TAGA Tutorials Star in CONCEPPTS Debut
Orlando, Florida—February 24-27, 1993

CONCEPPTS, the International Conference on Computer and Electronic Publishing and Printing Technologies, will make its debut at the Orange County Convention Center in Orlando, Florida on February 24-27, 1993.

The CONCEPPTS conference program, centerpiece of the new event, will feature an international "who's who" of speakers addressing technical and related topics of concern to electronic prepress technology users in advertising, graphic design, corporate communications, computer publishing, commercial printing, and service bureau settings worldwide.

As a Participating Partner in CONCEPPTS, TAGA will be presenting the following tutorials under the topic of Commercial Printing:

A. (Technology) "New Dimensions in Direct to Plate and Direct to Press Technologies" to be presented by Mike Bruno.

A. (Technology) "UPDATE: High Fidelity Color" to be presented by Donald Carl, Nima Hunter.

A. (Management) "Environmental Issues in Pre-Press Production" to be presented by Norman Newman and Gary Legrand, 3M Company.

A. (Technology) "Measurement and Control of Color in the Printing Industry" to be presented by Robert Chung, Rochester Institute of Technology, School of Printing Management and Sciences.

A. (Production) "Experiences with CEPS Links, Hype and Reality" to be presented by Curt Thermodsgaard, Graphic Technologies International.

A. (Production) "Quality in Imagesetting: Part 1. Exposure Setting" to be presented by Alice Mentzer, 3M Company; and "Part 2. Linearization" to be presented by Sharon Bartels, 3M Company.

Product offerings and new developments will be on display in the exhibit hall, which the Graphic Arts Show Company, the organizers of CONCEPPTS, says will attract the leading innovators in every segment of the prepress industry. "The exhibition is intended to serve as a demonstration laboratory to reinforce the content of the conference program," so said GASC President Regis J. Delmontagne.

Don't miss the TAGA tutorials at CONCEPPTS. This is your opportunity to absorb an incredible amount of information in a short period of time, which is ideal in an economy where one must stretch the training dollar! Watch your mail for more information about CONCEPPTS.
Jeannette Truncellito
Our interview this issue is with Jeannette Truncellito, TAGA Vice President of Membership and Publicity.

1. What does your job entail?
I am a technical manager for a product group which supports the corrugated printing ink market. Our group does long range development and research on inks applied to corrugated boxes and preprinted linerboard.

2. How did you get involved in TAGA and also why did you run for the Board of Directors?
Bob Bassemir, here at Sun Chemical, has been very active in TAGA for many years and he encouraged me to join. As for the Board, Fred Dankert, who was on the Nominating Committee, called and asked me if I would be interested in running for a Board position. I saw an opportunity to become more involved and to make a difference. When I reviewed who was on the Board, I knew my background and experience would complement those of the other Board members.

3. And now that you’ve been on the Board for several years, what are you personally getting out of it?
One of the most rewarding things is that I get to see what educators are doing for students. It is satisfying to know that the graphic arts industries will be represented by very bright young people. Any opportunity to be a part of a student’s development is fulfilling. I also get the opportunity to interact with people like Mike Bruno, who is a legend in our industry.

4. Have you always worked in the Graphic Arts, and what made you choose it as a career?
Originally, I was a scientist in the area of anthropology, concentrating in archeology. I had hoped to pursue a career in paleontology when I got involved in the graphic arts. I found that this industry appealed to my many interests, be it science, art, or business. I later pursued chemistry and microscopy.

I’ve been employed in the graphic arts for 16 years and with the same company (Sun Chemical). Before my current position, I was manager of technical training and education, and prior to that, was a research associate studying ink/substrate interactions.

5. How do you stay current and up-to-date?
I do that by going to seminars and conferences like TAGA and, of course, by reading journals. We have a technical library on the premises that receives about 200 journals per month. In addition, we have reference material covering everything involving our business.

Other than TAGA, I belong to the Technical Association of the Pulp and Paper Industry (TAPPI), the New York Microscopy Society (NYMS), and the Flexographic Technical Association (FTA).

6. Is Sun Chemical involved with the education system and in the community?
Yes, we go to high schools and grammar schools and talk to students about graphic arts and the printing industry. We also actively support various colleges by supplying goods and services for their graphic arts programs. We do sponsor trade association scholarships at both the graduate and undergraduate levels.

As for the employees of Sun Chemical, we encourage and support all employees to continue their education by a generous tuition plan and internal educational programs.

7. What do you do in your spare time?
I enjoy cooking and the theater. My husband, Fred, is a professional musician, so I often attend his performances to listen and enjoy.

8. Where do you want to see TAGA in the future?
I am optimistic that TAGA will hold a place in our industry for many many years. I want to see TAGA grow stronger in membership with members who actively contribute to the association. I also see TAGA as having more influence in our industry as change and developments occur.

Thanks, Jeannette!

