

Getting Started

ICC profiles from European Color Initiative (ECI)

European Color Initiative (ECI)

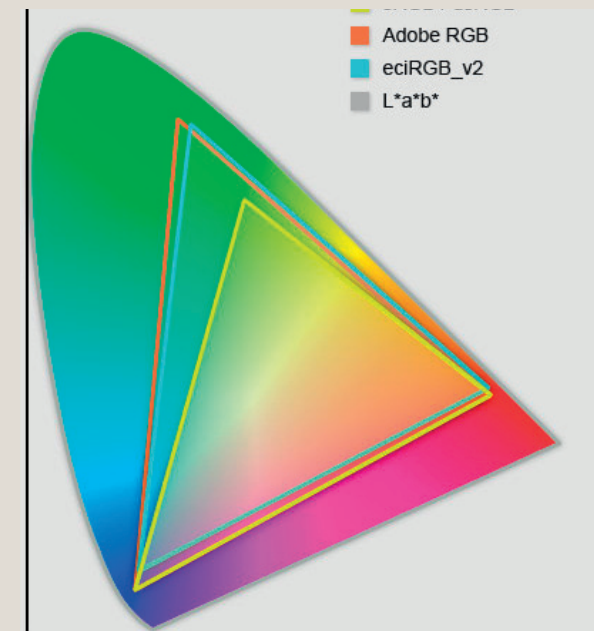
The European Color Initiative (ECI) is a group of experts, working on device independent processing of color data in digital publication systems. ECI has been founded in June 1996 in Hamburg.

Please find below the ICC profiles from ECI. Besides profiles for offset printing and gravure printing - based on reference characterization data according to the ISO 12647 series of standards - the ICC profile recommended by ECI as working color space, eciRGB_v2 is available for download. Detailed information about each profile can be found inside each download package. Additional information is provided in the section "Colour standards".

Offset printing

ICC profiles:

- ISO Coated v2 (ECI)
- ISO Coated v2 300% (ECI)
- PSO LWC Improved (ECI)
- PSO LWC Standard (ECI)
- PSO Uncoated ISO 12647 (ECI)
- ISO Uncoated Yellowish
- SC Paper (ECI)
- PSO MFC Paper (ECI)
- PSO SNP Paper (ECI)
- PSO Coated NPscreen ISO 12647 (ECI)
- PSO Coated 300% NPscreen ISO 12647 (ECI)
- PSO Uncoated NPscreen ISO 12647 (ECI)



Example of color profile



Which CMYK Profile Should I Use?



To get the best predictable results when sending your designs/photos for commercial offset printing you need to select a suitable CMYK profile that best matches the destination printing conditions before converting images to cmyk.

Graphic design software such as Adobe's Creative Suite (Photoshop, Indesign and Illustrator) come with ICC profile presets for sheetfed and web offset presses and various coated and uncoated paper types. There are profiles for North America, Europe and Japan who each have different printing standards. In an ideal world, there would be an international standard that all printers globally would follow for each printing method, with standard inks, paper and press setups, and there would be just one set of ICC profiles for each of these conditions.

This would make life easier for designers, who often don't know who is going to be printing their designs. It would be a safe bet that something printed in the UK would be a close match to the same design printed in the US, for example. Lets hope that this will all happen in the future! If you know who will be doing the printing, then for best results, ask which profile you should use, they may even supply you with a custom profile specifically for their setup. But if you don't know who will be doing the printing, which is often the case these days, then use the profiles listed below.

Getting Started

International Standard ISO

The international standard ISO 12647/2-2004 is being used by more and more printers in the UK and Europe these days. The German printing research organization (FOGRA) developed this standard by testing a large number of presses using a range of paper types and produced a set of datasets. These were then used to create the ICC profiles 'ISO coated.icc' and 'ISO web coated.icc' for sheetfed litho on coated papers, and web offset on lightweight coated, respectfully (FOGRA27). These cmyk profiles have now been replaced with a new Version-2 update based on a new FOGRA39 dataset: as not all printers were able to reproduce the same results. Version 2 solves this problem and makes it easier for printers to achieve this standard.

If you are using older versions of Adobe software then it is likely that you do not have the new profiles installed, unless you have manually updated them yourself. There is a link below so you can download the latest versions from ECI.

FOGRA39

Print setup:

- Offset commercial and specialty printing according to ISO 12647-2:2004 / Amd 1.
- Paper types 1 or 2 (gloss or matte coated | 15 g/m²).
- Positive plates.
- Screen frequency 60/cm.

CMYK Profiles:

- 'ISO coated v2 (ECI)' for sheetfed offset on coated papers (Coated FOGRA39) with TAC (Total Area Coverage) of 330%.
- 'ISO coated v2 300% (ECI)' with a reduced TAC of 300% for web offset printing on whiter web offset papers.



'ISO coated v2 300% (ECI)' can be used when the intended printing condition is not yet known. A lot printers prefer to keep the TAC to below 300% even for sheetfed offset on coated papers, to avoid printing problems caused by too high ink coverage. Better to have too little than have too much ink! However, if this profile is used, and the press has a higher TAC, then photographs will print lighter in the shadow areas.

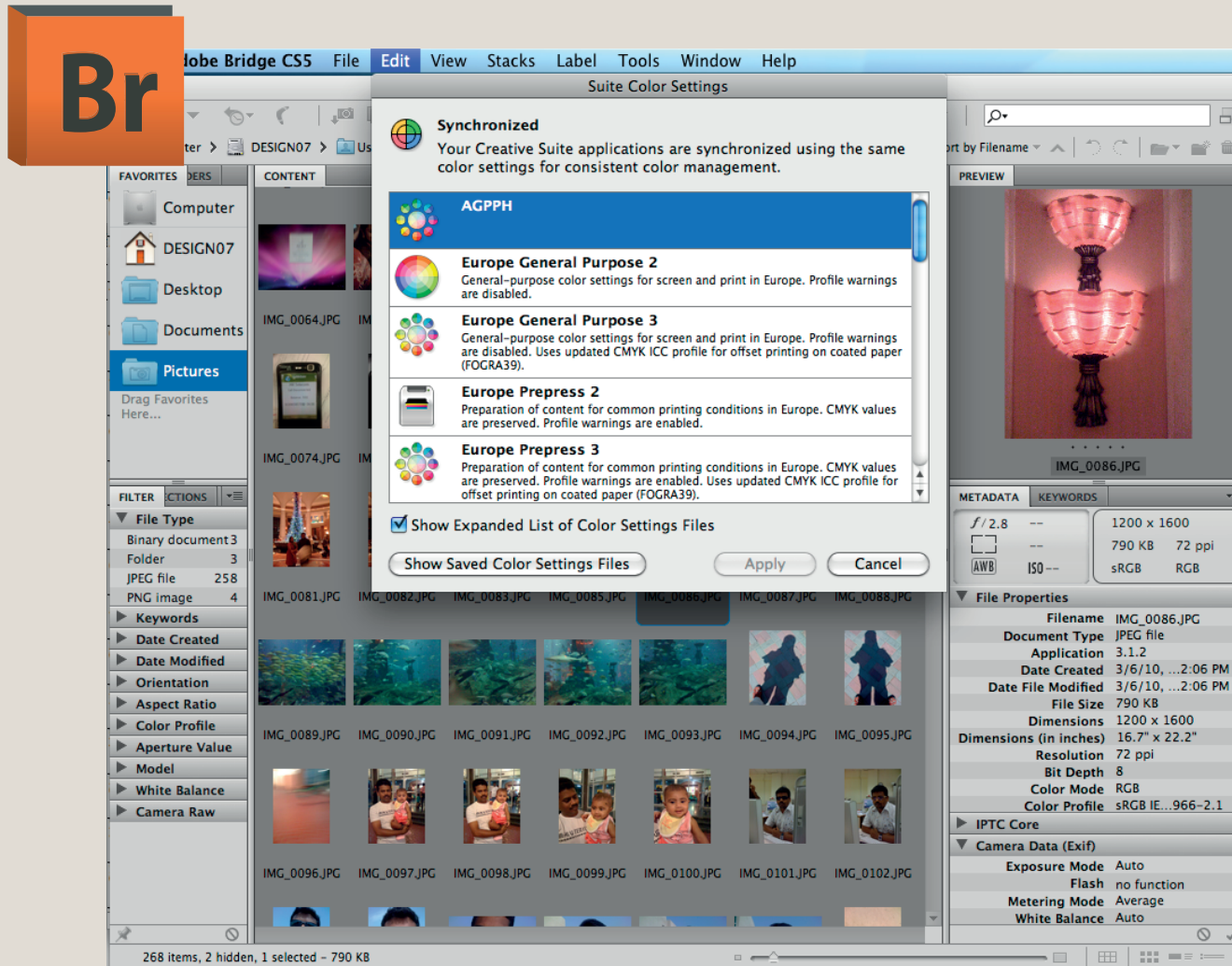
Adobe Bridge to synchronize color settings across the remaining Creative Suite applications.

Adobe Bridge Application in CS5 In Creative Suite 5, Adobe has dramatically enhanced the Adobe Bridge application and even included a mini panel version for Photoshop CS5 named, appropriately, Mini Bridge. The Adobe Bridge application helps you organize and manage your assets, such as pictures, text, and movie and audio files, as well as non-Adobe applications such as Word or Excel files. Adobe Bridge acts like a hub for the Creative Suite; for example, by choosing to open files using the Bridge interface, you can browse directories quickly and see thumbnail previews of files, as shown. You can even use the Filter panel to help find files and view metadata to your file, including important information such as keywords and copyright information. Bridge not only makes a great deal of information accessible, but it can also be used as a central resource for all your Help needs. Not all Adobe Bridges are the same. If you installed the Adobe programs separately (not using the Creative Suite installer), the program on your machine may be lacking some features. If you notice that you don't have access to features mentioned here, check to see whether all the CS5 applications are installed or run the CS5 installer again. Knowing where to locate the Adobe Bridge application is helpful. Bridge should already be in your system if you completed a standard installation of any product in the entire suite. If you don't find Bridge installed, go back and choose to install it using your original installation media. After you install the Bridge software, you can open it in one of three ways: Access the Bridge software with the directory system of your computer. Navigate to **C:\Programs\Adobe\Adobe Bridge\Bridge (Windows)** or **Hard Drive\Applications\Adobe Bridge\Bridge (Mac)**. Click the Launch Bridge button on the Application bar. If you don't see the Launch Bridge icon, you can choose File Browse in Bridge. Launch into Bridge from any of the applications included in the Creative Suite.



