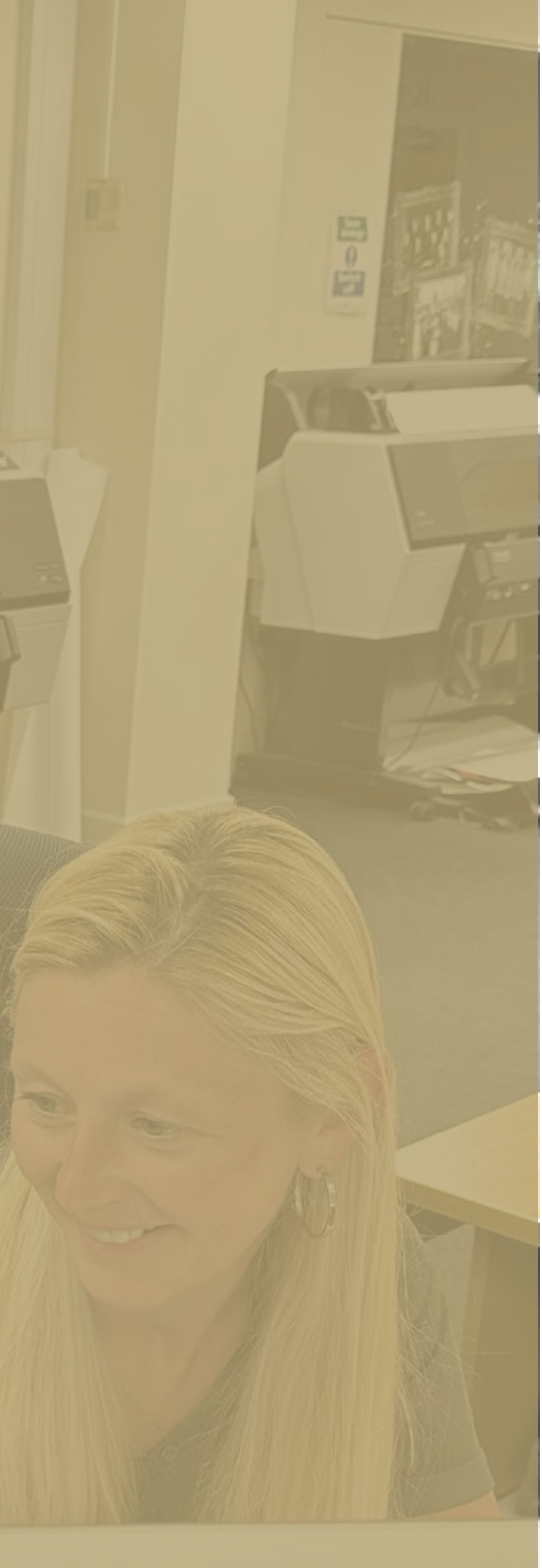
APPLICATION PREPARATION

How to prepare and create pages for print

NICCE
LONDON



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PREPARING YOUR FILES FOR DESIGN

We now have even tighter control over application settings which enable us to produce correct (but different) PDFs for a myriad of printing devices. Therefore, even before the embryonic stages of design and page-layout it is important to prepare your application correctly so the finished product matches your expectations.

INDESIGN PREPARATION

1. We need to make sure InDesign is controlling Black correctly so without any documents open but with the application launched:

InDesign > Preferences > Appearance Of Black

Make sure your options are as highlighted below

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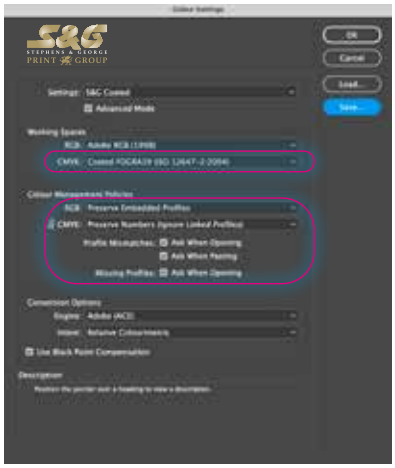
2. It is VERY important you are referencing the correct colour profile for your product. We have 2 working colour profiles which we can send for you to import into your InDesign

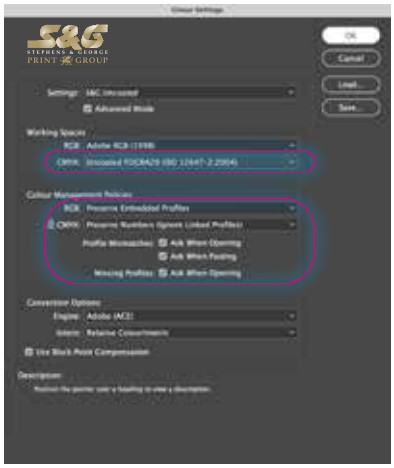
- 1 for jobs that print on a **coated substrate**
- 1 for jobs that print on an **uncoated substrate**

If you are unsure which paper type we are using to print your product, please ask your Customer Service contact here at S&G.

Edit > Colour Settings > Load

If you are not able to import the file, here are the screen shots:





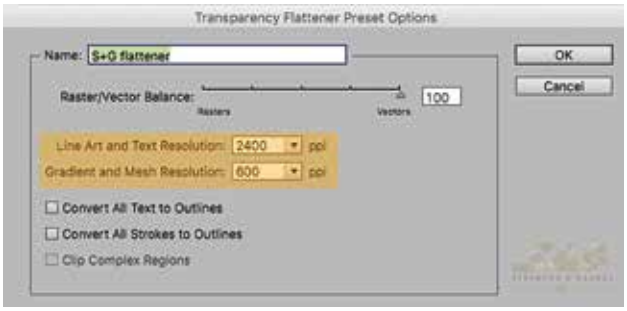
THESE ARE THE CRITICAL AREAS TO REPLICATE

INDESIGN PREPARATION

3. We also have specific transparency presets should your PDF-export settings differ from our own and you prefer to 'flatten' all transparency

Edit > Transparency Flattener Presets > New

Enter as follows:



4. The next step is to import our specific PDF-export settings. These contain all the information we require within the PDF.

Again, there are different options for **coated** and **uncoated**

Edit > Adobe PDF Presets > Define > Load

Please see separate page of screen shots for reference of recommended settings.