ORDER YOUR NEW TAGA LAPEL PIN!
The new TAGA lapel pin is now available to TAGA members. As you can see from the illustration, the pin is fashioned after the TAGA logo. Its colors are green and gold. The TAGA Office is now accepting orders for these beautiful and unique pins at a price of $5.00 U.S. each. Every TAGA member will want this attractive symbol of their professional affiliation with the premier graphic arts association in existence in the world today, so place your order right away!

Name
Company
Address
City State Zip
Phone

No. of Pins @ $5 each = $ For Overseas address add $1
TOTAL (U.S. dollars)

Check enclosed (Payable to TAGA)
Charge: □ Visa □ MasterCard □ American Express
Exp. Date Card No.
As 1992 draws to a close, TAGA offers its members a wide array of products available for purchase including audio tapes, Volumes 1 and 2 of the 1992 TAGA Proceedings, and a new TAGA membership lapel pin. Also, production of the video of the Calibration and Linearization tutorial is nearing completion.

The TAGA '93 Technical Program is shaping up nicely and will include a full array of technical presentations including a few rather unusual papers.

It is interesting to note that, due to the fine orchestration of the TAGA '93 Local Committee by Committee Chair Ed Kelly of 3M Company, donations of all goods and services for the conference have virtually already been contributed and approximately 70% of all cash donations have been pledged.


This year three full page conference ads have been donated as well. Look for them to appear in the January or February issues of American Printer, PrintAction, and EC&I magazines.

Plan early to attend TAGA '93 April 25-28, 1993 in Minneapolis. This is one technically oriented industry event you won’t want to miss!

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**NOMINATIONS FOR ELECTION OF OFFICERS AND DIRECTORS 1993-94**

Article III, Section 2 of the TAGA Bylaws specifies that "...the Nominating Committee shall have made its nominations and secured the written consent of each nominee. The proposed nominee shall then be reported to the membership in a regular newsletter publication to permit the addition of nominees by member petition prior to the publication of the final ballot."

The following list represents the proposals of the nominating committee and, in the case of the position of President and Exec-Vice-President, the concurrence and recommendations of the current board of directors.

If you wish to add to the list of nominees for any position you must prepare a petition and obtain the signatures of 20 members of TAGA. This petition should then be forwarded to the chairman of the nominating committee no later than Feb 3, 1992 (90 days prior to the Annual Meeting).

Biographical material on each of the candidates and a ballott will be forwarded to you by March 3, 1993.

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**PRESIDENT**

(You will vote for one)

Patrice Mangin, PAPRICAN

**EXECUTIVE VICE PRESIDENT**

(You will vote for one)

Richard Fisch, 3M Company

Don Voas, James River Corp.

Les Watkins, Graphic Fine Color

**BOARD OF DIRECTORS**

(You will vote for four)

Jim Barre, Eastman Kodak Co.

Bruce Capriotti, W R Grace

Henry Fournier, Elysees Colortype

Paul Guy, Schawk

William Palafax, Polychrome

Stan Rosen, SciTex

William Tasker, INX Incorporated

Eric Tobias, Tobias Associates
Update: TACA '93 Technical Program

TACA Technical Vice President Dick Fisch is planning an especially exciting program for the upcoming Annual Technical Conference in Minneapolis, Minnesota, April 25-28, 1993. Here is the latest list of intriguing titles that have been submitted for consideration:

- Research and Production of an Electronic Color Atlas, Bin Jiang, Research Institute of Surveying and Mapping
- Water Injection Trials into Old Ink Emulsions Using "Hele-Shaw Cell," Dr. Reinhard Tosch, University of Technology Leipzig
- Electrochemical Measurements on Offset Materials, Dr. Reinhard Tosch, University of Technology Leipzig
- Gray Balance Determination of Electrophotographic Analog Proofs by means of Spectrophotometric Measurements, Patchacek Servas-Malikova, Media Aid
- Holography, Printing Industry Gimmick or Challenge?, Werner Sobotka, Austrian Graphic Arts Research and Development Institute (VFG-GLV)
- An Evaluation of Fractal Transforms for Image Approximation, Dr. D. M. Monro, University of Bath
- Managing Editorial Work in Newspaper, Production Management in a Fuzzy Environment, Dr. J. Alansavanto, Dr. R. Mantyla, Dr. R. Sulonen, Helsinki University of Technology; Dr. N. Enlund, Media Com. Ltd.
- Colorimetric Parameters of Lithographic Prints at Various Film Thickness, Robert Bassemir, Sun Chemical; Jean S. Lalville, Lehigh University
- Specification of a Scanner Color Negative Test Target, W. C. Kress, CalComp Inc.
- Workflow and System Parameters in Pre-Press Production, S. Nordqvist, KTH Royal Institute of Technology
- Defining Optimun Photomechanical Color Reproduction, Part 2, Anthony Johnson, Crossfield Ltd.
- Process Control in Open Color Imaging, Bryan Sunderland, SDL
- The Color Gamut Achievable in Multicolor Printing and Television, K. Schlapfer, E. Widen, UGRA
- Classification of Screening Methods, Prof. Bjorn Kruse, Linkoping University
- Near CCD-Camera Based Quality Measuring Methods for Newspaper Printing, Helene Juhola, Matti Kuusisto, Olli Nurmi, Jarkko Heinonen, Raimo Launonen, Kim Sandstrom, Technical Research Center of Finland, Graphic Arts Laboratory
- On-Line Control of the Colour Print Quality Guided by the Digital Page Description, Caj Sodergard, Matti Kuusisto, Yu Xiaohan, Juha Yla-Jaaski, VTT Graphic Arts Laboratory of Finland
- An Inclusive Condition Disguising System for Printing Press, Raimo Launonen, Technical Research Centre of Finland, Graphic Arts Laboratory
- A Page Display System for Plate Scanner and Telephotoed Images, Juhan Kairosjo, Data Oy, Finland; Matti Kuusisto, Caj Sodergard, VTT Graphic Arts Laboratory, Finland
- Improved Reproduction Quality by Image Restoration, Hakon Romgren, GFL (Swedish Graphic Arts Research Laboratory)
- Providing Press Stability and Economic Improvements by means of Press Heating, John Littleton, Littleton Industrial Consultants
- Aging Resistance of Inks, Martin Gommer, Goran Lindholm, GFL (The Swedish Graphic Arts Research Laboratory)
- Degradation of News Ink Vehicles, Sevem Z. Erhan, Marvin O. Bagby, NCAUR, USDA, ARS
- Implications of Large Format Imaging for the Electronic Workflow, William J. Ray, Electrographics, Inc.
- Application of Video Technology Towards a Printing Press Closed-Loop Color Control System, Robert Nemeth, Bill Wang, Rockwell Graphic Systems
- Positive Feel Keyless Printing, T. Niemiro, Rockwell Graphic Systems
- Effects of Imaging Errors in Direct-to-Press Systems, M.S. Vassiliou, Rockwell International Science Center; Lawrence J. Bain, Rockwell Graphic Systems
- Device Independent Color Reproduction, Jan De Clippeleer, Agfa-Gavvaert
- Modeling Techniques to Predict Print Plant Productivity, Guzman Barreiro, Barreiro Y Ramos S. A., Uruguay
- Ink Control in Sheet Fed Offset Printing, Michael Hass, FOGRA Institute
- Heat Balance Web Offset Printing Units, K. Traber, F. Dolezalek, M. Hass, FOGRA Institute
- Pre-Contact Frame Illumination Requirements for Flexography, B. Obig, Olec Corp.
- The Heavy Metal Myth in Printing Ink, Steve Barker, Flint Ink Co.
- Strategic Planning for the Upcoming Air Permit Rules, Nelson Ho, Graphic Arts Technical Foundation
- Hazardous Waste Management, Gary Legrand, 3M Company, Printing and Publishing Systems Division
- The Environmental Aspect in the Use of Adhesives, Gerald Miedke, H. B. Fuller Co.
- Strategic Planning for Corporate Environmental Compliance, Gary Weisbrod, Deluxe Corporation

In addition, two excellent tutorials will be offered on Sunday, April 25: Tutorial 1—Statistical Process Control to be presented by Nancy Lowther, Lowther Training and Development; Tutorial 2—Digital Halftone Screening to be presented by Rene Delbar, Agfa.

Four Technical Focus Group Sessions will be offered including Desktop Publishing moderated by Patrice Dunn, DTE; Ink/Paper/Press moderated by Les Watkins, Graphic Fine Color; Environmental Issues moderated by C. Nelson Ho, GATE; and Color Applications (new) moderated by Tony Johnson, Crossfield.

Indeed, TACA '93 Minneapolis promises to be one of the most exciting, interesting and informative conferences ever! Please plan now to attend.
TAGA’93 Guest Program

An exciting program has been planned for the guests of attendees at TAGA’93. Besides admission to all TAGA social events including the Grand Welcoming Reception on Sunday evening, the Awards Reception and Banquet on Tuesday evening, and continental breakfast daily in the Guest Lounge, the Guest program offers visits to several local attractions.

On Monday, immediately following breakfast, the program will begin with a trip to the brand new (opened August 11, 1992) megamall, Mall of America.

Mall of America is a 78-acre site consisting of 400 stores, 14 movie theaters, and a 7-acre theme park. It has been estimated to spend one minute in each store, it would take 6 2/3 hours!

The mall offers the most scenic shopping in America. Bloomingdale’s, Nordstrom, Macy’s, and Sears anchor its four corners. Themed “streets” tie each set of anchors together and serve to cluster stores according to shoppers’ interests.

Neon accents trendy, high-tech East Broadway featuring such stores as F.A.O. Schwartz and the Gap. Skylights, 50-foot trees, flowers, and serpentine brick streets make North Garden bright and airy. Reminiscent of a European train station, West Market features brass-trimmed columns with hanging lamps creating the mall’s widest boulevard. Carts, piled high with international accessories line the ground floor, and a section was scooped out below it for Feline’s Basement. Fluted columns, marble, and art deco contribute to South Avenue’s upscale feel.