Getting Started

Color Settings for Adobe CS



In Adobe Bridge choose Menu/Creative suite color settings select appropriate color settings as show on figure. These standard setting uses ISO_coated_V2 as CMYL color space. If you need on other printing substrate you have to set an other CMYK color space.

Color Settings for Adobe Creative Suite using Adobe Bridge

Adobe Creative Suite



Adobe Creative Suite (CS) is a collection of graphic design, video editing, and web development applications made by Adobe Systems. The collection consists of Adobe's applications (e.g., Photoshop, Acrobat, InDesign), that are based on various technologies (e.g., PostScript, PDF, Flash).

There are so many application on it. In this Section we will learn about Print media application.

Adobe Acrobat: is a software family dedicated to Adobe's Portable Document Format (PDF). Adobe Acrobat Standard, Adobe Acrobat Professional, and Adobe Acrobat Professional Extended all allow for the creation of PDF files. Adobe Reader is a free application that allows the reading of PDF files.

Adobe Bridge: is an organizational program. Its primary purpose is to link the parts of the Creative Suite together using a format similar to the file browser found in previous versions of Adobe Photoshop.

Adobe Illustrator: is a vector graphics editor.

Adobe InDesign: is a desktop publishing application.

Adobe Photoshop: is a raster-graphics editor (with significant vector graphics functionality).



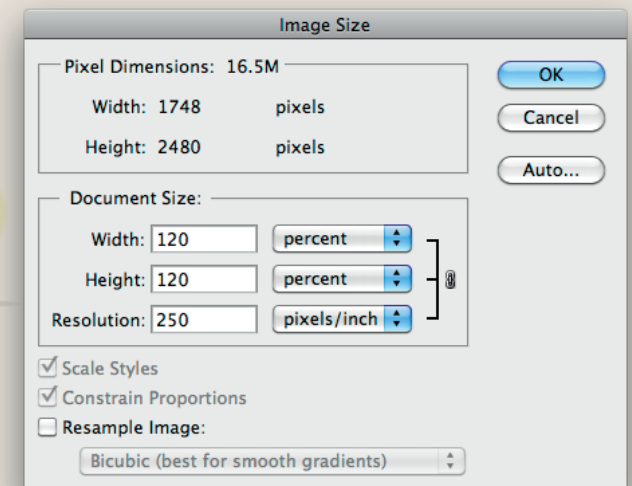
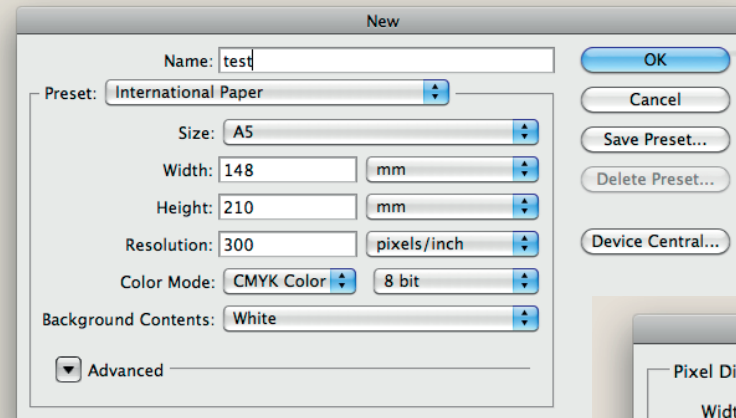
Adobe Creative Suite

Generating images in CMYK

In order to reproduce an image correctly in the offset printing, the resolution should not go below the 300 dpi at the placed size. A resolution that is too high is a minor problem (only increases the file size and thus the processing time), but too little resolution (below 250 dpi) leads to unbeautiful edges.

Please attend therefore, that starting from the width and height of an 300 dpi image you cannot expand it to over 120% of its dimension, without having to accept visible losings.

eg. Make new document in photoshop as shown on fig1. Then click Menu Edit/Image Size you can check the width, height and resolution and change them if necessary fig2.



Converting Color to CMYK



At certain points during your work (or play) you will have to convert images from RGB to the CMYK color space. Any respectable image editor or file layout program has a option for it. Sometimes it can be tricky to find the specific option to convert to CMYK.

Here is a list of several common programs with instructions on how to convert the color space to CMYK.

- **Adobe Photoshop**

If the file already exists select the following menu options: **Image > Mode > CMYK** When starting a new file select CMYK for the mode before clicking OK.

- **Adobe InDesign**

Use the following menu options: **Window > Swatches and Window > Color**. Double click color in Swatches Change color mode to CMYK and color type to Process. Any colors created in the document that are not in the Swatches palette, need to be changed to the CMYK color space. Select each object you want to convert and make sure the Color palette reflects the CMYK percentages. Click top right arrow in the palette to change to CMYK if necessary.

- **Corel Draw**

Select each object you want to convert. **Select the Fill tool and click Fill Color Dialog**. Make sure the Color model is CMYK. For each object with an outline: Select the Outline tool and click the Outline Color Dialog. Make sure the Color model is CMYK.

- **Adobe Illustrator**

Use the following menu options. For an existing file select **Edit > Select All** and then **Filter > Colors > Convert to CMYK**. For a new file, select **File > New** and select **CMYK color** for the Color Mode.

- **Quark Xpress**

Use the following menu options: **Edit > Edit Colors > Show Colors in Use > Highlight Color** and click Edit. Change model to CMYK and deselect Spot color.



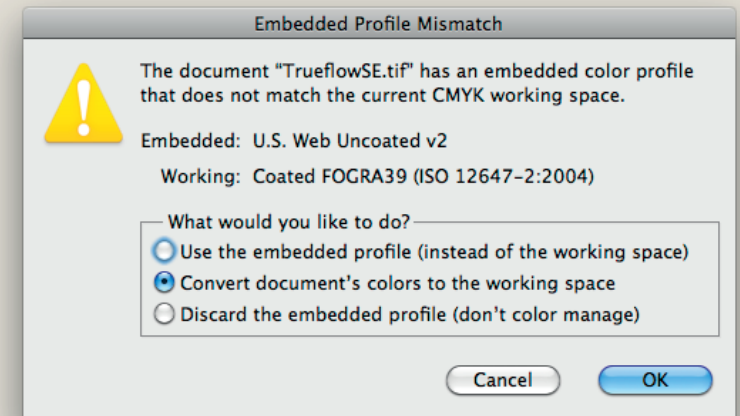
Missing and mismatched color profile

For a newly created document, the color workflow usually operates seamlessly: Unless specified otherwise, the document uses the working space profile associated with its color mode for creating and editing colors.

However, some existing documents may not use the working space profile that you have specified, and some existing documents may not be color-managed. It is common to encounter the following exceptions to your color-managed workflow:

- You might open a document or import color data (for example, by copying and pasting or dragging and dropping) from a document that is not tagged with a profile. This is often the case when you open a document created in an application that either does not support color management or has color management turned off.
- You might open a document or import color data from a document that is tagged with a profile different from the current working space. This may be the case when you open a document that was created using different color management settings, or scanned and tagged with a scanner profile.

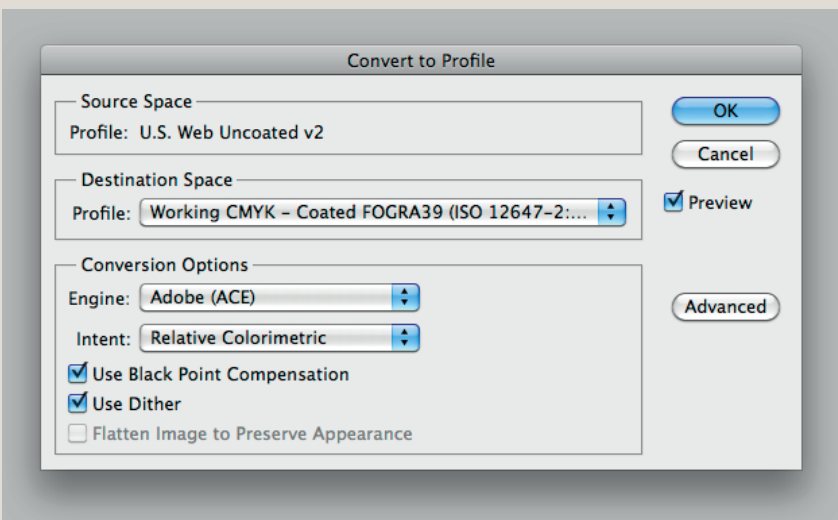
In either case, the application uses a color management policy to decide how to handle the color data in the document.





If the profile is missing or does not match the working space, the application may display a warning message, depending on options you set in the Color Settings dialog box. Profile warnings are turned off by default, but you can turn them on to ensure the appropriate color management of documents on a case-by-case basis. The warning messages vary between applications, but in general you have the following options:

- (Recommended) Leave the document or imported color data as it is. For example, you can choose to use the embedded profile (if one exists), leave the document without a color profile (if one doesn't exist), or preserve the numbers in pasted color data.



- Adjust the document or imported color data. For example, when opening a document with a missing color profile, you can choose to assign the current working space profile or a different profile. When opening a document with a mismatched color profile, you can choose to discard the profile or convert the colors to the current working space. When importing color data, you can choose to convert the colors to the current working space in order to preserve their appearance.