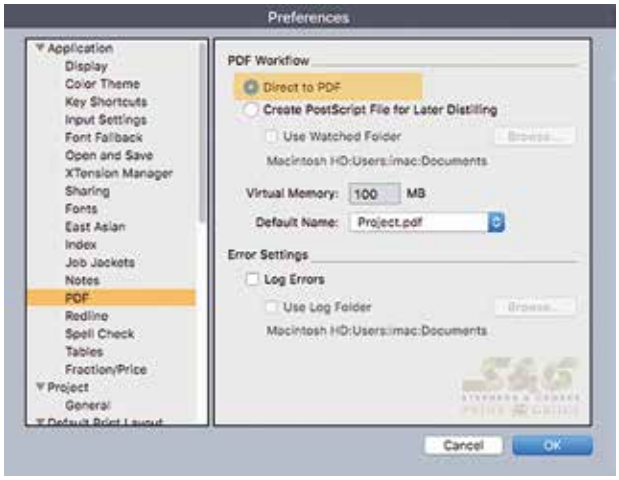
5. Also within InDesign you can view your document in the correct colour profile:

View > Proof Setup

QUARK PREPARATION

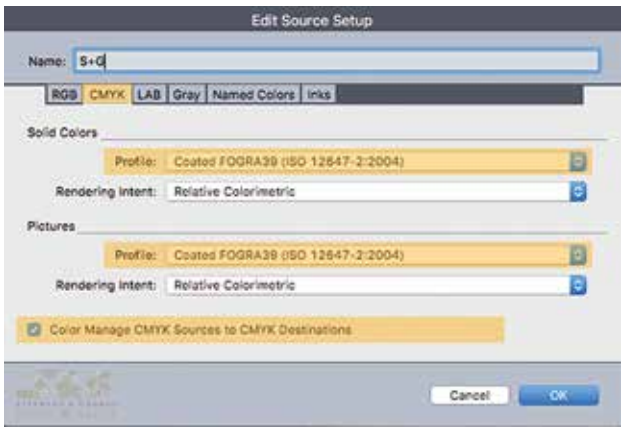
1. First step is to set the application to export direct to PDF:

Quark > Preferences > Application > PDF



2. Next we apply the correct colour-management settings, again focusing on the CMYK profile:

Quark > Preferences > Default Print Layout
> Colour Manager



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3. Now we make sure the output styles are setup to reflect the correct colour profile. You can download our **S+G style**

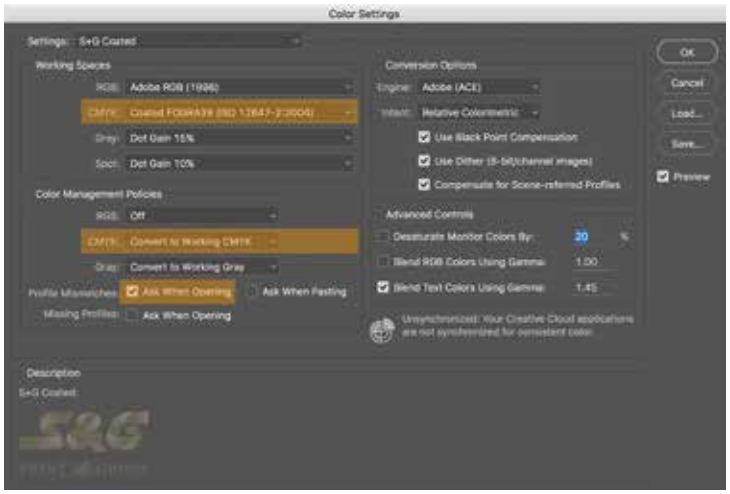
Edit > Output Styles > Import

Please see separate page of screen shots for reference of recommended settings.

PHOTOSHOP PREPARATION

1. If you have Adobe Bridge the colour management settings may have already synced throughout your Adobe applications but we need to check

Edit > Colour Settings



2. Another good practice is to view your working document in the correct output intent

View > Proof Setup > Working CMYK

3. As long as the colour settings are correct, you can convert any image to the correct profile easily by selecting:

Edit > Convert to Profile

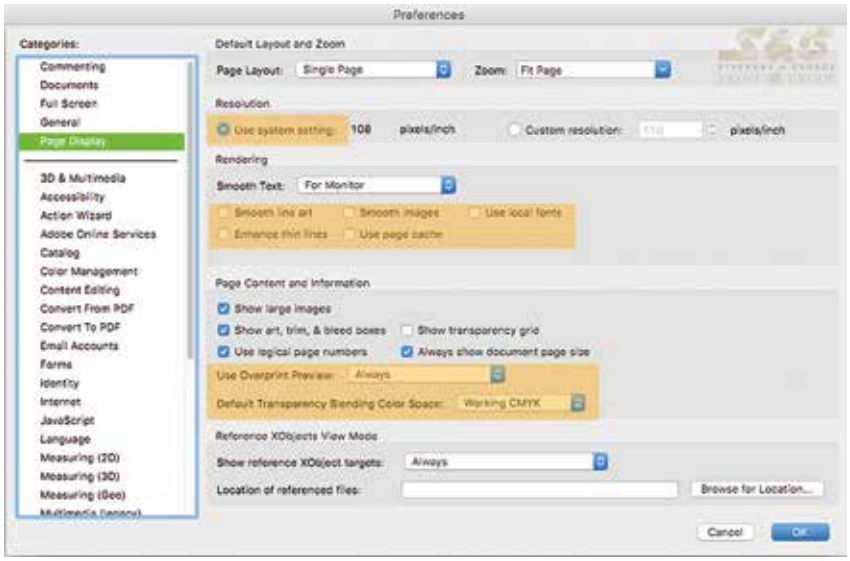
This is especially useful for controlling excessive TAC.

Please see our separate **T.A.C. Guide** for further information.

ACROBAT PREPARATION

1. There are some very important settings to apply in Acrobat Professional to enable you to view PDFs how they are going to print.

Acrobat > Preferences > General > Page Display



The areas highlighted MUST be followed.