The Mall of America excursion will last from 10:00 a.m. until 3:30 p.m. with a leisurely luncheon planned at one of the mall’s many upscale restaurants. You can “shop until you drop” or rest intermittently at the many rest and refreshment areas throughout the mall.

For nonshoppers, a casual browse through the theme park with its Midwestern-style lakes, trees, and rock formations is a must. Another option is a visit to Golf Mountain where putters test their skills up and down the two-story miniature golf course landscaped with waterfalls, brooks, and sand traps.

Following a full day on Monday, Tuesday’s program offers a relaxing tour of the Minneapolis Lakes area and St. Paul’s historic Summit Ave. Midday, a delectable gourmet luncheon is being planned for either the historic St. Paul Hotel or Forepaugh’s. The program will conclude with an afternoon tour of the Minnesota History Center. Guests will be returned to the Marriott in plenty of time to rest up for the Awards Reception and Banquet.

Wednesday morning will be held open for visiting and packing. Following the close of the conference at noon, an opportunity to revisit the Mall of America with spouses and other conference attendees will be offered.

The price of this extensive Guest Program is a mere $90 per person, so plan now to bring your special guest to TAGA’93 Minneapolis.

ELECTRONIC MAIL NETWORK FOR TAGA MEMBERS

There is a new E-mail address for the TAGA member E-mail network: TAGA@ultb.isc.rit.edu. This account is supported by the Rochester Institute of Technology and is open to EVERYONE who is a national TAGA member. For more information you may E-mail Eric Louis Neumann at elnppr@ritvax.isc.rit.edu. We would like to thank Bob Chung for his assistance in establishing this account.

IMPORTANT NOTICE:

TAGA has a NEW Phone Number:
(716) 475-7470
Emerging Technologies... with Mike Bruno

NEW FEATURE

Starting with this issue Mike Bruno, TAGA Executive Director, will write a column in which he will share his knowledge of and experience in the industry, and his opinions of the many new technologies impacting the printing industry.

This first column will discuss digital color printing. This is an emerging technology that embraces many disciplines and cannot be covered adequately in this short column. He will try to present briefly some of the history of digital printing, the processes that are being developed for digital color printing, and some of the problems delaying their progress.

ABOUT THE AUTHOR

Mike Bruno's career in the graphic arts industry spans over 55 years. He has been an industry consultant for almost 17 years. Mike is the author of the book "Principles of Color Proofing" and edits and publishes the newsletter titled "What's New(s) in Graphic Communications" which includes an annual report on the "Status of Printing in the U.S.A." Mike is the recipient of many prestigious industry honors including the Institute of Printing (England) Gold Medal, the DRUPA Gold Pin Award, and being in the first group of four to receive the TAGA Honors Award. We welcome Mike Bruno as a regular columnist in the TAGA Newsletter.

DIGITAL COLOR PRINTING

Printing, like most other industries, has been bombarded by electronics and computers since the end of World War II. It started with the introduction of the Intertype Fototypesetter in 1949 and the PDI Electronic Scanner in 1950. These floundered until the decade of the 70's when the video display terminal digitized typesetting, and digital magnification and electronic dot generation were introduced in electronic scanning. The 80's was the decade of digital imaging in preprocess systems, device independent systems called "desktop publishing" (DTP), and the introduction of page description languages (PDL) which converted typesetting to imagesetting. The 90's has already blossomed into the decade of digital printing.

Digital printing is not new. It started in 1978 with the Xerox 9700 intelligent printer, soon followed by printers from IBM and Kodak. In 1989 Xerox introduced the Docutech about the same time that Kodak announced the 1392 Lion Heart Printer. Other electronic printing systems were also developed in the 70's and 80's. These were Ink-Jet Printing by Mead (now Kodak) and A.B. Dick introduced in the 70's. In the 80's there was Electronic Charge Deposition printing (formerly called ionography and ion deposition printing) like Delphax by Dennison, Magnetography which was demonstrated by CMC using a Bull (France) engine at DRUPA 90; and Electrophotography as used in the AM Electro Press and more recently the AM ElectroBook Press used for on-demand printing. All these systems are limited to single or spot color printing.

The 90's has witnessed the introduction of new digital printing processes for 4-(or more) color process reproduction.

The 90's has witnessed the introduction of new digital printing processes for 4-(or more) color process reproduction. Some digital process color reproduction was done in the late 80's using color separation negatives made on digital imagesetters to make plates for printing, as in the Cyberchrome process. Also color copiers like the Canon CLC 500 using electrophotographic technology were introduced that were slow compared to printing presses but could be used for short run color reproduction.

The first integrated color digital printing process was PressTek introduced by Heidelberg on the GTO-DI press at PRINT 91. In this process plates are made directly on-press from PostScript digital data using minimum makeready and run without dampening solution. The plates use silicone rubber in the non-printing areas which are ink-repellent and can be printed without water on offset presses. The image is produced on the plates by a spark discharge technology that requires no liquid processing, so they can be made simultaneously on the press. Also the inks fountains are set automatically as the images are being produced according to the demands of the individual color images.