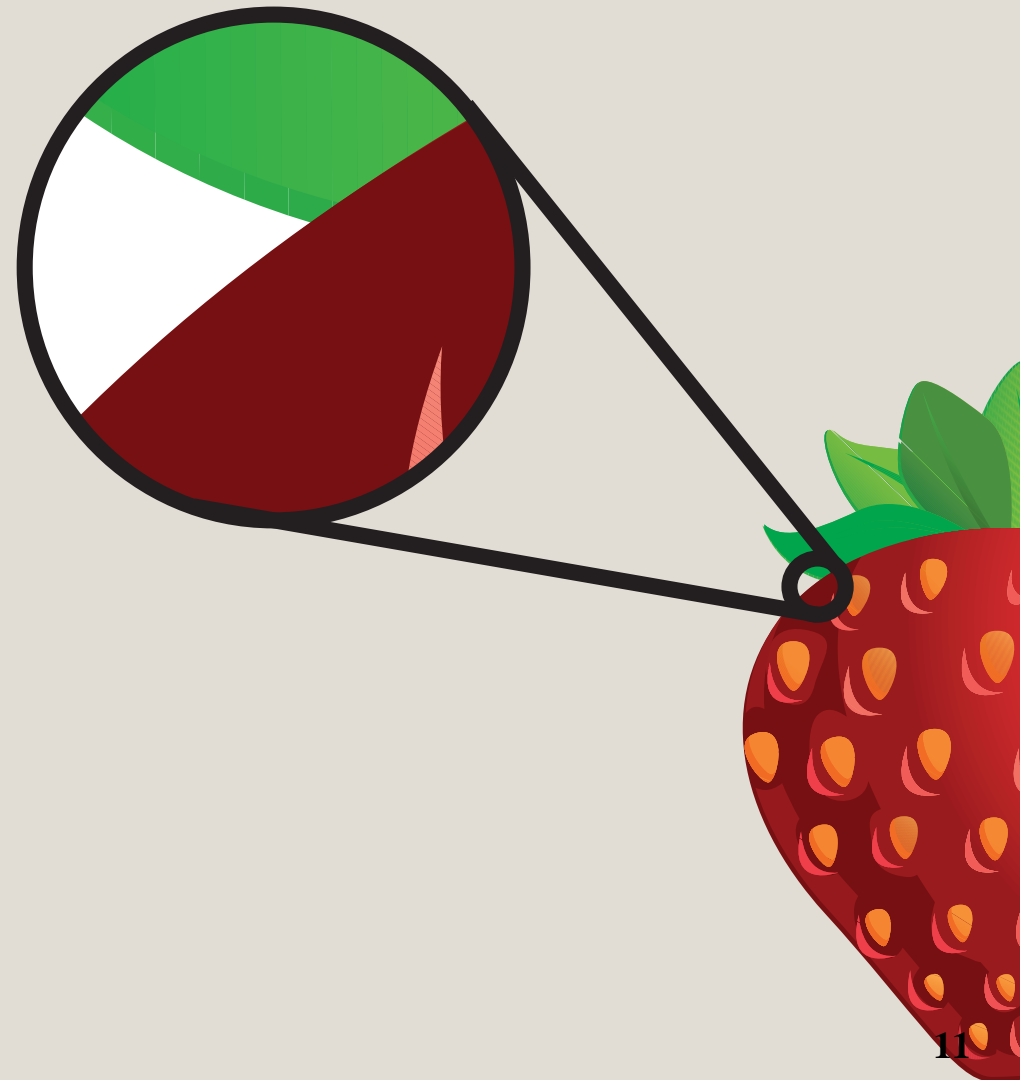
Understating the Graphics

Vector Graphics V

Vector graphics is the use of geometrical primitives such as points, lines, curves, and shapes or polygon(s), which are all based on mathematical expressions, to represent images in computer graphics. “Vector”, in this context, implies more than a straight line.

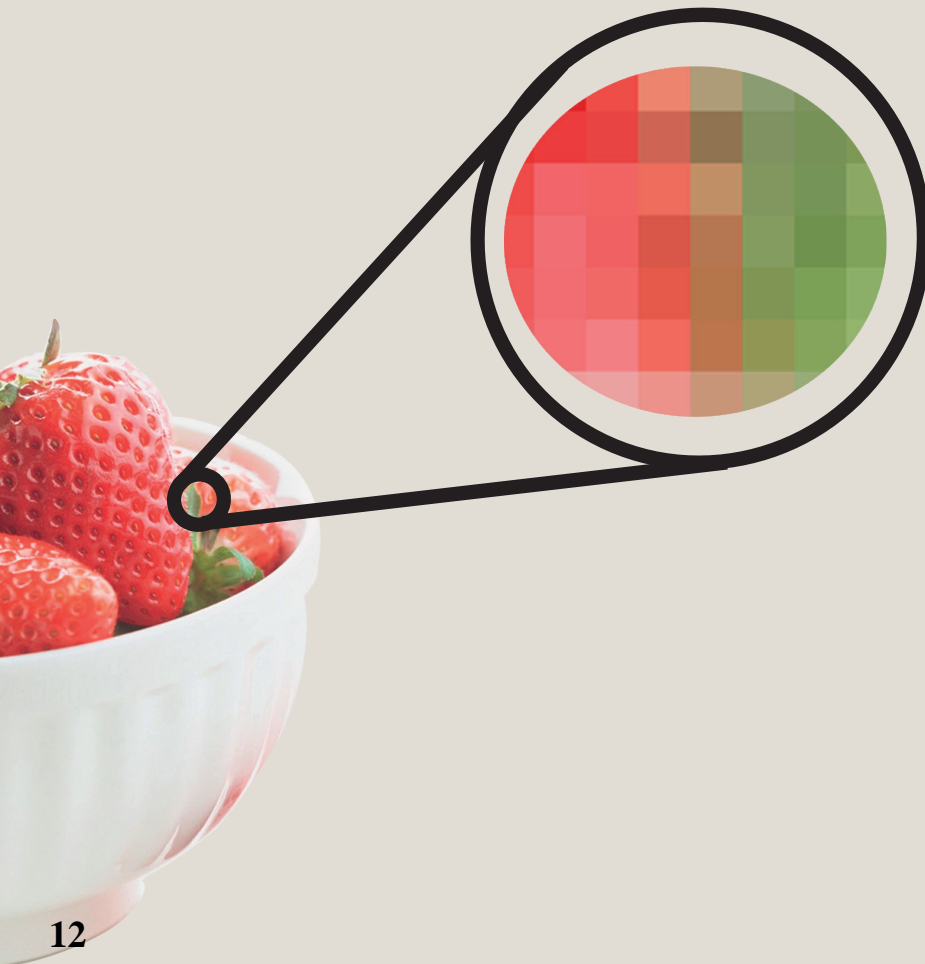
Vector graphics is based on images made up of vectors (also called paths, or strokes) which lead through locations called control points. Each of these points has a definite position on the x and y axes of the work plan. Each point, as well, is a variety of database, including the location of the point in the work space and the direction of the vector (which is what defines the direction of the track). Each track can be assigned a color, a shape, a thickness and also a fill. This does not affect the size of the files in a substantial way because all information resides in the structure; it describes how to draw the vector.

The printing and prepress industries know vector graphics as “line work”.





/s Bitmap Graphics



Bitmap graphics In computer graphics, a raster graphics image, or bitmap, is a dot matrix data structure representing a generally rectangular grid of pixels, or points of color, viewable via a monitor, paper, or other display medium. Raster images are stored in image files with varying formats (see comparison of graphics file formats).

A bitmap corresponds bit-for-bit with an image displayed on a screen, generally in the same format used for storage in the display's video memory, or maybe as a device-independent bitmap. A bitmap is technically characterized by the width and height of the image in pixels and by the number of bits per pixel (a color depth, which determines the number of colors it can represent).

The printing and prepress industries know raster graphics as contones (from "continuous tones"). and refer to vector graphics as "line work".



Working with Image, Graphic and text

Creating Layout

The designing of a catalogue or a magazine is exclusively carried out in layout programs such as Adobe InDesign or QuarkXPress.

A layout program offers many tools to design texts, to color frames, areas or lines and to manage images as reference to the actual file. They work in layers and simply put the single elements one on top of each other, like you would do it with a collage of many pieces of paper.

The final result of your work is a layout which corresponds to your desires in size, contents and color. But do not only think of the design of a printing product. We suggest you to plan your printing product “from behind” out of the

Layout Format

Create your pages in the format (width height) of the trimmed single page and afterwards choose double pages to control the left and right pages. In the layout always work from the first to the last page in row. Side compositions or shifts for bind-technical reasons such as displacement in case of back-stitching or routing margins in case of

function. How weighty will my final product be in dispatch, do I need special finishings for protection, how is the color, are there language versions, which paper can I use, are there flaps (front/back) in the cover, which binding is suitable, do I need the data for further versions or for a CD or on the Internet, etc. All these questions can substantially effect the creation of the pages and do earn a lot of attention.

