

SUPPLYING ARTWORK FILES



WE
WANT
TO
MAKE IT
EASY
FOR
YOU!

The
Shetland Times

PRINTING



Are you considering supplying files/artwork/images to us for your print job? Even if you're a seasoned professional and are used to supplying files for print, **our process may be different than you are used to.**

Setting up a file for printing is complicated and if you have not done it before there are specific procedures you need to follow. If you go through this guide before you start designing your project, it will help avoid any stress or disappointment later in the process!

The advent of PC's and laptops has given many people access to design software, but producing artwork that is suitable for commercial printing also requires a good working knowledge of the processes involved.

There can be numerous pitfalls so please ensure you have the necessary level of skills and understanding to create suitable artwork for commercial printing.

Remember, if you feel producing your own artwork is going to be too complicated, we are happy to do this for you.

Whatever you decide to do, please read this guide in full to avoid any unnecessary wasted time, costs, frustration or delays.

DISCLAIMER

Information given in this booklet is provided in good faith.

Shetland Times Printing cannot accept liability for the loss or corruption of data however caused.

Readers are strongly advised to ensure they save a separate copy of any files/images/artwork supplied to *Shetland Times Printing*.

SUPPLIED FILES

WHAT WE DO FOR YOU

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We will “Flight Check” your files to ensure they comply with all of our production requirements. This is a free service but we highly recommend that you check the software versions we support (see page 11) prior to starting to create your project’s artwork.

This service does not include checking spelling or grammar and we will not question whether your design will work on an aesthetic level or make any amendments to your files. (If you want us to do this, just ask for a quotation).

WHAT WE WILL DO FOR YOU:

- Check your document for technical errors – we may not be able to do this immediately so please allow 24 hours



IF EVERYTHING IS CORRECT WE WILL DO THIS:

- Provide you with a proof
 - ➡ Get you to sign and approve proof
 - ➡ Go to print



IF WE FIND TECHNICAL ERRORS WE WILL DO THIS:

- Notify you of incorrect items
 - ➡ Return your file with instruction to amend
- OR ➡ At your instruction, and if possible, correct the errors for you (we will let you know the fee)
 - ➡ Provide you with a proof
 - ➡ Get you to sign and approve proof
 - ➡ Go to print



CYAN



MAGENTA



YELLOW



BLACK



PROCESS COLOUR (CMYK)

Your computer, scanner, digital camera and monitor create images using combinations of three colours: Red, Green and Blue (RGB).

Commercial printing presses use four different colours to print colour images: Cyan (light blue), Magenta (pinkish red), Yellow and Black and are commonly referred to as **CMYK** or **Process Colour**.

Before saving or sending any artwork to us **RGB images must be converted to CMYK**.

If you do not perform this conversion yourself, when we come to print your files our process will apply a standard RGB to CMYK conversion profile which may mean that colours look different when printed.

The print trade also use Pantone spot colours. These are a mixture of different colours blended to create one special shade. As we print Pantone spot colours using process colour, all spot colours must be converted to their CMYK equivalent before the file is saved or sent to us.

You can do your own check by printing “separations” on your desktop printer by referring to the “help” file that came with your software.

Some RGB and Pantone spot colours do not have a direct CMYK equivalent. If this is the case your software should choose the closest CMYK equivalent which may be very different from the colour you intended. Unfortunately, this is a problem that you may have to accept.

GETTING THE BEST FROM **CMYK**

If you are trying to create lighter shades of a particular colour (tints) we recommend you **do not go any lower than 10%** of Cyan, Yellow, Magenta or Black. Tints usually print much lighter than they appear on screen. Try to **avoid** gradient tints as they tend to print with “banding” lines and look unprofessional.

Large areas of the same colour (solids) can create problems for various reasons. For example, knowing which type of stock your job is to be printed on, in advance, and its drying properties, will be a key issue when deciding if the use of solids is appropriate.

Black – the simplest and easiest colour to work with – if only it was that straight forward!

For you to get the best from our process, you will need to know the two ways black can be produced. The first method is **single colour black** which is made using 100% black ink only. This is ideal for text and logos which do not require a heavy coverage.

For larger areas a **single colour black** can appear washed out or uneven. To achieve the desired density using this option would lead to the paper marking (“set off”), sticking together or the drying time being prolonged.

To avoid this we recommend you choose the second method, **rich black**, which consists of 100% black and 40% Cyan for larger areas of ink coverage. The addition of the Cyan ensures a dark and even coverage.



NOTE: The most common text problem we face is the dreaded “four colour black text”.