(Continued on page 7.)
Presstek is the only process presently in use for full reproduction directly from PostScript digital data. Its main limitation has been the quality level which is adequate for most short run color printing satisfied by weekly newsmagazine quality but not quite up to Architectural Digest or annual report quality. The print quality has been improved considerably since the first demonstration at PRINT 91 and will continue to improve as the process improves. And new screening algorithms are developed.

Other processes in development for digital color printing include the Xerox 5775 Color Copier/Printer, Landa Indigo, and the XMX color printing process.

The Xerox 5775 Color Copier/Printer introduced in September 1991 has the same format size (11” x 17”) and resolution (400 x 400 dpi, 8 bits deep, 256 gray levels for each color) as the Canon CLC 500 Copier but is claimed to be 50% faster, 7.5 pages per minute (ppm) for the Xerox vs. 5 ppm for the Canon. Both systems use the EFI Fiery PostScript Controller to convert the color copiers to digital printers.

The Landa Indigo (Israel) process is electrophotographic, using an organic photoconductor and special toner cartridges. This helps get around one of the serious disadvantages of electrophotographic systems-VOC’s from the use of liquid toners. Other disadvantages are voltage degradation between charging and exposure and the cost of special color toners. The process is in beta testing and should be ready for market about mid-1993.

The XMX color digital printing process was conceived and is being developed by Manfred R. Kuehnle, inventor of the electrophotographic Coulter Color Systems now covered by Stork (Holland). The XMX process does not use electrophotographic technology. It is a modified section charge deposit printing process with new materials that make it possible to print full color reproduction. It uses special solid toners and a very hard dielectric imaging surface that is practically indestructible. Funding is being arranged for the project which should be in beta testing by 1994.

The existence of all these digital printing systems could indicate that color digital printing is an accomplished fact, and that all the systems on which digital printing depends are completely serviceable. Unfortunately this is not the case. It was close to being true with high-end device dependent color electronic prepress systems (CEPS). But these are very expensive, which limits their use, and they suffer from the disadvantage that text was handled like graphics and was unreadable. Device independent systems like DTP have introduced many economies and simplifications besides editability; so many, in fact, that printers’ customers have been using DTP to the extent that recent surveys indicate over one-third of the copy from customers to printers is in electronic format.

DTP systems are not without problems, while device dependent CEPS have warranties and service contracts from manufacturers of the systems, there is very little such accountability with off-the-shelf device independent systems. These operate mainly in the RGB color spaces of video display screens and the images are converted to the printing CMYK color spaces during output in the imagesetters. In order to maintain consistency of output and correlation with printing colors, DTP systems require constant extrusive calibration programs. CEPS have developed satisfactory solutions to halftone screening, whereas DTP color screening has been in a state of turmoil. Another problem area for both CEPS and DTP color has been the need for digital color proofs, which has been in a state of indecision between expensive halftone systems and lower-cost ink-jet and dye sublimation systems which produce essentially continuous tone images. These problems are not unsolvable. They are being attacked vigorously and solutions are being developed. They, however, are very stubborn and keep raising their ugly heads just enough to make digital color printing’s path to universal acceptance a rocky road.

For more information on the progress of digital color printing and its corollary systems, be sure to attend the next TAGA Annual Technical Conference in Minneapolis, April 25-28, 1993.

TAGA is offering audio tapes recorded during the 1992 Annual Technical Conference.

ORDER FORM

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Quantity ________ Session Tape Price Total
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TAGA Newsletter • Fall 1992
The ANSI and ISO standards committees involved in activities that directly impact the graphic arts are:
- ANSI IT8, Digital Data Exchange Standards (DDES)
- ANSI CGATS, Committee for Graphic Arts Technologies Standards
- ANSI B65, Safety Standards for Printing Machinery
- ISO TC130, Graphic Technology

All of these groups have met during the last several months and it is simply impossible to summarize all of the activity. However, several items of special note are reviewed. If you are interested in more detail or becoming actively involved in these activities please contact Mrs. Mary Abbott at NPES (The Association for Suppliers of Printing and Publishing Technologies), 1899 Preston White Drive, Reston, VA 22091-4567, TEL: 703-264-7200, FAX 703-620-0994.

CGATS

The first CGATS standard has completed public review and received ANSI approval. It is "CGATS, 2-1992 Thickness of Aluminum Printing Plates". This represents the first of what we hope will be a whole family of standards developed for the graphic arts by the graphics industry.

Two other standards, currently in final public review are:
- CGATS, 4-199X Graphic Arts Reflection Densitometry Measurements - Terms, Equations, Image Elements and Procedures
- CGATS, 5-199X Graphic technology—Colorimetric measurement and computation for the graphic arts

These are expected to receive ANSI approval by year end. CGATS, 4 provides a welcome reference for many of the graphic arts applications of densitometric measurements that we use on a daily basis. While no new concepts or definitions are introduced, CGATS, 4 does provide a single reference source that includes a concise definition, recommended symbols, and clear equations where required.