Margin space

In the web offset you have to estimate larger tolerances in the fold and cut exactness than in the sheet-fed offset. Hold at least 3 mm distance to the bleed margins. Depending on the binding (back-stitching, adhesive binding, etc.) the products can not be opened as far as to the binding edge. You should avoid layouts with texts running over a double page. Important elements should at least be 10 mm away from the binding edge. In case of the adhesive binding the clip effect is particularly strong, due to the processing. Images over two pages



PROTELOS[®]
Building bone for **SUPERIOR ANTIFRACTURE EFFICACY**

Bleed min. 3mm

Layout size or Trim area

Graphic(Vector)

Reduces the risk of vertebral, hip and nonvertebral fractures¹⁻²

Sustained efficacy over 10 years³



Presentation and Composition: Each sachet contains 2 g of strontium ranelate. **Indication:** Treatment of postmenopausal osteoporosis to reduce the risk of vertebral and hip fractures. Treatment of osteoporosis in men at increased risk of fracture. **Posology:** One sachet daily at bedtime as a suspension in a glass of water. **Interactions:** Should be taken 2 hours apart from food, milk, and derivative products, and medicinal products containing calcium. Should be taken 2 hours before antacids. Treatment should be suspended while taking oral tetracycline and quinolone antibiotics. **Contraindications:** Hypersensitivity to the active substance or to any of the excipients. Current or previous venous thromboembolic events (VTE), including deep vein thrombosis and pulmonary embolism. Temporary or permanent immobilization due to eg, post-surgical recovery or prolonged bed-rest. **Precautions:** Not recommended in patients with a creatinine clearance below 30 mL/min due to lack of data. Use with caution in patients at risk of venous thromboembolism (VTE). When treating patients over 80 years at risk of VTE, the need for continued treatment should be re-evaluated. Proteelos should be discontinued as soon as possible in the event of an illness or a condition leading to immobilization. Therapy should not be restarted until the initiating condition has resolved and the patient is fully mobile. When a VTE occurs, Proteelos should be stopped. Life-threatening cutaneous reactions (Stevens-Johnson syndrome (SJS), toxic epidermal necrolysis (TEN), and drug rash with eosinophilia and systemic symptoms (DRESS) have been reported with the use of Proteelos. Patients should be advised of the signs and symptoms and monitored closely for skin reactions. In case of hypersensitivity-induced cutaneous manifestation, therapy should be stopped immediately and not restarted. Use with caution in patients with phenylketonuria, as Proteelos contains phenylalanine. **Undesirable effects:** Common: Headache, disturbances in consciousness, memory loss, VTE, nausea, diarrhea, loose stools, dermatitis, eczema, blood creatine phosphokinase (CK) increased. **Properties:** Antiestrogenic agent which both increases bone formation and reduces bone resorption, resulting in a rebalance of bone turnover in favor of bone formation. Proteelos significantly reduces the risk of vertebral fractures in postmenopausal osteoporotic women with or without previous fractures, and also significantly reduces the risk of hip fractures. Please refer to the complete summary of product characteristics for your country as variations may exist. **LES LABORATOIRES SERVIER France.** Correspondent: **SERVIER INTERNATIONAL**, 50, rue Carnot - 92284 Suresnes Cedex France. www.servier.com

Image

Margin

Text

References: 1. Meunier PJ, Roux C, Seaman E, et al. *N Engl J Med*. 2004;350:459-468. 2. Reginster JY, Seaman E, De Vernejoul MC, et al. *J Clin Endocrinol Metab*. 2005;90:2816-2822. 3. Reginster JY, Kaufman JM, Goemaere S, et al. *Osteoporos Int*. 2012;23:1115-1122.

U.S. FOODLINK June/July 2012

NEWS BRIEFS

Some 12% of male consumers shop at a convenience store "almost every day," and 23% shop at a convenience store at least once a week. In comparison, 7% of women shop at a convenience store daily and 17% shop two or three times a week, according to *Consumer Store Near 2012* published by the data analyst. Despite the prevalence of women and 57% of men used the availability of convenience stores when purchasing in-store items. About 20% of women used that figure for women used.

While foods with "energy" claims represent a small but rapidly growing proportion of global new product launches, nearly one-third of the products introduced in 2011 were "energy" products, an increase from 17% in 2010, according to Euromonitor International.

As consumers are buying bakery products outside the traditional supermarkets, Mission Co., "Full Milk" at the recent American Bakery Association convention, suggests bakery brands should consider ways to change of course and launch new products that feature bakery products.

Interactions from recently, "We've seen some general increases in healthy snacks, but we need to have something for everyone on the menu, think quality and clean labels."

The number of consumers using private label food and beverage products continues to rise, but U.S. consumers are looking for solutions for their educational options, according to a new report by The NPD Group. NPD's food and beverage market research report finds that private label sales of household savings was 18% in 2009 and reached 20% in 2011. In contrast to newly increasing, with private label foods saving consumers' needs has dropped from 12% in 2009 to 14% in 2011.

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Sign up for news

Receive the bi-monthly news updates in your inbox by staying up to date on the latest food and beverage news and trends. Sign up for news by visiting www.usfoodlink.com or by calling 1-800-451-1000.

Let us know what you think about U.S. Foodlink, and we'll make sure we're always up to date on the latest food and beverage news.

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FOOD EXPORT ASSOCIATION OF THE MIDWEST USA/FOOD EXPORT USA'S/NORTHEAST

FOODLINK

U.S. THE BI-MONTHLY NEWSLETTER FOR IMPORTERS OF U.S. FOODS

JUNE/JULY 2012 Vol. 8 No. 3

SNACKING SOARS IN POPULARITY

Health and wellness launches are prominent.

Consumers' quest for convenience, better ingredients, and changing household dynamics are among contributing factors that are fueling the snacking trend. Snacking is higher than ever, according to a study by the Food Marketing Institute (FMI) and the National Confectionery Association (NCA). The study found that snacking has increased from 12% in 2009 to 14% in 2011. In contrast to newly increasing, with private label foods saving consumers' needs has dropped from 12% in 2009 to 14% in 2011.

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Let us know what you think about U.S. Foodlink, and we'll make sure we're always up to date on the latest food and beverage news.

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Working with Image, Graphic and text

Working With Cover

In case of adhesive binding, covers with spine line earn special attention. Because of the back glueing a stripe of approximately 6 mm in the binding edge of the second page of the cover and on the first page of the content gets unusable in designing.

Please calculate first the size of the content block with the formula $PN / 2 \cdot \text{paper weight} / 1000$ (PN for page number). In figures: 160 pages correspond to 80 sheets, multiplied with 80g/m² and divided by 1000 result in a width of 6,4 mm. When you consider the back glueing

you can round up the value to 7 mm. With it you have detected the size of the spine line.

The designing of the spine can take place in the following steps:

1. Format of the first page of the cover like the content (width x height) but enlarge the left bleed from (normal) 3 mm to 7 mm (1).
2. Broaden the format of the first page of the cover by 7 mm (2).
3. Spine as separate page with the width of 7 mm. or format as content, from left 7 mm taken with spine, rest white.
4. First page, backbone and last page of the cover on one

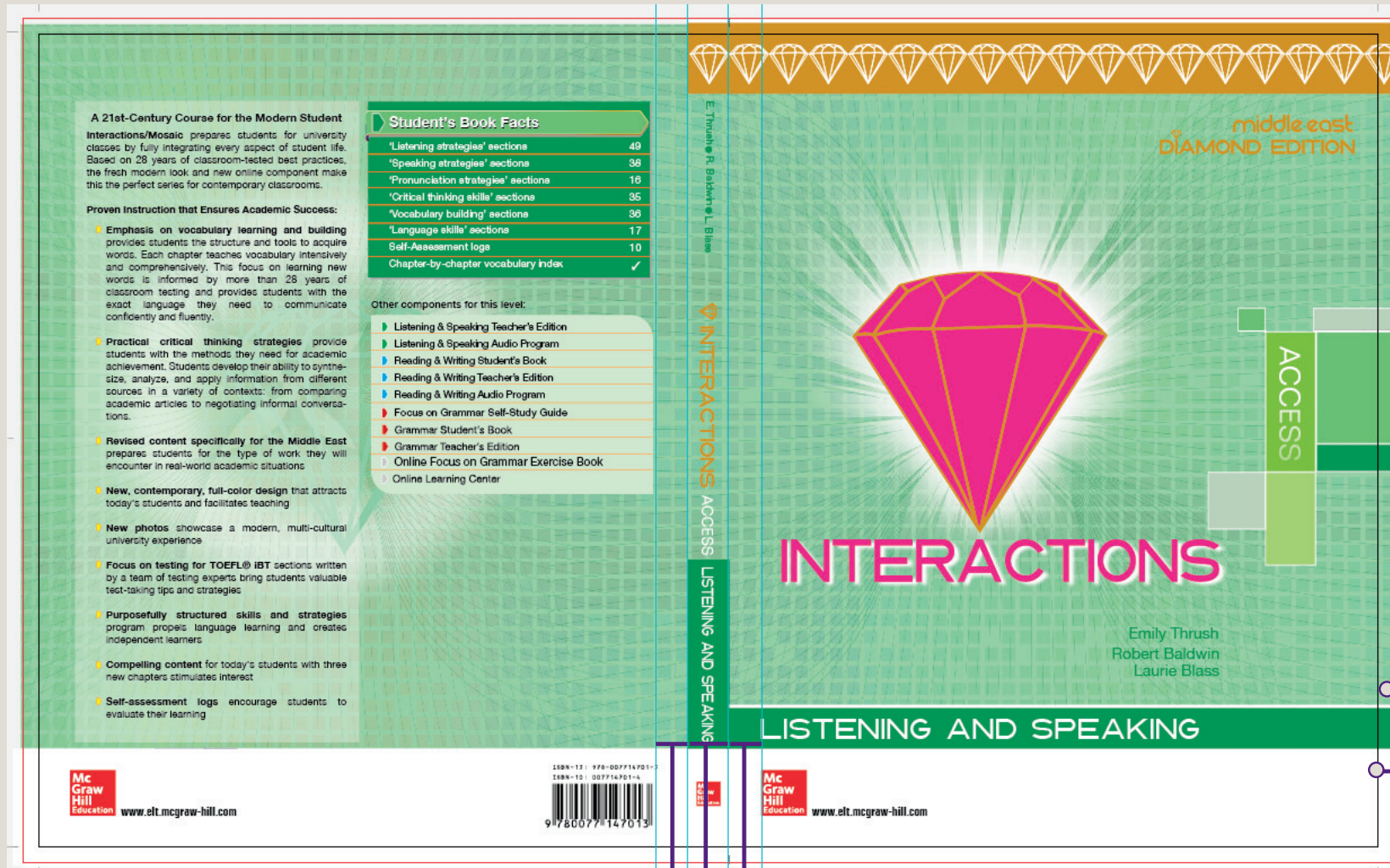
Bleed

Please consider always a bleed add min. of 3 mm (in the adjoining image: green area). The net format (in the adjoining image: orange area) of the document stays unchanged (e.g. 210 mm 297 mm).