Regular black text should never be made up from CMYK, so, **rich black should never be used for regular text**, as this will lead to a blurred effect if any miniscule deviance in registration or paper stretch occurs.

Also be aware that black within a photograph background may have a different CMYK value than other parts of your design. This will be very noticeable when printed, even if you can't see it on your screen.

To overcome this, take a sample of the black that the background is required to match into a software application such as Photoshop (use the colour picker tool). Then simply mix the matched colour in QuarkXPress (for example) paying careful attention to the overall ink coverage.



Remember the stock you are printing on must be taken into consideration when designing your artwork. Black, and all other colours, will appear duller if you have chosen to print on an uncoated stock as it will absorb more ink.

We also recommend that you use no less than 8pt text if you intend to reverse text out of solid areas on an uncoated stock. If you choose a smaller text size than this it may not be legible.

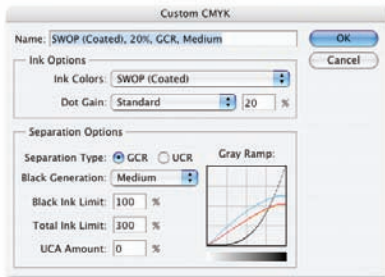
PHOTOGRAPHS / DIGITAL IMAGES

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PREPARATION

If you are scanning photographs, **save them as EPS or TIFF files** as this will preserve the colour and clarity of the images. Saving them as **JPEG files** may slightly compress the image but should also be a viable option if the image is saved at the highest resolution setting (300dpi +).

When scanning, consider the final size your image will be used at. **Always scan photographs at 300dpi resolution at the actual size you are going to use them.** Images that are scanned smaller but end up having to be enlarged to suit the layout will lose quality.



When you are converting photographs from RGB to CMYK, refer to the setting shown here in a screenshot taken from Photoshop CS3. In the Photoshop menu choose, “colour settings” then “custom CMYK” from the list in the CMYK section of “working spaces”.

Logos or mono (single colour) line art should be scanned at 1200dpi for the best results, any lower and the image may look

blurry. Pay careful attention to the CMYK make-up of any “black” in your logo. You may need to adjust the colour settings in your application to get a black that is made up from 100% black ink (refer back to page 5).

Logos scanned in RGB, or that you currently have as CMYK images, for use in single colour printing **should be saved as “greyscale” images.**

OUR RECOMMENDATIONS

T

10pt – 1 Colour
100% Black

E

14pt – 2 colour
100% Cyan
60% Magenta

X

18pt – 3 colour
50% Cyan
100% Magenta
40% Yellow

T

22pt – 4 colour
30% Cyan
50% Magenta
70% Yellow
10% Black (K)

When working with small text, it's best to avoid choosing a colour that is made up from more than one ink. If paper stretch or tiny variations occur when printing, the text will look blurred and the same can happen if you knock white text out of a coloured background.

You can use coloured text in headlines or type above 14pt without losing any sharpness or quality.

If you are going “cross platform” (ie from PC to MAC), remember that fonts sometimes don't travel well. **Include all the fonts you have used in your design when you supply us the artwork along with a hard copy of the document.** (Include screen and printer fonts plus suitcase icon).

Words can sometimes reflow differently if there are any font anomalies so please check any proofs we give you carefully.

If you are placing text to overprint on a photograph it is more than likely that you will have to lighten the image so that the text is legible. Take the photograph into an image editing package and make the necessary adjustments. You will have to lighten it quite a bit more than you may think is necessary for the text to be read with ease. What you see on screen may be different when you print it out so always check.

PAGE SIZE

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SETTING THE DIMENSIONS

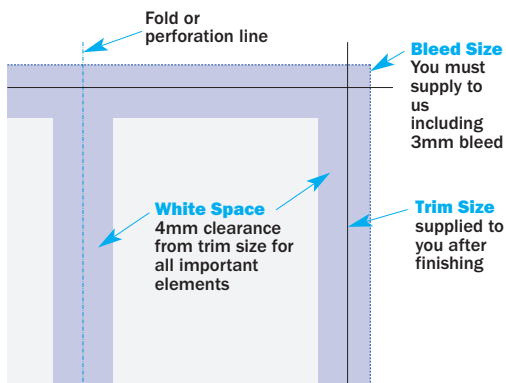
It is very important that you **set your page size correctly**. If you do not take care at this stage, parts of your design may be trimmed off, look off centre, have incorrect margins or have undesired white space.

NOTE: The most common general artwork problem we face is images/tints that are meant to bleed, not having bleeds!

If you want a photograph/tint to “bleed off” the finished job **you must allow for at least a 3mm bleed outside your trim marks** within your artwork.

