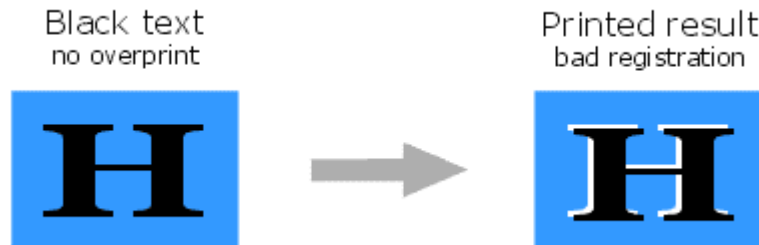
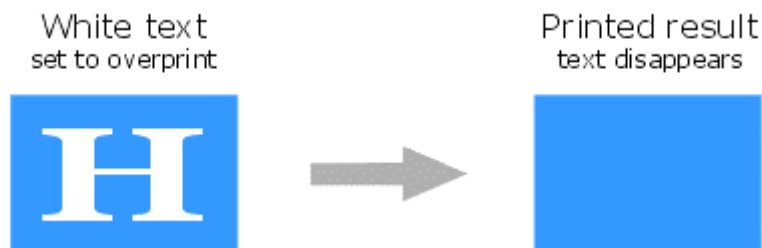


General advice

Black in overprint: In most cases, black text, lines and fills that overlap colourized backgrounds should be set to overprint. If this is forgotten, it may cause white spaces when the job is printed out of register.



White set to knock-out: QuarkXPress has the annoying habit of forgetting to switch off 'overprint' settings when black text is changed to another colour. This can cause the text to disappear. Make sure white text is set to 'knock-out'.



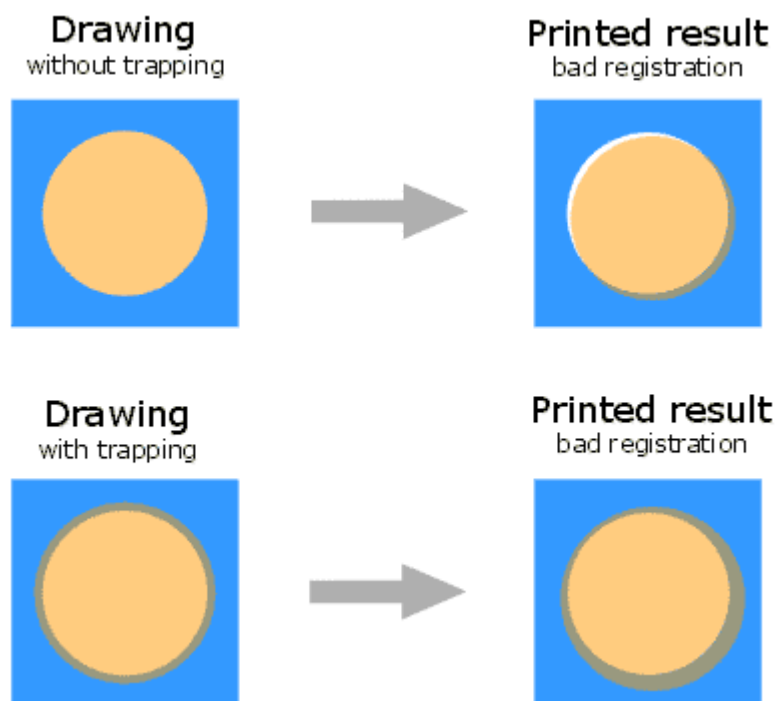
Rich black: For small black objects that are partly positioned on a light background and partly on a darker background, it is better to use a "rich black". This is 100 percent black with 40 percent cyan and/or magenta added to it. This way the background does not shine through the black object. The top bar in the example below shows the problem.



Hairlines: Some applications have a line thickness that is called "hairline". Never use this, always stick to a specific width, e.g. 0.25 points. The problem with hairlines is that they are imaged as the finest possible line on any given device. This may be fine on a 300 dpi laser printer but a 1 pixel wide line on a 2400 dpi image setter is hardly visible. Some RIPs allow the operator to set a minimum line width to avoid this trap. Just don't count on this workaround and avoid hairlines entirely. The smallest line width you can use depends on the press, paper, speed,... Consult your printer. As a general rule, never make a line smaller than 0.2 points.

Total ink coverage: Depending on the paper stock, the type of printing process and the press itself, your printer can specify a certain 'total ink coverage' (TIC). This is the maximum amount of ink that any object on a page should contain. For example: if the TIC is 320 (as in our case), you can have objects on the page that contain 80 percent of cyan, magenta, yellow or black but a mixture of 100 percent cyan, 100 percent magenta, 70 percent yellow and 70 percent black has a TIC of 340 which is too much and will lead to smudging on the press.

Trapping: Trapping is a technique that is used to minimize the effects of misregistration on the press. It relies on making light objects overlap darker objects slightly to avoid ugly bad lines showing up on the printed result. The example below illustrates the principle. Either you take care of trapping and communicate this with the service bureau or printer or you let them handle it. Trapping is both a skill and an art. Do not underestimate the time it takes to properly trap a file.



Barcode is a machine-readable representation of information in a visual format on a surface. Originally barcodes stored data in the widths and spacing of printed parallel lines, but today they also come in patterns of dots, concentric circles, and hidden within images. Barcodes can be read by optical scanners called barcode readers or scanned from an image by special software. Barcodes are widely used to implement Auto ID Data Capture (AIDC) systems that improve the speed and accuracy of computer data entry. Barcode inserted into the supplied artwork should be in **100% Black** (or other contrasting color to the background) and in **curves** (or high resolution line-art image). This will ensure the readability of barcode. Barcode should never be supplied as CMYK image.



Colourized text: Don't colourize small text (e.g. < 8 points) in 2 or more process colours. The slightest registration problem on the press makes such text illegible.

Colourized thin lines: Don't colourize thin lines (e.g. < 1/2 point) in 2 or more process colours.

Hard-copy: You should always provide your service bureau with a to-size printout of your document. That way the prepress operator knows what he can expect from your file. Mark last-minute changes clearly on this proof if there is no time for updated printouts.

Supplying native file: If you are not able to output high resolution PDF, you can supply your source/native file (XPress, InDD, FH, PageMaker etc.), but don't forget to include all used images and fonts.

Embossing, hot foil stamping – the artwork should be always created in curves/ vector graphic, and either in special spot colour (called e.g. foil) as a part of the actual artwork, or in 100% black, but this should be in a separate file. We can also accept high-resolution line-art images, but the resolution should not be less than 1200 dpi. These specifications also apply for **spot-varnish** artwork.

Text near the trim lines – no text, logos, or similar graphics should be placed closer than 1-2 mm to the trim lines. This is due to deviations in cutting (in standard tolerance).

Page orientation – supplied artwork should always match the artwork template. E.g. the artwork for LP sleeve should be always created accordingly to the template below (not to scale) and never in separated files for front and back (or even spine).