Elements, which run into the bleed, start at $X = -3$ mm and $Y = -3$ mm and are accordingly wider (e.g. a background color, which covers the whole page, has the format 216 mm 303 mm).

When you print in step 4 your pages as PostScript file in single pages, you can also create a bleed in the binding edge in case of adhesive binding (routing margin).

Cover Layout



Bleed Min. 5mm

Trim area

Safe margin 8mm

Safe margin 8mm

Spine (PN/2 x paper weight / 1000)

Working with Image, Graphic and text

Color

Always look for RGB in graphic, image and text color. Eliminate all unused colours in your document and graphic files. This also means all of the pre-defined color of RGB. Convert those to CMYK or specified color of pantone or special color if mentioned any

Fonts

When ever receiving open file(Indesign, Quark file) from client It will show missing font when you open in your system. Because the particular font doesn't exist on your system. You can find and replace the font from our font server or inside the client source folder. The exclusive use of so-called PostScript-Type I fonts is recommended. TrueType fonts are better represented on a monitor; however some of the font protected by the font producer in a way that they can not be embedded in an output file.

The use of a font management program like Adobe Type Manager (Windows), Extensis Suitcase (MacOSX), or Lino type Fontbook (MacOSX) is recommended. The organization of fonts becomes more clearly with these programs, conflicts can be avoided and defects can be identified.

So please adjust likewise the working color space in the layout program to ISOxxxxxxxxxxxxx.icc. Like all images and logos now consequently install all further colors in the color space CMYK. If you want to use spot colors, you must define them as solid tone. The chosen color name does not inevitably have to match with the printing ink used later on. But please avoid similar names like HKS44, HKS 44, HKS44K for one and the same color. As always, do not use umlauts and special characters in the color name.

avoid font settings like bold, italic, outline, etc. in style menus. Use the corresponding font style (e.g. italic, bold, etc.).

Recommended is the use of the euro character out of the freely available font styles Euro Sans, Euro Mono or Euro Serif from Adobe, which can be downloaded for MacOSX or Windows at www.adobe.com/type/eurofont.html.

Whichever fonts you work with, they have to be completely embedded into the PDF later on. With the right settings the Distiller stops the PDF generation when there are font problems, so that you only have to look for a font exchange in this case.



RGB Image RGB color

View Window Help PRINTING AND PROOFING ME

*guide.indd @ 125%

Getting Started

Which CMYK Profile Should I Use?

To get the best predictable results when sending your designs/photos for commercial offset printing you need to select a suitable CMYK profile that best matches destination printing conditions before converting images to CMYK.

Graphic design software such as Adobe's Creative Suite (Photoshop, InDesign, Illustrator) come with ICC profile presets for sheetfed and web offset presses various coated and uncoated paper types. There are profiles for North America, Europe and Japan who each have different printing standards. In an ideal world, the

Name	Format	Color Profile
Xerox_DC260.jpg	6 JPEG	RGB
x-rite_Eye...ndle-01.jpg	7 JPEG	RGB
WORK_FLOW.ai	10 Adobe PDF	RGB
trufflow.psd	9 Photoshop	RGB
shutterstoc...010724.jpg	17 JPEG	RGB
shutterstoc...762246.jpg	12 JPEG	RGB
screen.psd	7 Photoshop	RGB
Screen shot...23 PM.png	31 PNG	RGB
Screen shot...33 PM.png	29 PNG	RGB
Screen shot...15 PM.png	25 PNG	RGB
Screen shot...17 PM.png	34 PNG	RGB

Color Name	Color Profile
C=75 M=5 Y=100 K=0	RTF r33 g29 b30
C=100 M=90 Y=10 K=0	RTF r0 g113 b188
PANTONE 2617 C	RTF r34 g31 b31
PANTONE 7531 C	RTF r121 g16 b52
c84m100y16k4	RTF r236 g28 b35
c38m34y47k17	RTF r26 g24 b24
Blue	RTF r54 g110 b176
PANTONE 485 CV	RTF r38 g38 b38
PANTONE 369 CVU	PANTONE 485 CV
c0m69y98k0	PANTONE 369 CVU
c0m85y25k0	c0m69y98k0
	c0m85y25k0

Missing Font

Missing Fonts

The document "guide.indd" uses one or more fonts which are not currently available on your system. The text will use a substitute font until the original font becomes available.

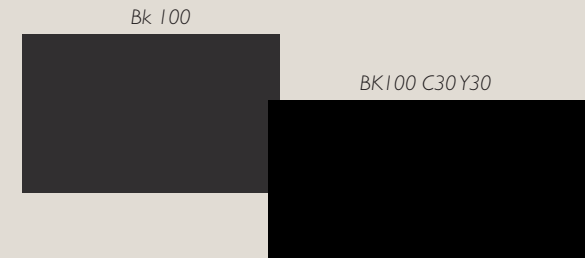
- Gill Sans Light Italic: Default font substituted for missing font.
- Gill Sans: Default font substituted for missing font.
- Gill Sans Light: Default font substituted for missing font.
- Gill Sans Bold: Default font substituted for missing font.

Find Font... OK

Working with Image, Graphic and text

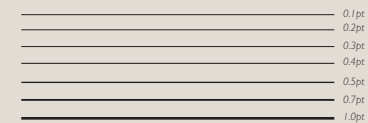
Dark black

Larger, 100% monochrome black colored areas appear grey in the offset printing. Since in the printing order black is the first printed color, white points and imperfection through lint can hardly be avoid. In order to raise the depth, put at least 40% cyan, 30% magenta and 30% yellow underneath such areas. Tip: You can also adapt the value to the measured color values from an image.



Hairlines

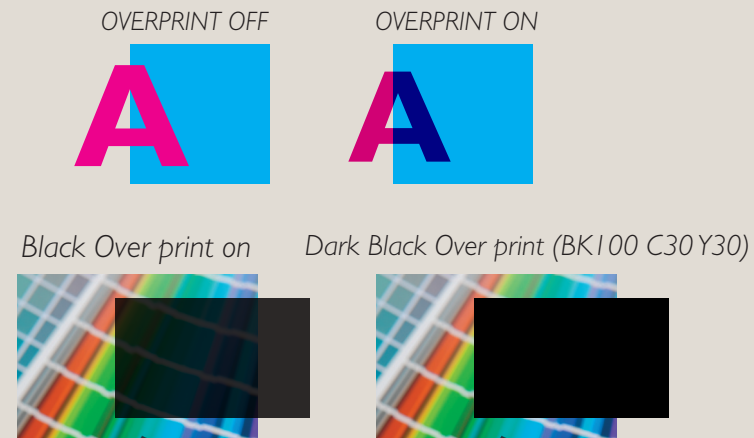
Please avoid the setting hairlines when defining the line widths. This leads to a line display in the lowest resolution of the output device. The hairline is still thick enough on a 600 dpi laser print, but on our high-resolution imagesetters with 2400 dpi the hairline disappears.



Overprint

Overprinting refers to the process of printing one colour on top of another color. In most cases, when two objects of different colors overlap they knockout — they won't print on top of each other. To intentionally print one layer of ink on top of another is to overprint.

Overprinting is sometimes used to avoid the need for trapping and avoid gaps between touching colors. When overprinting black, it may be necessary to use rich black rather than a pure 100% black ink. A rich black is any black with some amount of cyan, magenta, or yellow added. One typical balanced rich black is C40 M30 Y30 K100. It will overprint other colors more effectively than a plain black.





Trapping

Trapping is a term most commonly used in the prepress to describe the compensation for misregistration between printing units on a multicolor press. This misregistration causes unsightly gaps or white-space on the final printed work. Trapping involves creating overlaps (spreads) or underlaps (chokes) of objects during the print production process to eliminate misregistration on the press.

* Overprint and Trapping application to decide depends upon job how we need the output.

** We have to look for White over print ON. Recent work flow application have automatic over print option. by mistakenly White over print is on then the object will not appear on the press.