Resolution: This ensures accurate display of the pixels

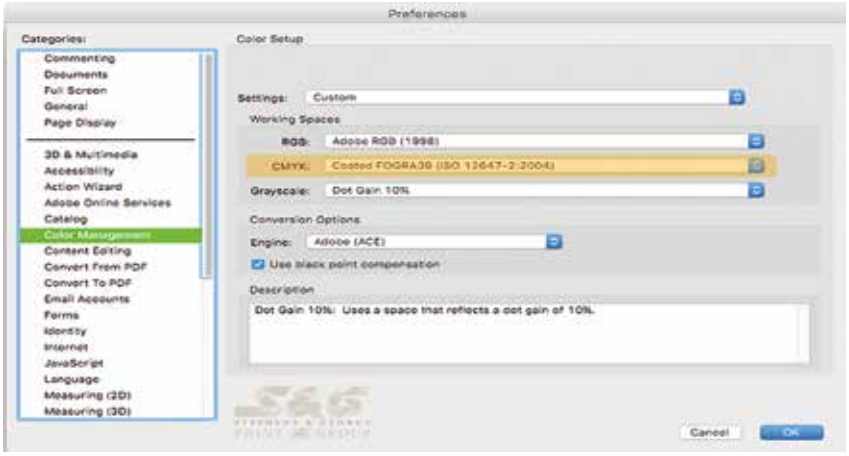
Rendering: If viewing PDF's that have NOT been created using our settings, you may sometimes see really thin white lines around transparency objects. These are not likely to print and are a result of artefacts from the flattening process, common within InDesign-created PDFs. Toggle the 'Smooth Line Art' and 'Smooth Images' options off and these lines should disappear. If you can still see white lines in the file and they do not disappear, even when enlarging the PDF on screen, it could be a result of insufficient resolution settings applied to the transparency. *See p6*.

Overprint Preview: This must be set to 'Always' as this will display your PDF with trapping attributes applied as they occur during printing. Another common oversight by many.

ACROBAT PREPARATION

2. Acrobat > Preferences > General > Colour Management

These settings (as the others) are based on a coated profile. If your job is printing on uncoated paper, please change accordingly or call us for further advice.



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2

PAGE CREATION IN DESIGN APPLICATION

The following guidelines will apply to any application of your choice when creating and designing the content.

We recommend you always create your document to reflect the trim size of the publication and do not include any bleed area in the working document size. ***3mm Bleed*** is to be added by extending elements off the page onto the pasteboard and will be incorporated when you select the S+G PDF-export settings.

All swatch colours must be converted to CMYK unless you intend to print your publication with a spot colour. This is important as we cannot guarantee control of any remaining spot colours within the PDF, during the processing of the files.

NEVER use the 'Registration' or 'Separation' colours within your swatches for any content.

REMINDER

For all coated paper stocks use: **COATED FOGRA 39L ISO12647**

For all uncoated (offset) paper stocks: **UNCOATED FOGRA 29L ISO12647 OR PSO 47L IF YOUR APPLICATION OFFERS IT**

REMINDER

- 3mm bleed ✔
- CMYK profile ✔
- nothing close to the trim ✔
- all imported content linked ✔
- Effective resolution 300dpi ✔
- No use of 'Rich Black' ✔
- No use of excessive T.A.C. ✔
- All non-required spot colours converted to CMYK ✔

The Live (Safe) Area

This is the dimension from the trim where we deem it safe to place elements without the risk of them becoming cropped off, should there be any movement in the finishing of your product. Even with the very latest technology at our fingertips certain products are susceptible to movement so we recommend a 4mm 'zone' is left on every page.

Solid blocks of colour often highlight any tolerance so bear this in mind when designing.

Perfect Bound guidelines

We are often asked for advice on creating content for Perfect Bound work and in particular compensating for the area lost in the spine. For any double-page spreads (DPS) that are on the inside front cover (IFC)>first page of text and/or last page of text>inside back cover (IBC) you have to consider the image area lost by the glue hinge.

In this scenario, we recommend you 'push' the image out towards the foredge by 5mm on both sides of the spine and then allow for bleed back in the spine. When the product is finished, you will achieve a better alignment. Even if you do not have a DPS on these pages,

you will still lose the 5mm of image area along each side of the spine. Take a look at a finished PB job you already have and you will see what we are
referring to.

For any of the inner (text) pages, there aren't any set rules for adjusting DPS as it depends on how the product is handled. Some customers will adjust by 2mm and others up to 5mm. If you adjusted, please make sure to add the bleed back into the spine (producing duplicate image).
The best-case scenario is to not have any DPS in a Perfect Bound product and certainly refrain from placing any body text across the 2 pages. Please contact us if you require further assistance.

Perfect Bound Covers

For the supply of the cover pages, we prefer 5 pages to include OFC, IFC, IBC, OBC and spine. The spine image/wording can be set on any page size as long as it is centred. This setup is easier to produce from a design point of view and we can advise on how to setup your document if you are unsure. However, we can also accept covers supplied as spreads and with the spine attached to the OFC if you prefer to work this way. Please let us know in advance as we create the jobs to expect 5 pages for the covers as default, the pagination order is always *OFC>IFC>text pages>IBC>OBC>spine*

Images

The general rule is to try and work with CMYK images at a resolution of 300dpi. You can import JPEG, TIFF, EPS or even PSD files into the main applications. Please be aware if your original image is 300dpi and after importing it into your document you enlarge it on the page, the effective resolution will reduce so it is advisable to work with images at 100% of their size. Applications such as InDesign can inform you of the resolution an image will print as you work on the document, so it alleviates the shock if you are informed of a lo-resolution image later on during production.

If you prefer to work in an RGB Mode then please realise that certain colours will not retain the vibrancy when printed on paper, especially Rich Blues, Bright Reds and the Neon colours.

T.A.C.

The use of excessive ink coverage is a problem for all printers and needs to be controlled at source.

Trapping

The majority of applications will control the necessary trapping requirements without the need for intervention.

However, if you are printing with certain spot colours ***(especially metallics)*** it is recommended you set any element layered on top of the spot colour to **'knockout'**. Otherwise the spot colour will over-power the CMYK colour, resulting in unwanted replication of colour.

Spot UV, Foil Block and Cutter-Guides

The files for these processes should be supplied separate and created as an individual page with the elements set as 100% black only. Any fonts should be converted to outlines and all images ideally need to be vector.

Designing tips for external work:

SPOT UV - this varnish is used to 'highlight' areas of print and the process registers over printed artwork so make sure the elements are in the exact same position as the printed area. Refrain from using very small areas for spot UV.

FOIL BLOCKING

Foil blocking (or hot foil stamping) is the process of applying metallic or pigment foil to paper or card. This process does NOT need to register to specific elements on the printed sheet so there should not be any artwork other than solid colours underneath the foil area.

If you have any questions, please contact us.