Follow our 8 point check list:

1. Choose your finished product size (**Trim Size**) – A6, A5, A4 etc (**see page 9 opposite**).
2. No important content must extend beyond the **Trim Size**, as this is where our guillotine will cut, with the exception of tints/images you want to **Bleed**.
3. The **Bleed Size** for these tints/images must be 3mm larger than the **Trim Size** on all dimensions.
4. For an A4 document with bleed you would set your **Bleed Size** as 216mm x 303mm and we would trim down to 210mm x 297mm.
5. If there are no bleeds we recommend you leave at least 4mm “white space” from the trim edge for a more professional look and to avoid the document looking too cramped.
6. It’s best not to put any text, images or logos closer than 4mm from the trim edge or from any fold (see diagram below).
7. Finally, print yourself a copy of your document and make a mock up before you send it to us. Check the trimmed size is correct and that it folds correctly (if applicable) and then send us the sample along with your artwork.



NOTE: If saving artwork in PDF format please ensure you complete the correct instructions to save the bleeds too. This could be by “highlighting applicable box” or “adding 3mm bleed value” when prompted during the process of creating the PDF.

FORMAT SIZES

PRINT INDUSTRY STANDARD

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A2 – TRIM SIZE = 420x594mm – BLEED SIZE = 426x600mm

A3 – TRIM SIZE = 297x420mm – BLEED SIZE = 303x426mm

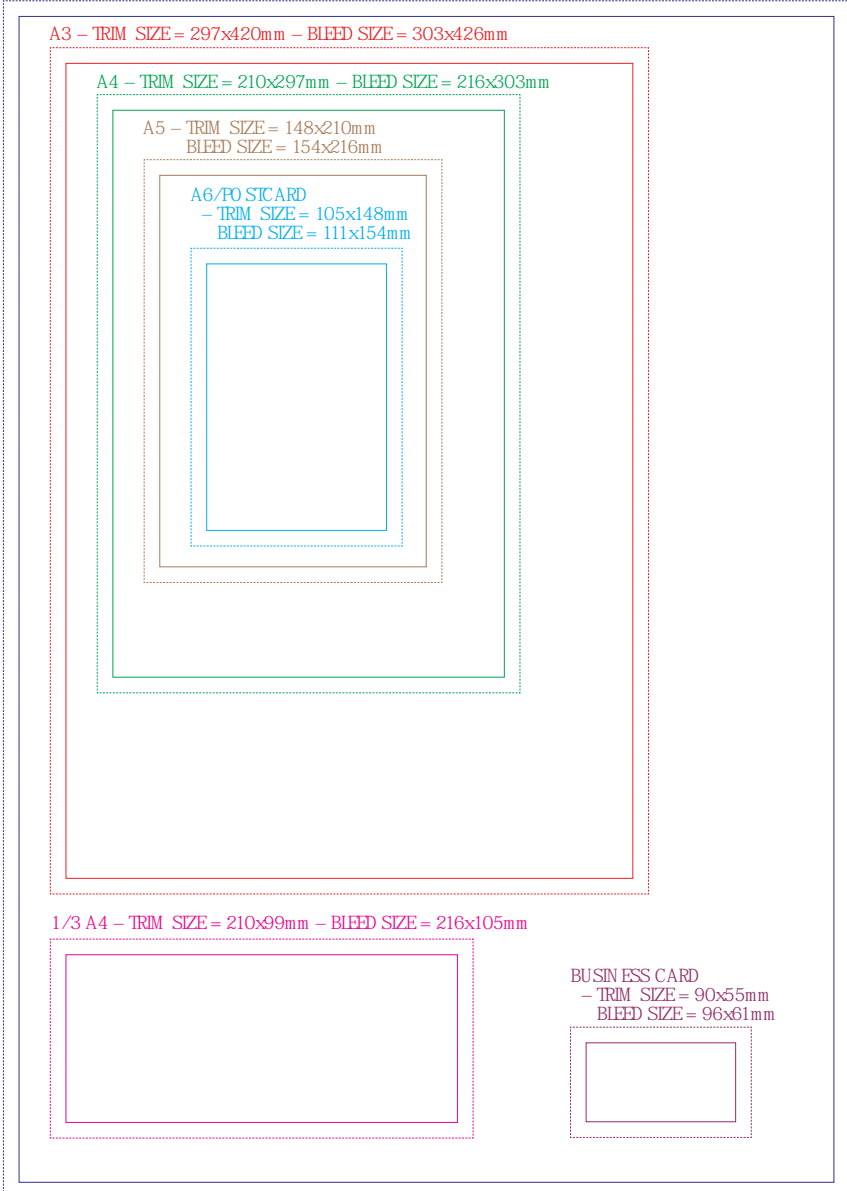
A4 – TRIM SIZE = 210x297mm – BLEED SIZE = 216x303mm