*Without Trapping when
misregistration on the Press*



*With Trapping when
misregistration on the Press*



White overprint off



White overprint on



Creating Press Ready PDF

Introduction to Adobe PDF

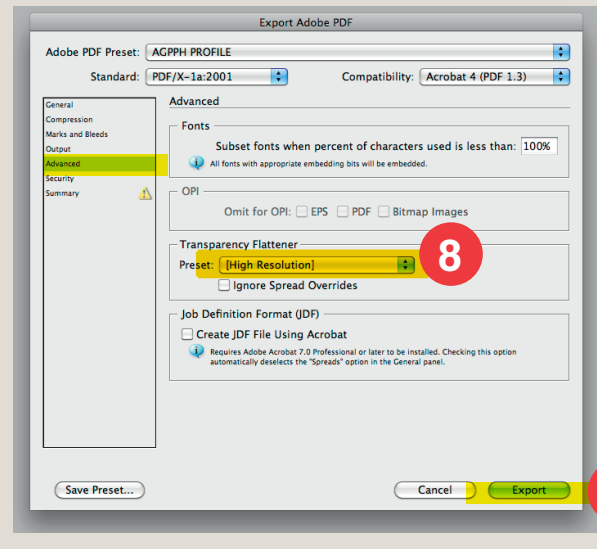
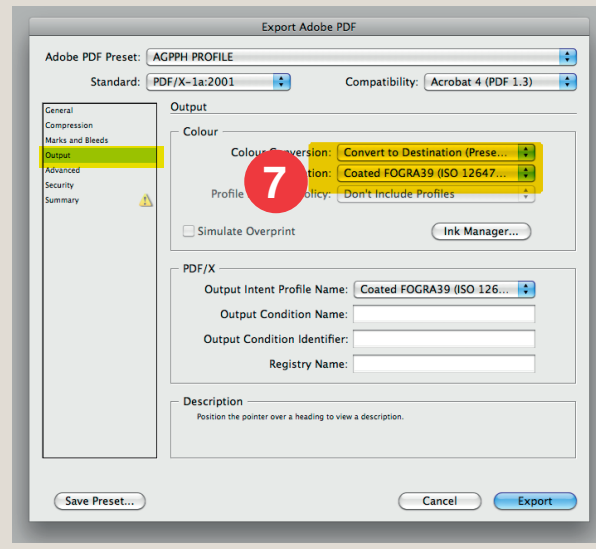
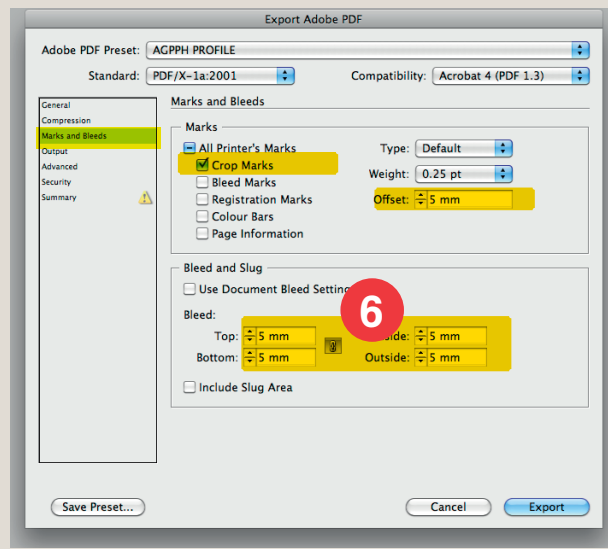
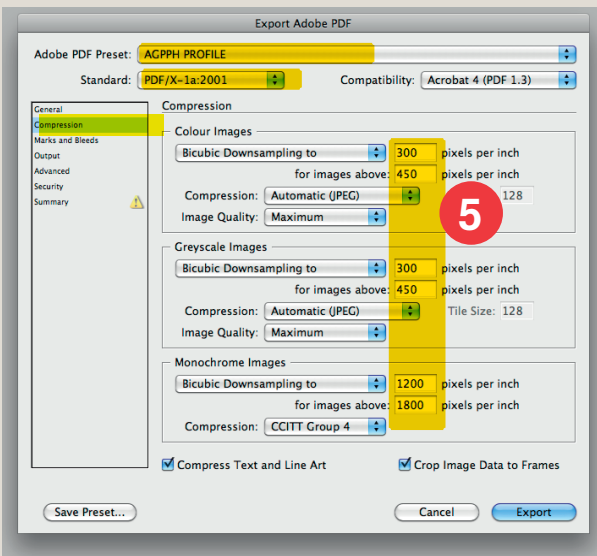
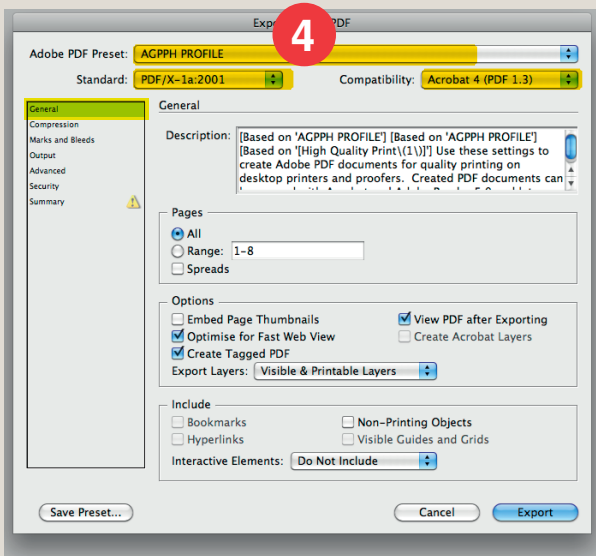
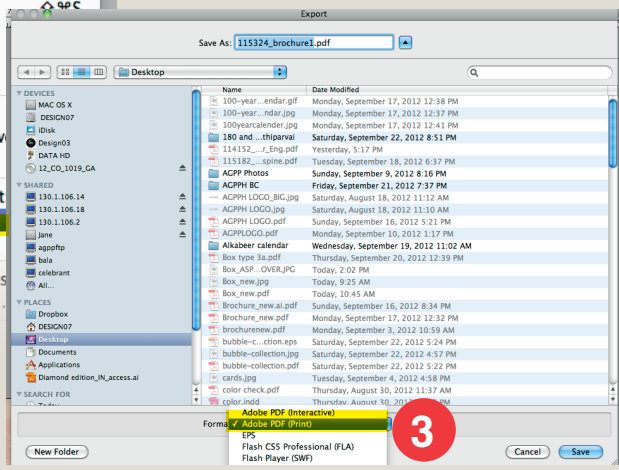
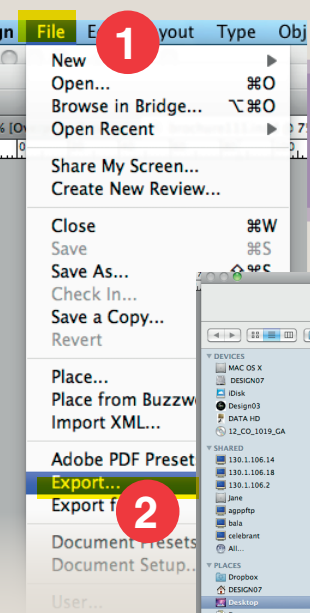
Portable Document Format (PDF) is a universal file format that preserves the fonts, images, and layout of source documents created on a wide range of applications and platforms. Adobe PDF is highly effective in print publishing workflows. By saving a composite of your artwork in Adobe PDF, you create a compact, reliable file that you or your service provider can view, edit, organize, and proof. Then, at the appropriate time in the workflow, we can either output the Adobe PDF file directly, or process it using tools from various sources for such post-processing tasks as preflight checks, trapping, imposition, and color separation.

When you save in Adobe PDF, you can choose to create a PDF/X-compliant file. PDF/X (Portable Document Format Exchange) is a subset of Adobe PDF that eliminates many of the color, font, and trapping variables that lead to printing problems.

Using Indesign

Before exporting to PDF, make sure that all Links, fonts and Cross References are up to date and any document metadata you would like to see carried over into the PDF file is correct (from the InDesign menu select File > File Info. Items to verify include Title, Author and Description. To improve searchability, make entries in the Keywords field too. You may separate each of these entries with a comma.

1. Choose File > Export.
2. Specify a name and location for the file.
3. For Save As Type (Windows®) or Format (Mac OS), choose Adobe PDF (Interactive) or Adobe PDF (Print), and then click Save.
4. Do one of the following:
 - If you choose Print: You may make use of a predefined set of job options, choose a preset from the Adobe PDF Preset menu. Make sure the checkbox indicating Create Tagged PDF is checked.
 - Select Export and Follow the Red buttons to create press ready PDF



9

* Yellow highlighted are must follow Instructions



Creating Press Ready PDF

Using Illustrator

Illustrator is a vector drawing program. It is often used to draw illustrations, cartoons, diagrams, charts and logos. Unlike bitmap images that stores information in a grid of dots, Illustrator uses mathematical equations to draw out the shapes. This makes vector graphics scalable without the loss of resolution.