Live Preflight

There is an option to verify your document during the creation process within InDesign and we can send you our basic **InDesign Preflight Settings** which you can load:

Window > Output > Preflight > Define Profiles

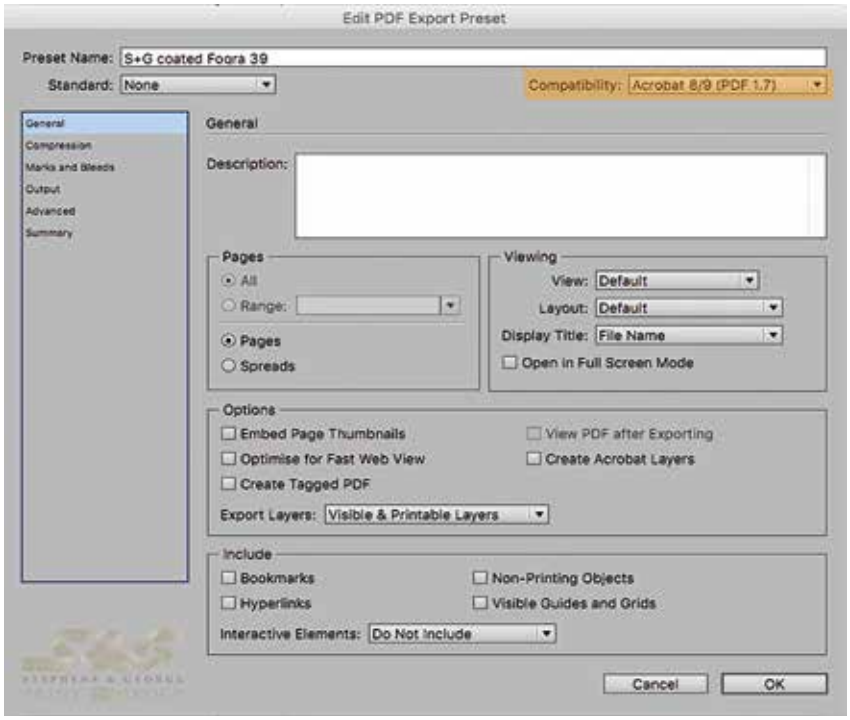
3

CREATING YOUR ARTWORK IN PDF FORMAT

When you have designed your pages and have completed all the subsequent checks, you are ready to create the PDF.

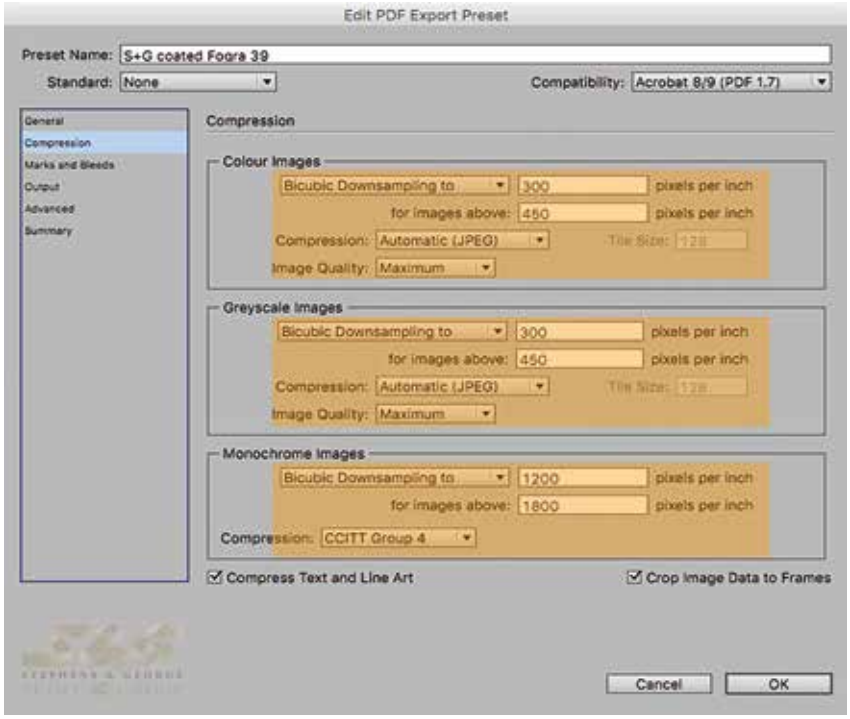
INDESIGN PDF CREATION

File > Export > Adobe PDF (Print), making sure you select the S+G job options file which we can send to you.



STEP 1

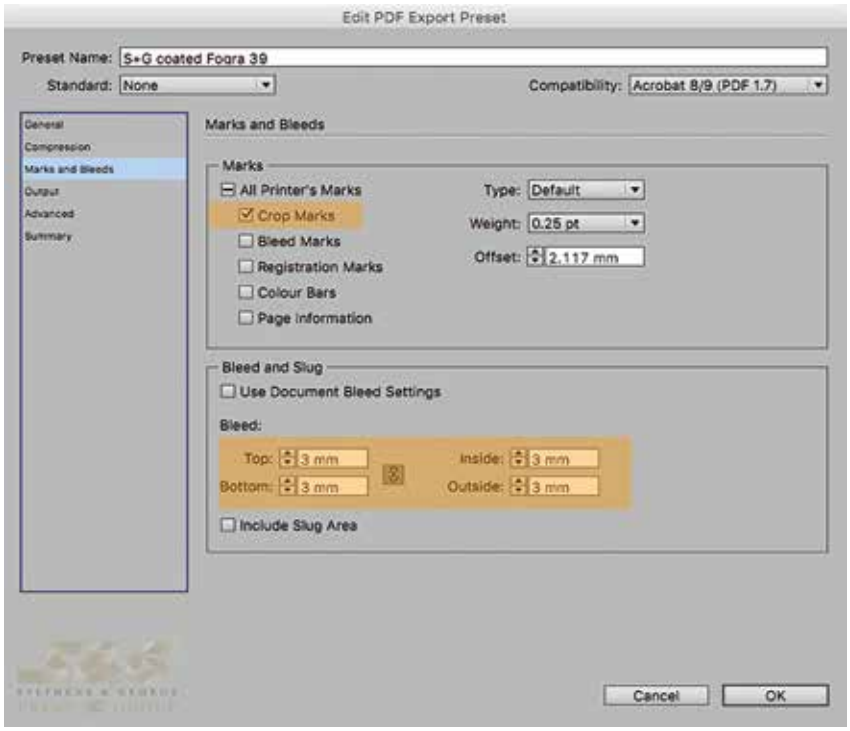
Please note, our settings produce a layered PDF as our workflow can handle live transprency. If you prefer to flatten your PDFs, change this **Compatibility** to read Acrobat 4 (PDF 1.3).