A5 – TRIM SIZE = 148x210mm
BLEED SIZE = 154x216mm

A6/PO STCARD
– TRIM SIZE = 105x148mm
BLEED SIZE = 111x154mm

1/3 A4 – TRIM SIZE = 210x99mm – BLEED SIZE = 216x105mm

BUSINESS CARD
– TRIM SIZE = 90x55mm
BLEED SIZE = 96x61mm



BOOKLETS / LEAFLETS

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DESIGN ISSUES

Before starting, are you sure you have the skills to tackle a project of this size? You will find as you get into producing the artwork, **designing a booklet or folding leaflet requires a high level of experience and trade knowledge.**

We recommend you let Shetland Times Printing prepare artwork for you. If you decide to proceed, please read this complete guide, or call us for advice before you start.

Design as Single Pages

Create and supply a separate page for each individual page of your booklet. Do not supply “printer’s pairs” or spreads.

Add 3mm Bleed to Each Side

Booklets/leaflets need more bleed than other products. Whatever the finished size of your booklet **add 3mm to all sides of your pages – a total of 6mm across each axis.**

Allow for Creep

In a stapled booklet the bulk of the paper causes the inner pages to extend (creep) further out than the outer pages when folded. When trimmed the outer pages are narrower than the inner pages. The amount of creep is dependant on the number of pages and thickness of the paper. The thicker the booklet the more you need to keep images/text away from the edges.

Margins

We recommend you keep text/images 4mm from the “Finished Product” size. You may have to increase this to ensure nothing gets trimmed off. This will mean the creep is not noticeable and you won’t lose any important content.

Page Size

For folding leaflets, you must remember that when the printed sheet is folded, the page dimensions have to be slightly different sizes to allow the format to form properly. For example an A4 (210x297mm) sheet folded in three would require the finished page sizes to be 100mm for the outside page, 99mm for middle page and 98mm for the page that folds inside.

We are happy to accept any of the following file formats and media. Changes and updates in available software occur regularly so it's best to **call us before you start work to check which versions we support.**

If you don't see the software you intend to use below, please call us.

Always send us the actual/original file from your application, **along with any EPS or PDF file**, you have created, **a printed hard copy of what you think you have supplied** and **all fonts that are included within your document.** (Include screen and printer fonts plus suitcase icon).

To avoid any confusion, only save/supply the relevant files that you want to have printed.

SOFTWARE

QUARKXPRESS

INDESIGN

PHOTOSHOP

MICROSOFT WORD

POSTSCRIPT FILES (print out only. NO ALTERATIONS)

ILLUSTRATOR

FOR DIGITAL PRINTING SAVE AS PDF OR POSTSCRIPT FILES

MEDIA

USB FLASH MEMORY STICK

CD ROM

DVD ROM

PDF

E-MAIL

UPLOAD TO OUR FTP SITE

What to do Now

Go through the **checklist** we have produced on the back page of this guide to be sure your files are being supplied correctly. If you have followed our advice then your file will probably be ready to print. Remember, we want your file to print the way you want it to look.

Happy designing and please give us a call if you have any doubts **before** you start your project.

CHECKLIST

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JUST TO MAKE SURE!

Please use this checklist to ensure you are supplying us with files we can use.

Colours

- All colours are converted to CMYK, including any Pantone spot colours see page 4
- All tints contain no less than 10% of any one process colour see page 4
- Black text is not saved as CMYK see page 4

Images

- All images are converted to CMYK and saved as TIFF, EPS or JPEG files see page 6
- Photos are scanned at 300dpi at 100%, actual usage size see page 6
- Line art images/logos are scanned at 1200dpi, 100% actual usage size see page 6

Fonts

- All screen fonts and printer fonts are supplied see page 6

Imposition

- A hard/paper copy of your document is supplied see page 8
- A folded copy of your design is supplied (if applicable) see page 8

Page Size / Layout / Bleeds

- Finished product page size is correct see page 10
- The required bleed is included for any tints/images see page 10
- All important content is at least 4mm in from the finished product size see page 10
- No content extends beyond the product page size (except those that bleed) see page 10

Format / Files

- Design has been created in an application we accept see page 11
- Design is being supplied along with the original file application see page 11
- Design is being supplied on media that we accept see page 11
- Only files for printing are included on media supplied see page 11

The
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