ADI calls "Color Without Boundaries˜."

But predictable color is only part of the ADI story. By using special ink formulations for their Quickmaster DI and GTO DI, they have been able to expand the normal CMYK

color gamut. This unique capability gives ADI yet another edge in their highly competitive market place.

Suited to Speed

An all digital workflow makes ADI capable of extremely fast turnaround times. A scheduled project can go from Internet transmission of files, to digital photography in

ADI's photo studio, all the way to printed product in less than an hour. After ten minutes, transmission and photography are completed and within another five minutes the photo is merged with text and graphics. In another five minutes a color managed file is produced after having been sent to the color management server where the image is

analyzed, converted to CMYK color and optimized for output to the QM-DI or GTO-DI. After thirty minutes the merged image and page data are sent to the RIP and proofed on a digital proofer. At the end of forty-five minutes plates have been imaged and in another ten minutes final sheets are printed.

Without ADI's high speed digital workflow and systems, turnaround times like this would be impossible to achieve. This kind of performance adds yet another dimension to an already formidable arsenal of capabilities.

An Environmental Edge

ADI ensures that customers are informed of the environmental advantages of their all-digital workflow via a newsletter called "enviro press." The elimination of water based fountain solution, film-based chemistry, combined with the recycling of all waste and the extensive use of recycled paper helps ADI achieve high environmental standards. These standards have been instrumental in securing print business from like-minded customers.

Waterless Printing Emphasis

Few printers using QM-DI presses promote the fact that the machines are waterless. Passanisi was quick to recognize the many benefits the process offers. ADI aggressively promotes the QM-DI's waterless operation to customers and prospects. As a result, the WPA's butterfly logo appears in the firm's promotional materials and on many of the jobs it prints for its customers.

After more than twenty years of acquiring expertise in electronic publishing, ADI is now poised to capitalize on the potential of the E-commerce print business model. Armed with their unique systems and a plethora of customer oriented benefits, their success is assured.

Editor's Note: American Digital Imaging, Color Without Boundaries and Color Without Compromise, are registered trademarks.

REPORT ANALYZES DEMOGRAPHICS OF PRINTING AND CREATIVE MARKETS IN 47 COUNTRIES

TrendWatch Graphic Arts (TWGA), a firm that specializes in the assessment of trends and changes in the graphic communications markets, has released the 2002 edition of the TWGA Global Demographic Reports. Treating each of the 47 countries as a separate and segmented graphic arts market, the Global Reports offer industry marketers critical market analysis not available anywhere else. According to TWGA, the global printing industry of 226,000+ printing establishments (commercial, inplant, and newspapers) is estimated to be shipping $421 billion (US) in product. The global creative industry is estimated to be at $427 billion (US) in shipments from 198,000+ creative establishments.

Released and updated annually since 1999, the TWGA Global Demographic Reports have provided graphic arts vendors with reasoned demographics from country to country using common market and business definitions from which TWGA has developed their global market information. These unique reports present the number of creative and printing establishments by country, market, and size of business. They are
believed to be the only reports of their kind ever developed.

The information in the printing report is divided into four print markets segments: Commercial Printers, Trade shops, Inplant Printers, and Newspaper Printers. The creative is divided into five market segments: Ad agencies, Designers, Publishers, Photographers, and Corporate Design & Catalogers.

According to the Report...

· Commercial printers account for 61% of the global priming shipments, newspaper printers 29%, trade shops and inplant printers with 5% each;

· Corporate design firms & catalogers account for 36% of the global creative shipments, ad agencies 270, publishers 27%, graphic designers 7% and photographers with 3%;

· The Asia/Pacific region has the world's largest printing industry (32%) followed by Europe (30%) and North America(29%);

· By region, North America has 44% of the global creative industry (USS190 billion), Europe accounts for another 30% and Asia/Pacific region has 20%;

· By country, the United States has the largest creative industry (US$170 billion) followed by Japan (US$53 billion) and Germany (US$31 billion).

Each report contains: Number of establishments; Value of shipments in U.S. dollars and local currencies; Number of professional graphics seats or workstations; Installed base
of imagesetters, color copiers, scanners and wide-format printers; Installed base of sheet-fed and web presses(printing report only); Market dynamics discussion and information; Sales channel discussion and information.

The TrendWatch Global reports not only include country and market demographics, but also provide significant detail about sales channels, how business is done, the computer

markets, telecom markets, and the paper and packaging markets.

Geographic regions described in TWGA Global Reports include Africa, Asia and Pacific, Central and Latin America, Europe, Middle East, and North America.

Among the individual countries included are: Australia, Austria, Canada, China, Colombia, Denmark, Finland, France, Germany, India, Ireland, Israel, Italy, Japan, Netherlands, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, United Kingdom, and United States.

The TrendWatch Graphic Arts Reports are available for purchase by contacting TWGA directly by phone (866-873-6310). For more information about the Global Reports please visit the TWGA web site (www. trendwatchgraphicarts.com).

HAPPENINGS

We are please to welcome three new members from Japan: Mr. Yukiya Hashimoto of Kirihara Corn. Inc. in Suginami-Ku, Tokyo; Mr. Atsushi Matsumura, Manager of Nakanippon Printing Co., Ltd., of Nagoya City, Aichi; and Mr. Naoaki Hashimoto of Wa-Kuinsatu in Sinnjuku-ku, Tokyo.

Presstek Inc. has announced that Paul Williams has been appointed to the position of Regional Sales Manager in the company's off-press business unit. In his new role, Mr.

Williams is responsible for managing the distribution of the company's chemistry-free computer-to-plate ("CTP") products in the United Kingdom, Ireland and Scandinavia.

The cover image reproduced without ADI's color management system.