STEP 2

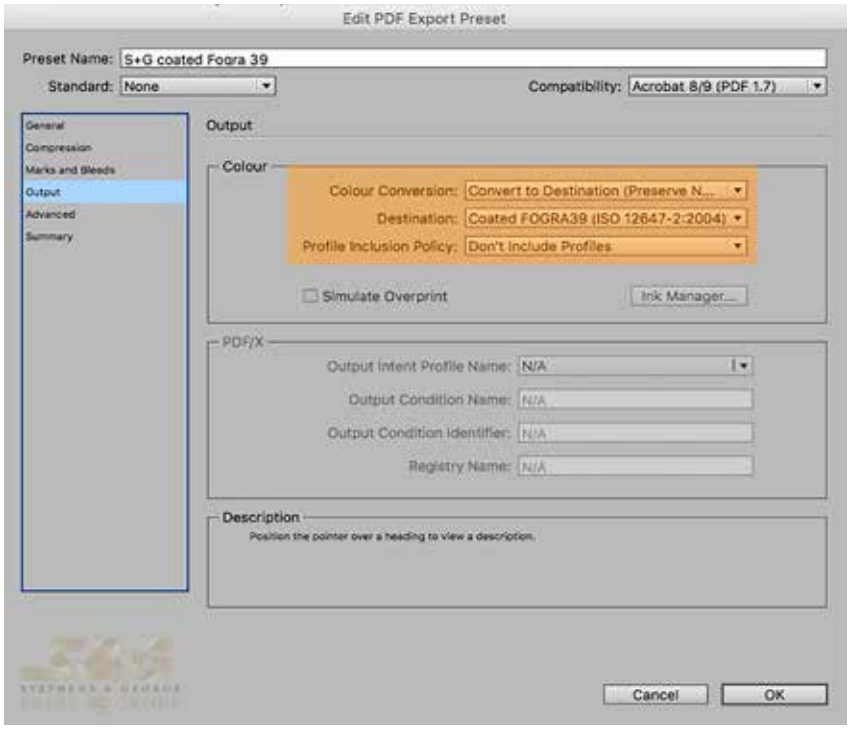
Here is a really important bit. Making sure the **Compression** is set correctly results in correct image quality. The settings differ from those in Quark so be careful if you are used to Quark.

INDESIGN PDF CREATION



STEP 3

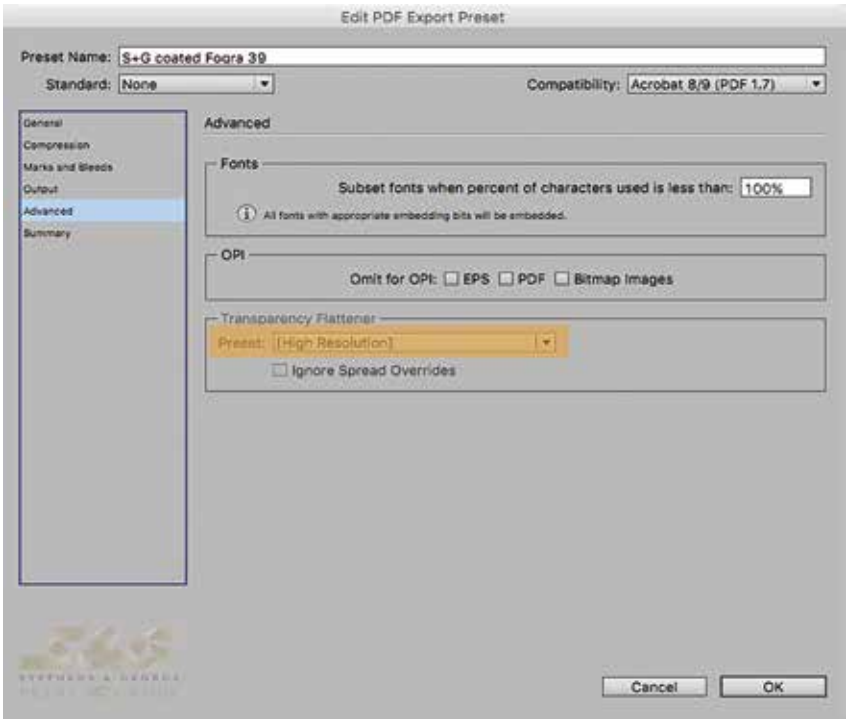
You may note we only require **Crop Marks** and **Bleed** and do not require the rest of the printers marks.



STEP 4

Here is another important bit. Making sure the **Colour** is correct is imperative. PLEASE NOTE; this example is for COATED and the **Destination** should be changed for Uncoated.

INDESIGN PDF CREATION



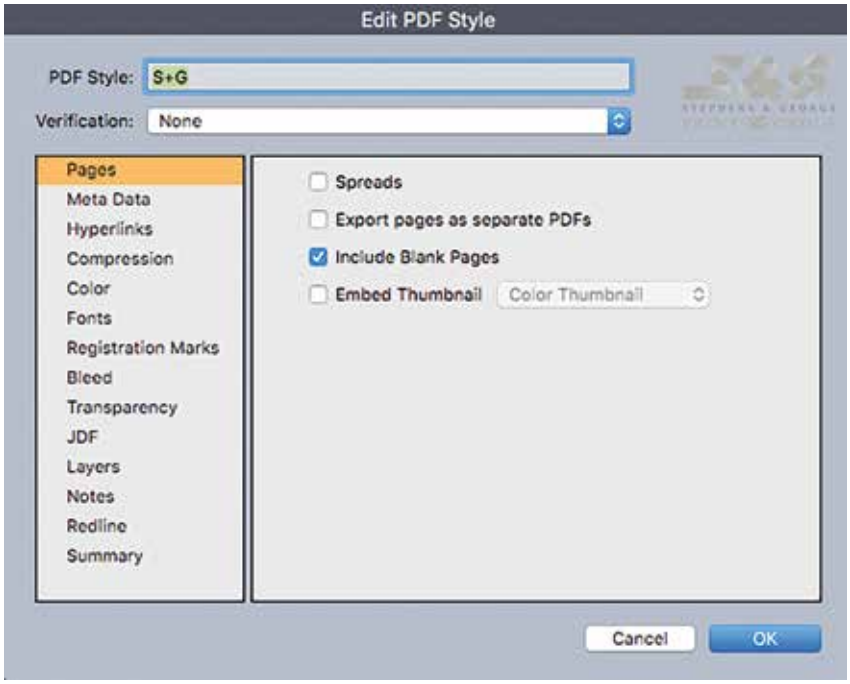
STEP 5

Referring back to step 1, if you prefer to create flattened PDF's, you will also need to select the desired **Transprency** flattener which you can download or we can send you.

We always advise you create and send us a ***test pdf*** so we can make sure everything is OK prior to sending any live work.