Although colorimetry is a powerful tool in the world of color communication, it presents the user with a host of options. Unfortunately, data measured or computed for one set of options may not be comparable to data measured from similar samples using other options. CGATS,5 provides a measurement and computation profile that optimize compatibility with other graphic arts data and will greatly facilitate exchange of information. It specifies a 2 degree standard observer, D50 illuminant, black backing, and 0/45 geometry.

CGATS has formed Working Group 6 to address the issues of Digital Distribution of Advertising for Publications (DDAP). This working group will coordinate with the recently formed industry DDAP Committee and will draw upon the body of IT8, CGATS, and ISO standards presently available or in preparation.

IT8

The IT8 committee currently has IT8, 8, "Graphic technology - Propose digital data exchange - Transport independent file format encoding of raster image data" in ANSI public review. It is sometimes referred to as TIFF/IT or TIFF for Image Technology, and will find use at all levels of data exchange. When approved it will provide a version of TIFF that specifically meets the needs of the graphic arts and is a formal accredited standard. The drafts of this document are already in review in ISO/TC130, and it is anticipated that this will quickly become an ISO standard as well.

The IT8, 7/1 (transmission) and IT8, 7/2 (reflection) color targets for input scanner calibration are complete and will be in public review shortly. Because each scanner "sees" film a little differently and different films look different to each scanner, this family of targets will simplify life for the scanner operator and will make automated scanner calibration possible. The manufacturers providing the bulk of the photographic film and paper scanned in the graphic arts (Agfa, Fuji, Kodak, Konica and Polaroid) have participated in the development of these standards, and several have announced commercial availability of targets this fall.

IT8, 7/3, "Graphic arts prepress - Input data for characterization of 4 color process printing" is also completed and ready for ANSI public review. It has already been forwarded to ISO/TC130 and has been incorporated as part of the Standard Color Image Data (SCID) set of images. It is also being used as part of a SWOP (TM) printing test being conducted jointly by SWOP (TM), CGATS and IT8.

ISO/TC130

Within TC130 the area of ink and color definition is receiving significant attention. Within WG3 and WG4 work is being focused on methods of ink testing (with strong support from the National Association of Printing Ink Manufacturers, NAPIM, through the US TAG) as well as methods for ink proofing (color definition). A special joint working group has been formed to focus on the revision of ISO 2846. "Set of printing inks for offset printing - Colorimetric characteristics", and several associated testing standards that support ISO 2846.

These activities are unique in that the focus is on creating enabling standards that will provide a common method for the testing and definition but will include multiple sets of data. Thus the variation in characteristics found in different regions and in different printing processes will be recognized and documented. The goal is to allow real and practical differences to exist but provide sufficient definition, so that printing input can be adjusted to accommodate known changes as data, or films, move around the world.

A key issue in WG2 is the development of a reference set of electronic images. This proposed standard is known as SCID or "Standard Color Image Data" and contains eight "natural" images (pretty pictures) as well as test and control elements or "synthetic" images. It is becoming the reference image set for much of the standards testing activity. The IT8, 7/3 CMYK color data set is also included as a SCID image. Recently added to SCID is a low key image contributed by GATF and the familiar Kodak 3-musicians image.
1993 Annual Technical Conference, April 25-28
Minneapolis, Minnesota

TAGA STUDENT POSTER PAPER COMPETITION
The TAGA Student Chapters Committee is sponsoring a student poster paper session at the 1993 TAGA Annual Technical Conference in Minneapolis, Minnesota. The intent is to enhance the participation and visibility of TAGA student Members and to encourage interaction between industry members and student members. A cash award of $500 will be presented to the author of the best poster paper at the T A G A Conference.

GUIDELINES
- The topics for this poster paper session are completely open.
- Each poster contribution should represent original work of a non-commercial nature, which is suitable for presentation without the author’s presence.
- A poster paper may be submitted by an undergraduate as well as a graduate student who is a T A G A Student Member.
- Each poster paper author should submit a title and an abstract (less than 750 words) along with a letter of recommendation from a faculty member of the school where the student is enrolled.
- The deadline for submission of the above is March 22, 1993. Please send it to:
  Professor Robert Chung
  T A G A Student Chapters Committee
  School of Printing, RIT
  One Lamb Memorial Drive
  Rochester, NY 14623
  Phone: (716) 475-2722
  Fax: (716) 475-7063
- Authors will be notified of acceptance by April 1, 1993. Guidelines on how to prepare the poster and related information will also be forwarded to each author at that time.
- For further information, call the T A G A office at (716) 475-7470.

HARVEY R. LEVENSON/TAGA STUDENT PAPER COMPETITION
The purpose of the Harvey R. Levenson/TAGA Student Paper competition is to encourage and promote scientific research and scholarship in graphic arts to all undergraduate students. A cash award of $1,000 will be presented to the author of one paper selected from those submitted. The $1,000 is intended to cover the cost of attending the T A G A Annual Technical Conference, at which time the author shall present the paper to the conference participants. The paper will also be published as part of the 1993 T A G A Proceedings.