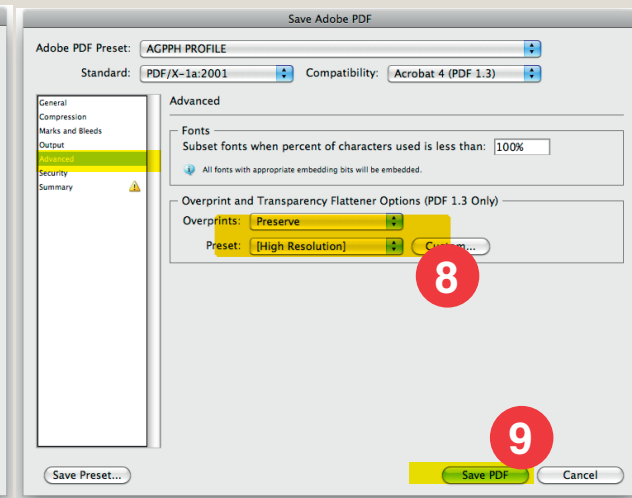
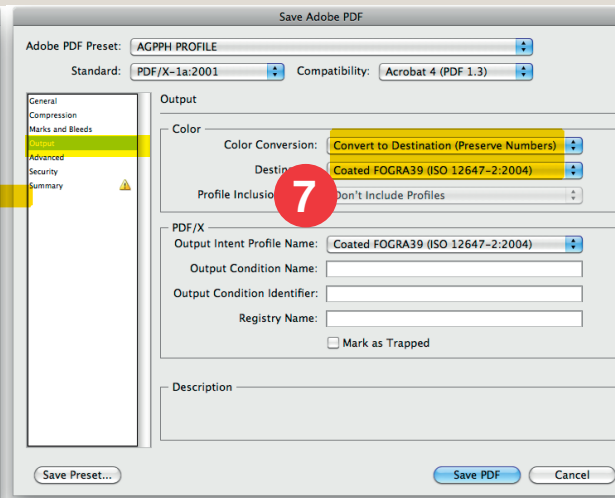
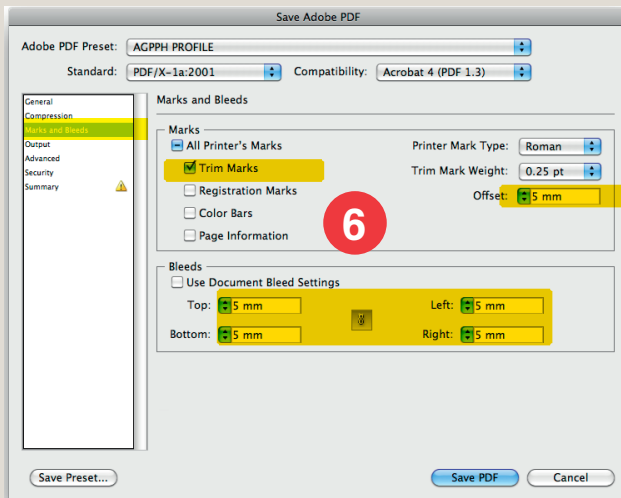
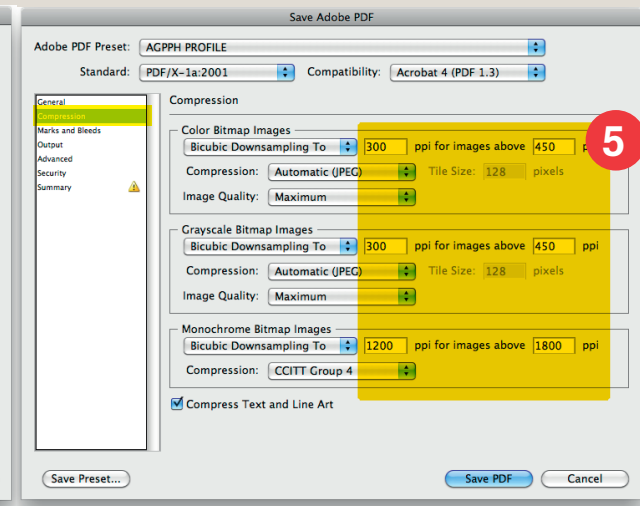
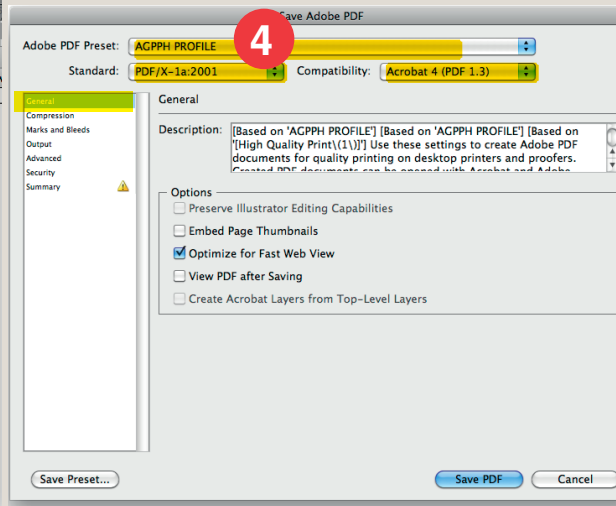
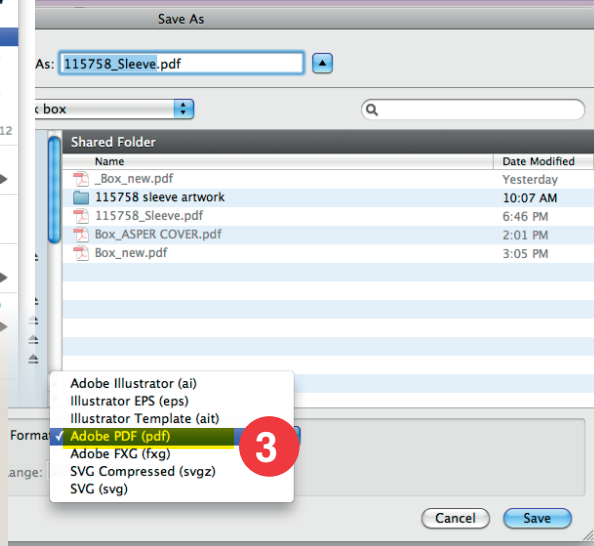
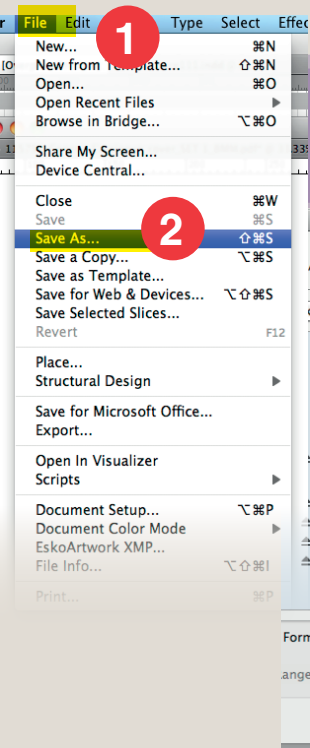
Advantages of Vector Graphics

1. Scalable without resolution loss
2. Lines are crisp and sharp at any sizes
3. Print at high resolution
4. Smaller file size
5. Good for drawing illustrations

To Create PDF

6. Choose File > Save As, and select Adobe PDF for Save As Type.
7. Do one of the following:
 - To save all of the artboards to one PDF, select All.
 - To save a subset of the artboards to one PDF, select Range, and type the range of artboards.
8. Click Save, and set additional PDF options in the Save Adobe PDF dialog box.
9. Click Save PDF



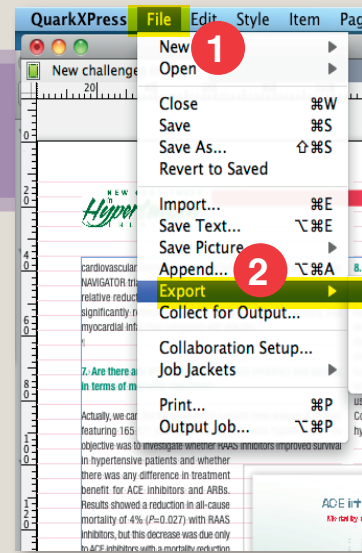


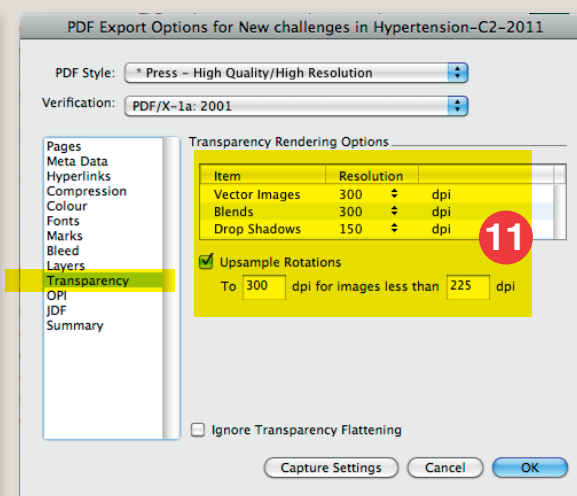
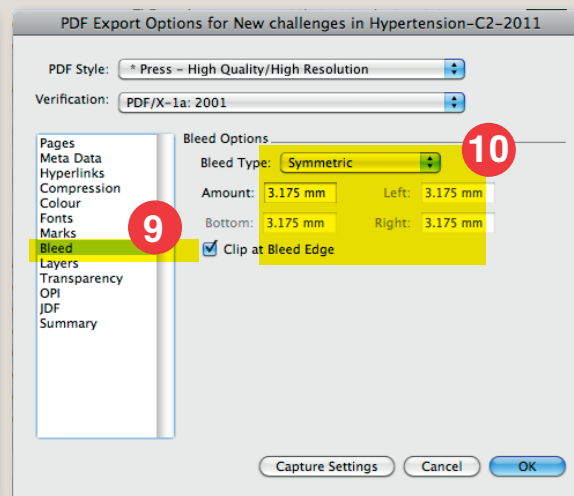
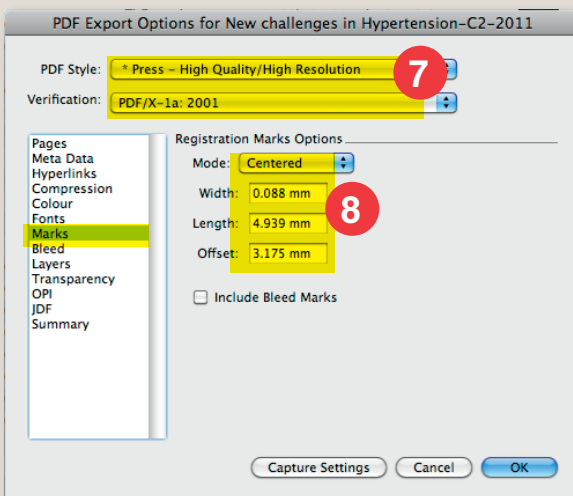
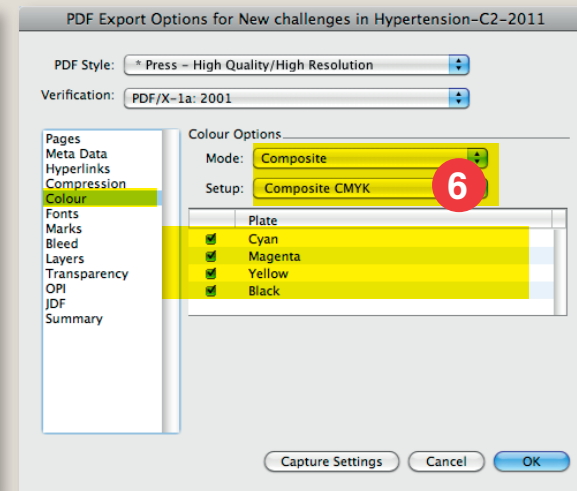
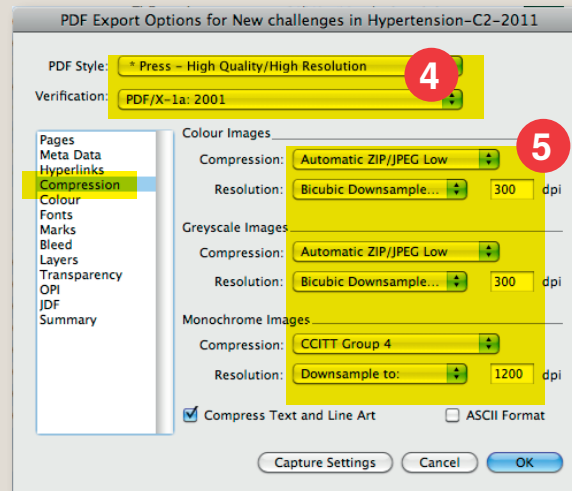
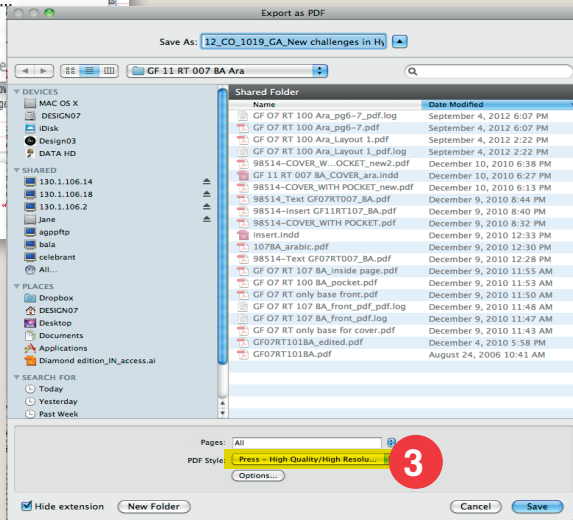
Creating Press Ready PDF