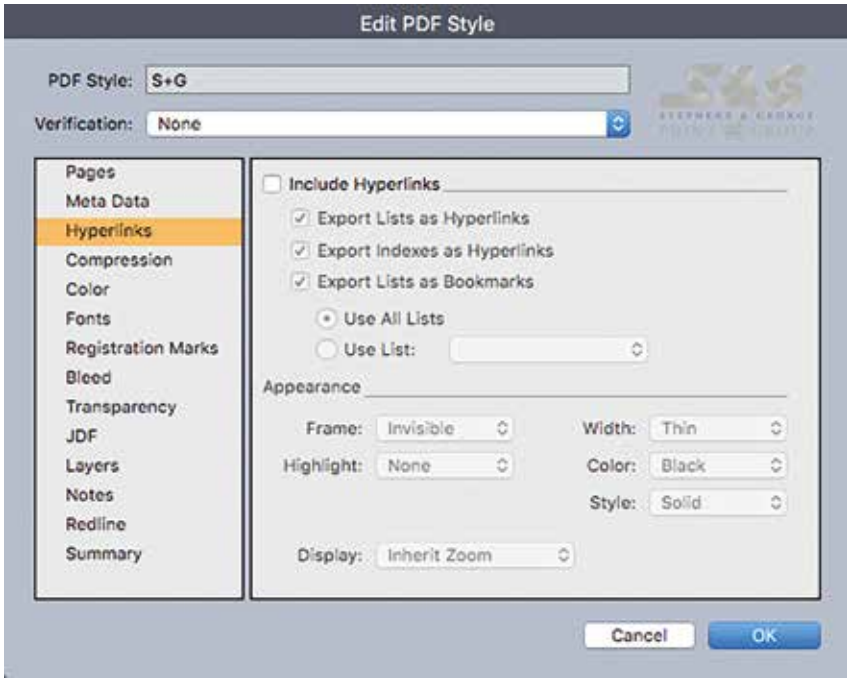
QUARK PDF CREATION

When you have designed your pages and have completed all the subsequent checks, you are ready to create the PDF. File > Export > Layout as PDF, making sure you select the S+G job options file.



STEP 1

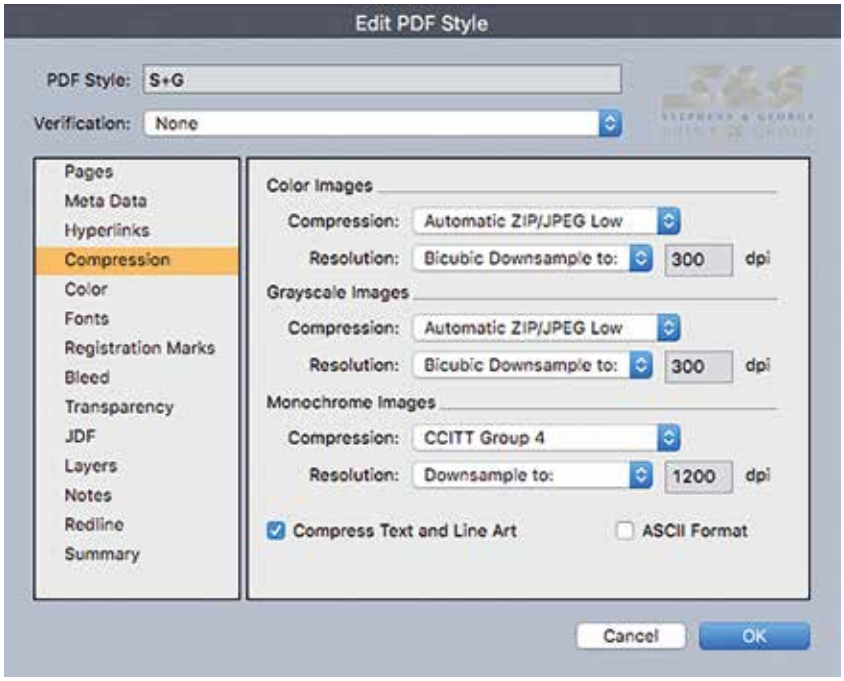
Edit > Output Style > New
Save your preset Under **Pages** select the include blank pages if your document does indeed contain them.



STEP 2

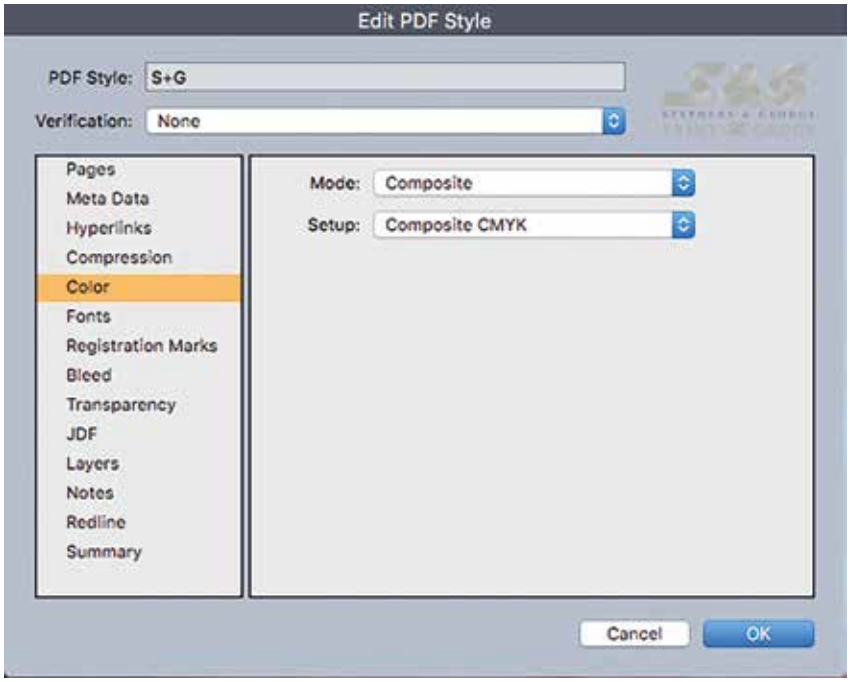
You can skip the **Meta Data** tab but it is important the **Hyperlinks** are de-selected.