GUIDELINES
- Papers submitted should be focused on graphic arts technical research that took place during 1992.
- The author must be an undergraduate student while the research took place.
- The winning paper must be presented by its author at the T A G A Conference.
- The cash award will be presented to the winning student at the T A G A Conference.
- The deadline for submission of manuscripts is January 31, 1993. Please send manuscripts to:
  T A G A '93 Student Paper Award
  Technical Association of the Graphic Arts
  P.O. Box 9887
  Rochester, NY 14623
  Phone: (716) 475-7470
  Fax: (716) 475-2250
- The author of the winning paper will be notified by March 15, 1993.
- For further information, call the T A G A office.

STUDENT CHAPTER PUBLICATION COMPETITION
The Technical Association of the Graphic Arts is pleased to announce a new competition for T A G A Student Chapters. The Student Chapter submitting the winning entry in the Student Chapter Publication (formerly known as the Student Chapter Journal) Competition will receive a $1,000 award.

GUIDELINES
- The competition is open to all current T A G A Student Chapters.
- Entries will be judged equally on the following three criteria: 1. Content—the publication should contain graphic arts technical papers of original scholarship. Papers can be written by undergraduate and graduate students during the current and last academic year.
  2. Appearance—evidence of skill in design and aesthetics of the publication will be considered.
  3. Involvement—the publication must contain an appendix providing information on the extent and magnitude of student involvement in the design and production of the finished product.
- 250 copies of the entry must be available at the conference site by 11 a.m. on Sunday, April 25, 1993.
- Judging will be undertaken by all T A G A board members. The winning entry will be announced at the annual Awards Banquet later in the week. A chapter member must be present at the Awards Banquet to accept the award.

TAGA Newsletter • Fall 1992
The Birth of the TAGA Journal

APPOINTMENTS TO THE EDITORIAL BOARD

As attentive and interested TAGA Members, you might have wondered about the status of the TAGA Journal. News of the official creation of the TAGA Journal appeared in the 1991 Spring TAGA Newsletter (an article by Dick Fisch). Indeed, the making of a scientific journal is no trivial matter. Many ingredients should converge at the right time. Time and timing are of the essence. Papers are requested, of course, many articles to initiate the reviewing process, but the main demand is for dedicated people with a high level of expertise in key areas. These persons will assume the task of searching and reviewing scientific and technical papers. Dick Fisch is such a person. He also is the TAGA Technical Publications VP (call him “Papers VP”) and has previous experience as a Scientific Editor. Therefore, quite naturally, the Board of Directors appointed Dick Fisch as the TAGA Journal Editor-in-Chief. The TAGA Board would like to take the opportunity to thank Dick for rising to the challenge.

As Editor-in-Chief of the TAGA Journal, Dick’s first responsibility was to put together a manual of Procedures and Practices for the TAGA Journal. This he successfully achieved with the help of Board members. The second responsibility was to appoint members of the Editorial Board. A more delicate and tricky task as TAGA deals with all facets of the printing industry. According to the manual of TAGA Journal “Procedures and Practices”, an Associate Scientific Editor should “possess an expertise in diverse disciplines relevant to the operation or content of the TAGA Journal”. Associate Scientific Editors are appointed by the Editor-in-Chief, subject to the approval of the TAGA Board of Directors.

RICHARD FISCH, EDITOR-IN-CHIEF

Richard Fisch has worked at the 3M Company for thirty-two years, where he is a Division Scientist. He is Coordinator of the 3M Color and Image Reproduction Center serving both the 3M Printing and Publishing and the Image Reproduction Systems Divisions. Dick has thirty issued U.S. Patents and is the author of over fifty technical papers and presentations. Dick was made a member of the 3M Carlton Society in 1989, an honor regarded by 3M as its highest form of technical recognition which few have achieved. Prior to joining 3M, Dick worked in the Color Research Laboratories of Technicolor Corp.

Dick is the Vice President of Technical Publications of TAGA, recipient of the prestigious TAGA Honors Award in 1992, a Fellow of the Society of Imaging Science and Technology (IS&T), a Fellow of the Royal Photographic Society, a Fellow of the Institute of Printing (England), and a member of the Inter Society Color Council (ISCC). He is active in U.S. and international standards activities as a member of the U.S. National CIE, ANSI Image Technology Standards Board (ITSB), and a member of ANSI IT2, X3V, IT8, and IT4 Committees, as well as co-founder and Chairman Emeritus of the ANSI Committee for Graphic Arts Technologies Standards (CGATS). Dick is an active member of the CGATS Densitometer, Digital Distribution of Advertising Publications and Color Science Standards Committees. In the arena of international standards, Dick is a member of the Graphic Arts Standards Committee, TC130 and JTC1 and JTAG Committees. He is also a member of the Technical Advisory Group (U.S. TAC) to the International Standards Organization.

Dick earned his B.S. in Physics from New York University and his M.S. in Physics from Columbia University.

Dick Fisch will not only cover all fundamental aspects of color and color reproduction but all aspects of the new emerging imaging science, including standards issues.

