

Prepress Lines

Prepress Extra
Summer 2004

RIPON
Community
PRINTERS

News & tips for designers, production artists and desktop publishers. Please pass this sheet along to those involved in creating your electronic files or camera ready copy. Additional copies of this sheet or PressLines back issues are available on request!

Software we support at Ripon Community Printers*

Macintosh

Adobe Illustrator 8.x, 9.x
10.x & CS
Adobe InDesign 1.5, 2.0 & CS
Adobe PageMaker 6.x & 7.0
Adobe Photoshop 5.x, 6.x
7.0 & CS
Macromedia FreeHand 8.0
9.0 & 10
QuarkXPress 4.x, 5.x & 6.x

Windows '98 SE & XP PROFESSIONAL

Adobe InDesign 1.5, 2.0 & CS
Adobe PageMaker 6.5 & 7.0
QuarkXPress 4.x, 5.x & 6.x

If a program you use is not on this list, please call.

*Current as of October 1, 2004

Creating a document for print isn't quite as easy as 1-2-3...

Every few days we receive a job from a new or an established customer that is "out of spec" for the printing process it requires. This fact, unfortunately, comes to light as the job is being preflighted and the clock is already ticking.

As more and more people create their own projects, getting the word out about print standards is so very important. From how you scan your images to how you build your pages – everything you do affects the look of your project.

Numerous trade organizations – with many hours of testing and in consultation with printers from across the country – have determined standards for many types of printing. Let's look at two areas to understand what these standards aim to do.

Maximum/Total Ink Density: The total of the percentages of cyan, magenta, yellow and black in the darkest area of a 4/color image represents the most ink that a print process can safely carry. [We define this in our literature as Under Color Removal (UCR).] In some cases, it is critical – here are some examples.

Sheet press: To ensure successful adhesion of UV coating on a cover, the total ink density cannot exceed 280 percent. Anything higher than this could cause the coating to flake off.

Coldset press: Since the inks "dry" by evaporation and absorption into the paper, the total ink density reflects the ability of the paper to hold the ink as it goes through the folding and stack-

ing equipment. We recommend 260 percent coverage on offset stock. Too much coverage and images can transfer to facing pages.

Dot gain & line screens: The dots that make up screens, halftones and 4/color images increase in size once printed which changes the appearance. This is directly related to the printing process, the stock's ability to absorb ink and the density of the ink.

Coated stocks: Since the ink lays on top of the paper, 200 line screens work on sheet press projects where the dot gain is 15%. On #3 coated on a heatset web press, 175 line screens work with a 19% dot gain.

Uncoated stocks: Due to dot gains of 30%, 120 line screens are the highest recommended for coldset and heatset; 133 for sheet press.

And this is only the tip of the iceberg! We are ready to help you through the standards – especially those that affect your images.

If you are looking for a quick way to conform to general coated paper standards when using Adobe Photoshop 6.x, 7.x or CS, turn on the **US Prepress Defaults** before scanning your images. You have then structured that image for coated stocks with 300 percent total ink coverage.

If you would like to have our profiles for coated and uncoated paper, our customer education department is ready to work with you – just ask for Jason Hausman at ext. 312. When you call, we'll want to know your background, infor-

Please turn to Standards on the back

Printing with a “3/4 web”...

When the “centerspread” is not in the center

If the text pages of your project will print on a web press and finish at 8-3/8" x 10-7/8", you have the option of working with a page count divisible by 4.

Signatures of 8, 16, 24, 32, 40 and 48 pages use a combination of full (35") and/or half width (17.5") rolls. Using a roll that is 3/4 wide (26.25"), we can produce signatures of 12, 20, 28, 36 and 44 pages. *Please note, we do not slit the paper into ribbons and gather the sheets on top of each other.*

For saddlestitch projects, we use a paste system in the folder that affixes two “loose” sheets to facing pages in the signature while folding.

Position of centerspread and pasted pages in single-section with 3/4 web

HEATSET & COLDSET

1x12 Jogging to the foot

Centerspread: 4 & 5

Pasted pages: 6 & 7, 10 & 11

1x12 Jogging to the head

Centerspread: 8 & 9

Pasted pages: 2 & 3, 6 & 7

1x28 Jogging to the foot

Centerspread: 12 & 13

Pasted pages: 16 & 17, 24 & 25

1x28 Jogging to the head

Centerspread: 16 & 17

Pasted pages: 4 & 5, 12 & 13

COLDSET ONLY

1x20 Jogging to the foot

Centerspread: 8 & 9

Pasted pages: 10 & 11, 18 & 19

1x20 Jogging to the head

Centerspread: 12 & 13

Pasted pages: 2 & 3, 10 & 11

HEATSET ONLY

1x20 Jogging to the foot

Centerspread: 8 & 9

Pasted pages: 12 & 13, 16 & 17

1x20 Jogging to the head

Centerspread: 12 & 13

Pasted pages: 4 & 5, 8 & 9

For perfect bind projects, the loose sheets will be glued to the spine with all the other pages.

With saddlestitch projects, two funny things happen. First, **two sets of facing pages will be adhered to each other** with a 3/16" paste line next to the gutter. This is critical as you design since art, photos and tint boxes will not extend to or meet at the true gutter on these four pages.

When printing on coated stocks, there can be **no printing in the paste line** since the paste will not adhere. We have been eliminating 1/8" of the printed image to assure adhesion. On uncoated stocks, solid/screened art elements and halftones can extend to the gutter – they can fall within the paste line. Our best recommendation is to allow a *minimum* 3/8" gutter margin to live matter on all pages. *Refer to box at left to see which pages will be pasted together.*

Second, **the two pages you would normally expect to be the centerspread** (where the staples go) **are not!** The pasting process places the four additional pages in either the front or back of the piece, depending on page orientation. You would think that pages 14 & 15 would be the place in a 28-page signature where you would find the staples – but the staples will be between either 12 & 13 or 16 & 17.

Our standard practice – positioning the bottom of the copy to the closed head of a signature (known in trade as “jogging-to-the-foot”) – puts the centerspread of a 28-page signature between pages 12 & 13. Jobs that ink-jet on an inside order form and the outside back cover must be flattened in this fashion. If the outside ink-jetting is on the front cover, we have to “jog-to-the-head” which puts the centerspread between pages 16 & 17. *Refer to box at left to see where the centerspread will fall in either orientation.*

Now that you are totally confused (see, it’s not as easy as it looks to be a printer!), let’s deal with mul-

6	13	14	5
3	16	15	4
1 – A&B (half-width roll)			
8	9	12	
1	20	17	
1 – C			
	11	10	7
	18	19	2
1 – D			

This is an imposition chart for a 1x20 page single-section job that jogs to the head on our coldset press. The gray blocks represent print areas not available when using a 3/4 web. The blue screen blocks designate the centerspread. The blue stripes show the paste lines.

Gail Rallens illustration

iple section saddlestitch jobs. The 3/4 web section will be positioned as needed based on color requirements, placement of a bind-in card or any other concern. Once you know your total page count, inserts or color requirements, your account service representative can have an imposition chart done so the designer can adapt to accommodate the paste lines and position of the centerspread. ■

Originally from Prepress Extra/Winter 2000

Updated Summer 2004 to include MAN

Roland Rotoman heatset press specifications

Standards... Continued from front

mation about your project, the software you work with and the computer platform you have. We will then e-mail the profiles you need and get back on the phone with you, talking you through the profiles and how to work with them. You should then send a test file so we can see how you are doing.

It might seem time consuming at first but the payoff – keeping your job on schedule and avoiding alteration charges – is worth the effort. ■