Dewynters, the company behind much of the slick advertising of London's West End theatre productions, has turned to GMG, the supplier of high-end color management and proofing solutions, to assist it as it moves towards a fully automated color management workflow.

Established in 1872, Dewynters is one of London's oldest and most experienced advertising and design agencies. Its Leicester Square headquarters makes it ideally placed to deal with fast turnarounds and tight deadlines as the latest plays and musicals vie for the attention of increasingly discerning theatregoers. It supplies a full, above and below the line marketing, sales promotion, digital media, merchandising, publishing and creative service.

The agency is steeped in experience and expertise and because of this has always been keenly aware of the technological solutions available and has chosen its path to achieve the best possible results for its customers. Paul Taylor has been with Dewynters for 20 years, starting as an artworker/designer, and now looks after IT and the way it relates to the company's working practices. He says that although the company has always been an early adopter, it does not take up new developments in technology without a great deal of research. "We had been using an Oris Rip for some five years when we decided to go down the GMG route," says Taylor. "Although we were happy with the quality of Oris, we had always kept an eye on what GMG was doing, and the products it was coming out with. In the end, we felt that GMG had more to offer in the way that we wanted to automate and control our workflow."

Dewynters had two Rips and these were swapped over within a short space of time to take over the running of four proofers. An Epson Stylus Pro 9880 does the high quality work, such as proofing of the glossy show programmes, while a Stylus Pro 4800 deals with smaller jobs and two more are set up to emulate newsprint for the large amount of newspaper ads that come through the agency.

"We have to have flexibility with our proofing," says Taylor. "If a client walks in and asks to see something, we need to be able to do that there and then. We also need to be able to proof on a variety of substrates such as canvas, for the many and varied mock-ups we do for the theatres." In the days after ColorProof was installed, Taylor was making changes to the

way it worked to fit into Dewynters' workflow and also building a library of profiles in the database. The agency works to the Fogra 39L proofing standard and has approached all of its printers to encourage them to do the same. "They have replicated the printing standards so everything is working well all the way down the line," says Taylor. "We have one proofing standard for going out so we can check it and we can certify it. Then we check the proofs that come in and these are the ones that get signed off by the printer."

One of Taylor's favourite features is the preview palette which shows the jobs waiting to be proofed. The visual representation shows the size and orientation, which allows for jobs to be arranged to for the best fit. "It is brilliant," says Taylor. "We can rotate jobs, take the slugs off, change the amount of copies or simply delete jobs right at the last minute."

GMG ColorProof will take away a lot of the laborious manual checks that the production staff currently undertake. A file is sent to the proofer, then sent to four-color separations, then put on a blank machine where the fonts and graphics are checked. Before anything leaves the agency it is checked by two people. "We offer a great service," says Taylor. "Nothing we do is cheap and neither is it on the cheap, but we have to compete in the marketplace. There are always those who will undercut us but we make sure we give our customers the best possible experience we can for the best possible price."

Taylor has plans to automate the process further with GMG ColorServer for converting files with profiles. This will also benefit Dewynters' sister company, Newman Displays, in Kings Cross, which produces large format and outdoor graphics. "I have been very impressed with the tests that we have done with ColorServer," says Taylor. "I thought we were very good with manual correction here, with our depth of knowledge of color, especially in newspapers. But the results of our ColorServer tests were excellent and it gives us 90% of what we want to do. We definitely want it to be our next step."

As well as traditional printed materials, Dewynters provides a full range of digital media, looking after marketing tools such as Facebook and Twitter and viral ad campaigns. "When you go to the theatre, there's a good chance you'll be greeted outside by posters produced by us. You'll buy a programme designed by us, and we will have even provided the T-shirts," says Taylor. "And what's more, all the colors will match."

GMG ColorProof takes centre stage at Dewynters.

The highly successful proofing software makes its debut at the specialist theatrical agency as the first act in a series which will have its finale in fully automated color management.