QUARK PDF CREATION



STEP 3

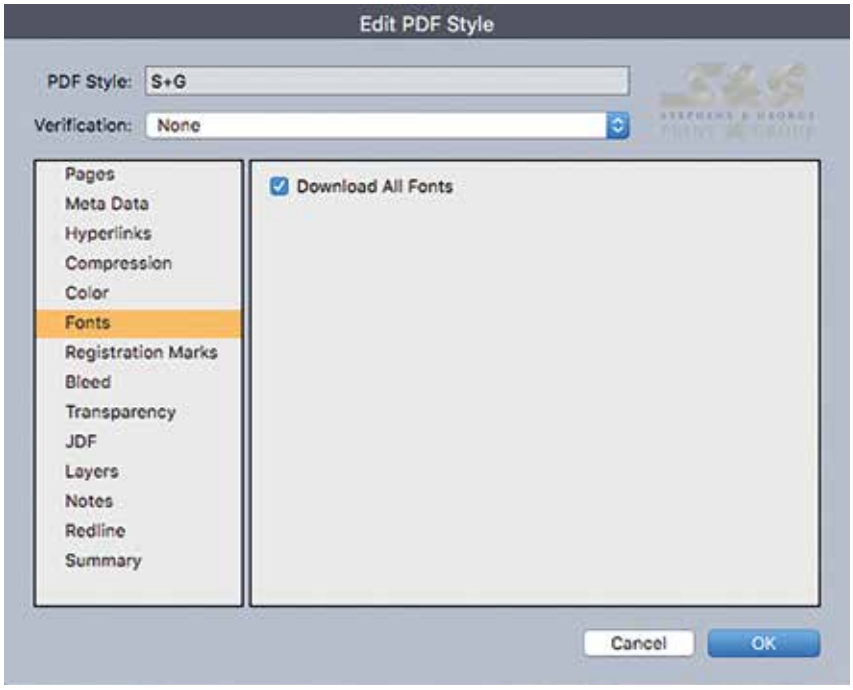
The **Compression** tab is the most important part, making sure the information is set correctly.



STEP 4

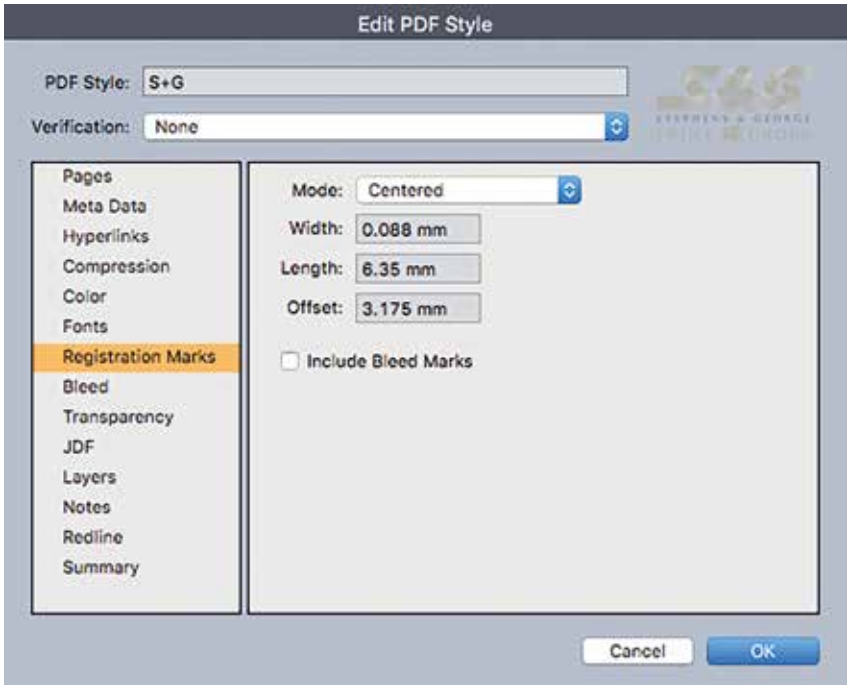
Follow above if your product is to print as **CMYK** but change to Composite+spot if you are printing with a Pantone colour.

QUARK PDF CREATION



STEP 5

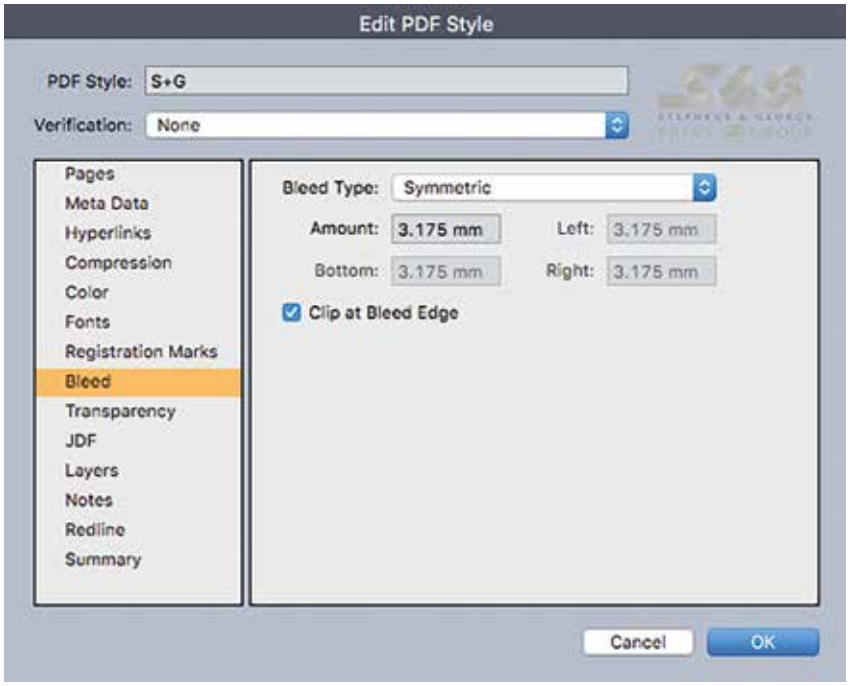
All **fonts** must be embedded.



STEP 6

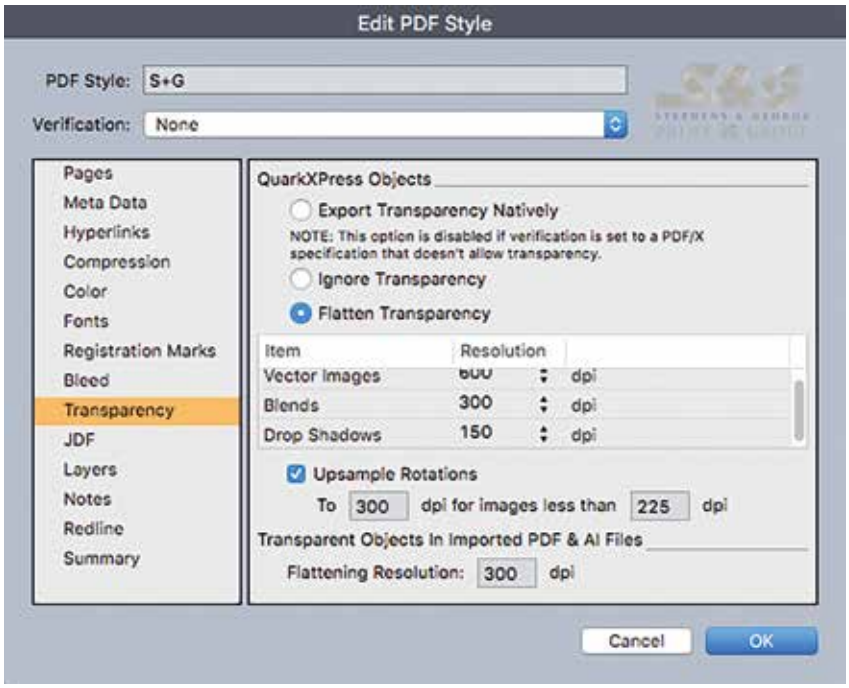
We prefer **Registration Marks** but no need to add anything else to the page.

