PRESS MATCHER

JUST IMAGINE, PRINTING THE *SAME* COLOUR, EVERYWHERE, BUT WITH 20% LESS INK.

Wouldn't it be good to come in on a Monday morning and just see the right colour, first time?

Not only that, but how about REALLY making a dent in your ink costs?

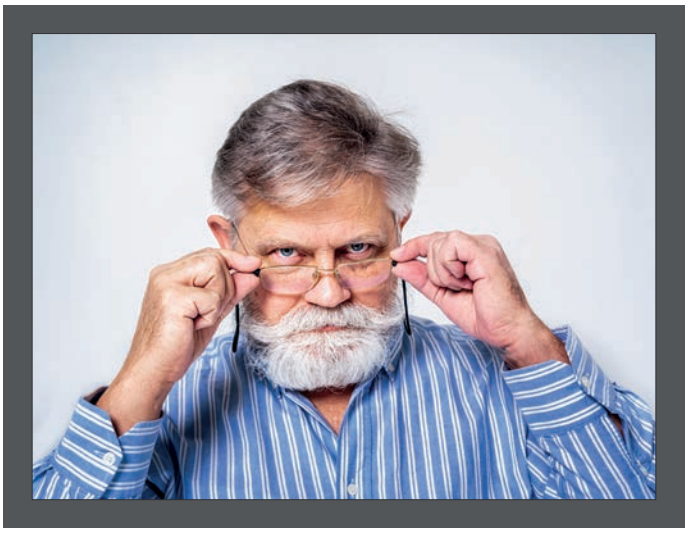
CGS PRESS MATCHER does that, 100%. It's software that gets different printers printing the same colour on different materials, predictably. It's not magic, it's German.

Put the kettle on and we'll explain how it works. When you've finished reading, you'll find our contact details and a failsafe recipe for lip-smackin' Tiramisu on the back page. Get in touch. We can't send you proof of the pudding, but we will send you sample proofs.

CGS ORIS PRESS MATCHER

HOW IS PRESS MATCHER SO DIFFERENT?

CGS PRESS MATCHER is driven by a patented 4-D colour engine that uses CMYK-CMYK separations to make all your devices agree what to print, when. Don't panic. We can explain.



IT STARTS - BUT DOESN'T END - WITH ICC PROFILES.

An ICC profile describes a printed colour gamut. Every printer should have one.

For good colour management, you need *two* profiles. Think colour-in, colour-out. Trouble is, every bit of software reads those profiles differently. Somewhere in that process, mistakes happen.

Those miscalculations manifest as missing pixels, banding, shifts in subtle colours such as greys and skin tones. Bad separations cost a fortune (we're talking CMYK here, not divorce), and this all adds up in wastage and unsatisfied customers - which nobody wants.

Back in the day, those bad separations were catastrophic for gravure and web offset printers. With that in mind, CGS developed their 4-D CMYK colour engine (we call it a CMM). This uses one profile in CMYK and just one CMM to make sure that those mistakes never happen when matching colour across devices.

We could bore you with why CMYK and L*a*b* colours are different, but frankly, we doubt you care why. You just want the flamin' printers to match.

So let's keep it simple.

If you have a single CMM doing all the colour calculations across all of your printers, then it stands to reason that you get one consistent result – the one result you want. Perfect colour, every time.

EVERY COLOUR MATCHES, ON EVERY SUBSTRATE.

Ever get frustrated by the time you lose, faffing about, trying to print the same colour on different materials?

It doesn't matter if you're printing on paper, cardboard, plastic, or textiles, or you're using offset, flexo, latex or reactive inks. The way PRESS MATCHER works, time after time you can print the colour you want (the colour your customers need).

Quite simply, PRESS MATCHER uses less ink, and less ink means there's less to go wrong. That's particularly helpful if you're a large format printer with customers who need their jobs printed on a huge range of substrates.

🚨 TECHNICAL KLAXON 🚨

We prefer things being simple, but if you do like the technical stuff, here we go:

CMMs rely on profile connector spaces (PCS) to translate colour. In standard ICC workflows, the PCS is L.*a*b* (L.*a*b* is how we describe colour in the 3 axis of light/dark, blue/yellow, green/red). But as you know, in print, we use CMYK to describe colour as a percentage-value per separation.

ICC moves colours like so – CMYK > L.*a*b* <> L.*a*b* > CMYK – which means a lot of maths and some annoying rounding errors, all of which has a negative impact on the black channel. By contrast, the ORIS CMM has a PCS in CMYK. It moves colour like this – CMYK<>CMYK – keeping the black channel on both sides of the profile. Simple. No rounding errors, no hickies, no lost pixels, no subtle colour shifts or problematic greys.

And as an added bonus? YOU decide how much ink you want to save.

NOW THEN. ABOUT THAT INK SAVING.

Think about car manufacturers, and how they work out Miles Per Galllon. Everyone drives a slightly different way, but some cars save more fuel than others.

When you've got PRESS MATCHER installed, we reckon you'll save about 20% on your ink bills. Vroom vroom.

It's not black magic, it's German. PRESS MATCHER uses an algorithm that can produce the same colour output but with less ink.

How? Okay: most colours have an element of grey, and that's usually made with a blend of CMY. Where that's common, some of that CMY can be replaced with K. The boffins at CGS worked out how to do it with no detriment to the resulting colour, but also included tools so you can 'wind it up' if all you want is lower costs for price sensitive or low quality jobs.

We say 20%. Might be more, might be a bit less. There's bound to be some variation. But the net effect is more stable print overall, and a bit more (quite a bit more) money in your bank.

BETTER COLOUR, LESS INK NEED WE SAY MORE?

DID WE MENTION, THIS IS OPEN COLOUR MANAGEMENT?

Life is short. It's a right pain when a client uses formats that your software can't handle. PRESS MATCHER is compatible with all common data formats:

- Text data measurement data
- CGATS
- RGB ICC
- CMYK ICC
- CMYK-CMYK ICC Device-link
- CMYK++++ ICC
- L.*a*b*
- CxF/X-3
- CxF/X-4
- Adobe Swatch Exchange
- QT/X format

. . .and supports all common devices. So that's X-Rite, Konica Minolta, Barbieri, Techkon et cetera.

PUDDING. PROOF.

Kahlua is for posh people.
The right way to make Tiramisu is with Baileys in the mascarpone. Trust us on this. Simple sponge fingers, strong coffee, free range eggs, a dollop of mascarpone and cocoa powder for dusting.

#COLOURNOBS.
IT'S GOT TO BE CXF.

LET'S MAKE IT HAPPEN.

If you'd like to see *even more* proof, just send us a WeTransfer link with a half-decent image (anything that won't make our mothers blush, please). We'll send you hard copies.

We're CXF Ltd., and we just sell colour management and proofing software, a large format RIP, and a range of proofing media that helps high-end printers to up their game. You know the proof is in the pudding, but for us, it's all about the colour - no BS.

info@cxfltd.co.uk

CXF #COLOURNOBS

1st Floor Saxon House. Hellesdon Park Road. Norwich. NR6 5DR. 01603 337147