TAGA is proud to announce the appointments of Mike Bruno, Bob Bassemir, and Dr. Patrice Mangin as Associate Scientific Editors of the TAGA Journal. These recognized industry experts will assist the Editor-in-Chief to produce the first edition of the TAGA Journal.

MIKE BRUNO, ASSOCIATE SCIENTIFIC EDITOR

Mike Bruno earned a degree in Chemistry from Yale in 1931 and entered the printing industry as a colotype research chemist in 1937. He was one of TAGA’s organizers in 1948 and served as TAGA’s first President. During his over 55 years in the printing industry, he has served as Research Officer of the MS Survey Map Service during World War II, Research Director of the Lithographic Technical Foundation (LTF now GLTF) for 22 years, corporate consultant in the Graphic Arts at International Paper Company for nine years, Associate Professor of Graphic Communications Engineering at the University of Missouri for one year, and an industry consultant for almost 17 years.

Mike is the author of the book "Principles of Color Proofing" and sections on printing terms for a number of encyclopedias and the Random House Unabridged Dictionary. He is the editor of the International Paper "Pocket Pat" and "(Continued on page 11)"
edits and publishes the newsletter "What's New(s) in Graphic Communications" which includes a report on the "Status of Printing in the U.S.A." Mike is the recipient of many honors including having been among the first four recipients of the TAGA Honors Award, the Institute of Printing (England) Gold Medal, the DRUPA Gold Pin Award and many other prestigious industry honors.

Mike Bruno brings his expertise in color, color reproduction, prepress, and new technology, as he is well established and well appreciated in the graphic arts industry. We thank him for agreeing to be part of the Editorial Board.

Robert W. Bassemir, ASSOCIATE SCIENTIFIC EDITOR

Robert W. Bassemir is a Chemical Engineer who has spent over fifty years in Graphic Arts Research. Most of this has been with Sun Chemical Corporation's General Printing Ink Division, where he formerly was Research and Development Manager, and is presently Chief Scientist.

Bob Bassemir will bring to the TAGA Journal Editorial Board his worldwide recognized expertise in all domains pertaining to inks, ink manufacturing, and all fundamental aspects of rheology.

Dr. Patrice MANGIN ASSOCIATE SCIENTIFIC EDITOR

Dr. Patrice Mangin, TAGA Executive VP, is the head of the Fine Paper Physics Section at the Pulp and Paper Research Institute of Canada (Paprican) and an Associate Professor at the Universite of Quebec in Trois-Rivieres. He joined Paprican in 1978 and his current research deals with filled papers, surface characterization, and printing. Dr. Mangin has developed original concepts of ink-paper interactions, printability test methods, and an innovative fundamental approach to lining mechanisms. He is the author or coauthor of over 50 technical and scientific papers, and has presented numerous lectures at various paper mills, companies, research centers, and association meetings all over the world. During the last 10 years, Patrice has been working on setting up and promoting the International Printing and Graphic Arts conferences which he chaired in 1990. Dr. Mangin is a member of TAPPI, CPFA/TS, the Montreal Club of Printing House Craftsmen, La Cellulose, and a Fellow of the Institute of Printing.

With over 18 years in the pulp and paper industry, 15 years in fundamental research, a wide experience in reviewing scientific papers of the paper industry (TAPPI, JPPS, P&PC, IPGAC, etc.), and strong links with CPFA/TS and TAPPI as past-chairman of both TAPPI Printing and Imaging and CPFA/TS Printing and Graphic Arts committees, Dr. Mangin will be a major asset to the TAGA Journal by providing his paper-related expertise to the TAGA Journal Editorial Board.

In Memoriam

Thomas J. Masseth
March 24, 1936-October 17, 1992

TAGA Secretary-Treasurer Thomas J. Masseth passed away on October 17, 1992, from complications following a massive heart attack.

Tom was a Senior Development Engineer with Eastman Kodak Company and had over 30 years experience in graphic arts research. He was a member of Kodak's Printing and Publishing Imaging Group supporting research and development for the graphics industry. In this capacity he interfaced with the users of Kodak products and coordinated worldwide efforts between development teams and marketing and manufacturing personnel. As a member of a product planning committee he helped identify performance and quality characteristics to establish goals and operational plans for development programs and to recommend new programs. He had recently been a project team leader that led to the successful introduction of new Kodak products.

He was the holder of several process patents in graphic arts applications and had participated in the preparation of many application training materials for Kodak field personnel. Tom studied chemistry at the University of Rochester and received extensive training in photographic technology as a US Navy photographer.

As the Chairman of the Industry Support Committee of the Local Arrangements Committee for the 1991 TAGA Annual Technical Conference he was responsible for the fund raising activities in support of the conference. He was a long time member of TAGA, a member of the ES&T and a participant in the Local Rochester Chapter of ES&T.

Although Tom was relatively new in the position of Secretary-Treasurer, he took his role very seriously. In the short time during which he held office, he had lent substantial support to TAGA, especially in the area of investments which was his area of expertise. Tom will be sadly missed by all of us at TAGA.
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