QUARK PDF CREATION



STEP 7

Here is where we instruct the PDF to allow the **3mm bleed** you should have applied to your product.



STEP 8

Following the **Transparency** settings is also important as it will alleviate any preflight problems further down the line.

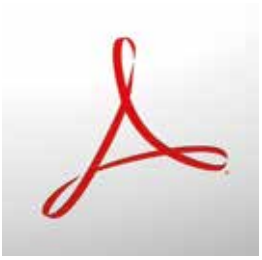
We always advise you create and send us a *test pdf* so we can make sure everything is OK prior to sending any live work.

4

CHECK AND REVIEW YOUR ARTWORK

Everytime you create a PDF, it is worth viewing and checking in Acrobat prior to sending to us. There are some useful tools within Acrobat Professional which can highlight possible issues with your job.

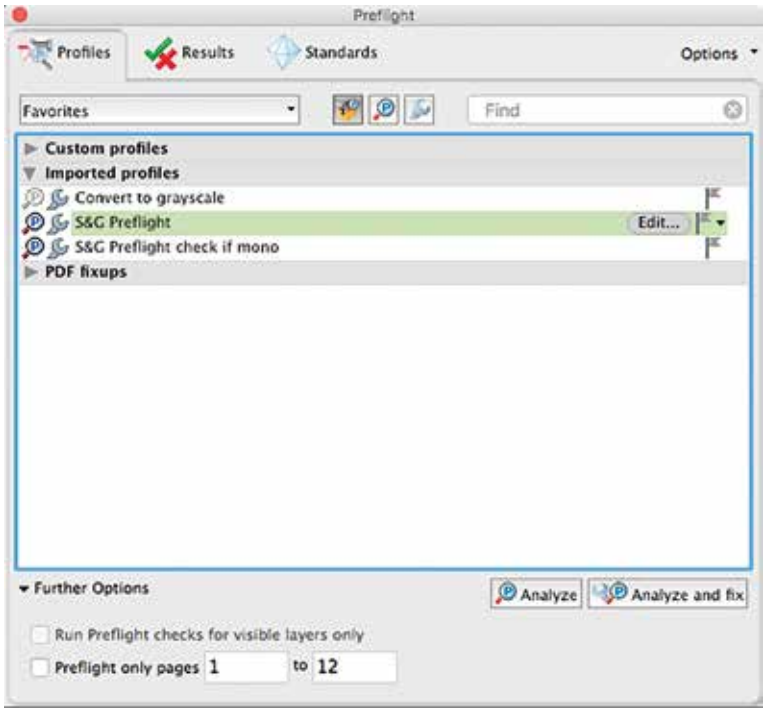
ACROBAT REVIEW



Acrobat > Tools > Print Production > Preflight

There are many profiles available within Acrobat to preflight your PDF prior to sending to us. We advise using our own **S+G Preflight** which can be imported into Acrobat or you can use the 'Magazine Ads' profile which can be found in the 'Prepress' area of the Preflight.
As you can see there are dozens of preflight options so we advise making the ones you use a 'Favourite' so you can filter and view just these.

We advise not to use any of the 'fixups' as it is always better to fix problems at source.

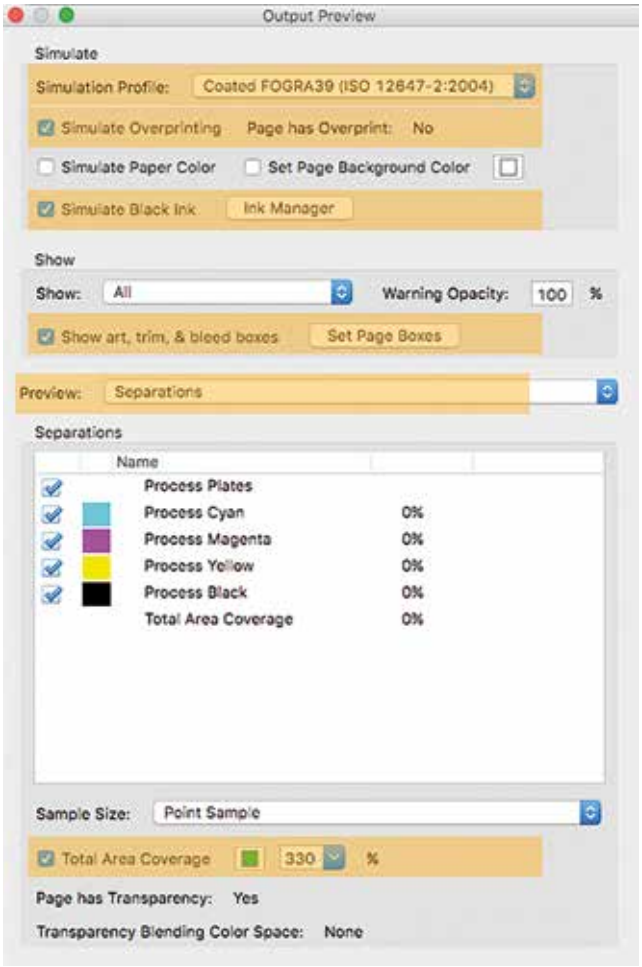


ACROBAT REVIEW

Output Preview

Another great tool available to you. This pallet will allow you to see if the correct colour profile is being used and additionally, simulate the colour. You also have the option to simulate black ink and overprinting.

Acrobat > Tools > Print Production > Output Preview



Under the Preview box (click on 'Separations'), you can choose to show areas with Colour Warnings such as Rich Black. At the bottom of the pallet is also the option to show any areas of excessive ink coverage. This is covered more extensively within our **TAC Guide**.

If you would like more advice on this tool or indeed anything else within Acrobat, please call one of our team.

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