Using Quark Xpress

Direct to PDF: The first method, Direct to PDF, is enabled when you select 'Direct to PDF' in the PDF Preferences pane. When this is selected, QuarkXPress generates the PostScript file and passes it off to the built-in Global Graphics JAWS RIP. Any settings you make in the PDF Options dialog will determine the quality, color setup, and embedded font information in the exported PDF. To use this method:

1. Go to File > Export > Layout as PDF.
2. In the Export Layout as PDF dialog, click on the Options button.
3. Select the options you want for the exported PDF and click OK.
4. Click Save.





Checking PDF

Using Adobe Acrobat

Checking a PDF file with Adobe Acrobat

Content check

After the PDF creation is the first check the sight check. existence of all elements and their colors, orthography of What you see on the monitor will later on appear in the texts, the bleeds and bleed signs (these should not the print. Check carefully: size and layout of the page, extend into the bleed!).

Color check

On a non-calibrated monitor or color printer you will obtain a colorful image of your document, but no true to color preview of the print result on the edition paper.

If you want to simulate the color result in brightness and contrast, you will have to consider the effort of the colorimetric calibration of your monitor or your printer.

For the calibration of a suitable monitor or printer you need a spectral photometer, a program for profile generation and special knowledge. Should you be unsatisfied with the result in terms of color, you will have to consider corrections on your image material, which go beyond the scope of this manual.

The calibration of your printer/monitor or the creation of a print proof in case of little need can be bought from KonradinHeckel as a service. If necessary please ask your contact person.

Output on a calibrated monitor (softproof)

Since Acrobat version 5.0.5 you can select a output preview. For the simulation of a web offset print on LWC paper For the simulation of an offset print on glossy art print (most magazines and catalogues are printed like this) select paper (most



covers are printed like this) select the already the color profile PSO_LWC_Standard_eci.icc or PSO_LWC_ presented color profile ISOcoated_v2_eci.icc. Improved_eci.icc. In order to simulate the paper-own color, select Simulate paper white. Please ask your contact person what color profil you must use for your printing job.

Output on a calibrated printer (hardproof)

For the output on a calibrated printer (today these are usually inkjet printers) use the same simulation profiles as described before under softproof.

So as to be able to colorimetrically check the quality of a proof at any time, the output of the so-called Ugra/Fogra media wedge next to the pages is imperatively prescribed.

For the various color fields of the media wedge colorimetric reference values and tolerances are published by an independent organisation like the Ugra/Fogra, by means of which the bindingness of the simulation of a printing method can be assessed. When purchasing a proof it is important to call for a media wedge that was printed with.

Proofs have the advantage that they can be delivered to the printing office together with the order data as true to color sample. After the printout the proof is sent back to you along with the sample of the pages, so that you can reuse it as long as it lasts.

Formal check

In the following formal checks are described, which raise the processing security of your order in the processes of a modern printing office. Please bear in mind that your document possibly once again has to be processed through PostScript and

Checking PDF

Using Adobe Acrobat

PDF and finally be separated into the various separations for the output on a printing plate.

In proportion to the alternatives the PDF presents the most secure exchange format for printing data at the moment. Nonetheless during the creation of the pages or during PDF generation, settings could have been defined, which lead to undesirable results. So it is clear that the final PDF has to be checked in order to exclude frequent mistakes. This last step could also be called optimisation of the PDF.

Version of the PDF

The version of the PDF can be an indication for the existence of settings that are rather problematic in printing.

PDF files in format 1.3 are very secure in processing (recommended), files in format 1.4 and higher can contain so-called transparencies and from 1.5 on layers.

The Document Properties give information about the file version. They can be selected in the file menu.

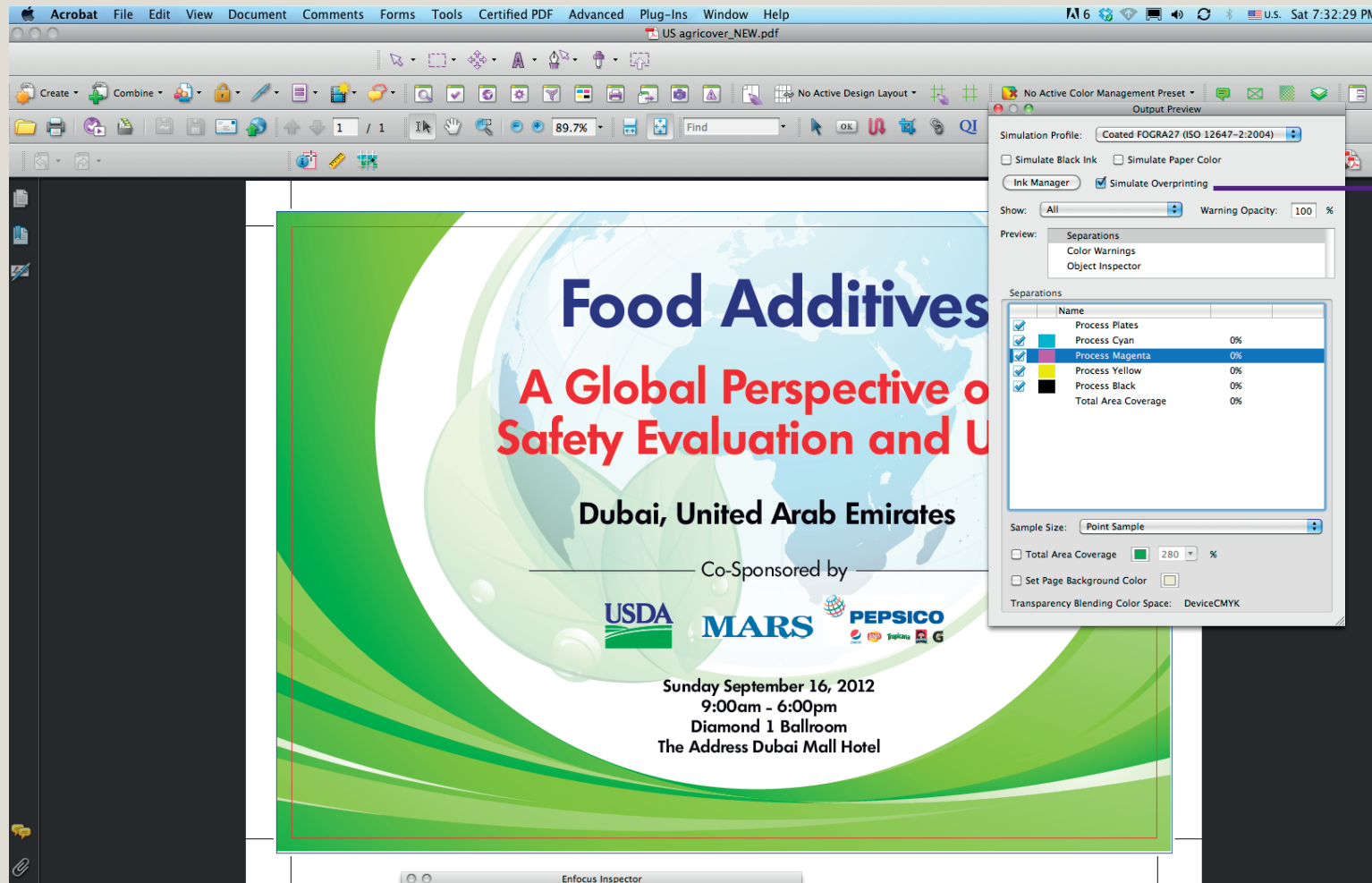
Overprint preview

Since version 5 Acrobat offers a reliable overprint preview. This preview marks monochrome black elements that knock out underneath lying elements instead of overprinting them.

The consequence of these elements are difficulties in printing, so called white gaps, which cannot be matched together.

With activated overprint preview you will obtain a preview that is binding in content.

Striking parts in this check have to be corrected in the layout program by changing the trapping characteristics.



Checking PDF

Using Adobe Acrobat

Preview of the color separations

In the output preview (4) already presented under 6.2.1 Acrobat offers a preview of separations since version 6.

In the list of separations only those color plates are allowed to be listed, that have been booked for your order and confirmed.

If more or less than the planned number of color plates appear in the list of separations, then the color settings of the images and graphics placed in the layout program as well as the color settings of the elements have to be checked in the layout program itself and if necessary be corrected.

Preview of the page boxes

PDF documents contain various non-printable page borders which are read out for use in later processing steps.

The geometry of the mediabox is read out by Acrobat for example when opening a PDF file and controls the represented extract on a monitor or a printer.

For the representing of page borders in the PDF, Acrobat needs the geometry plugin.

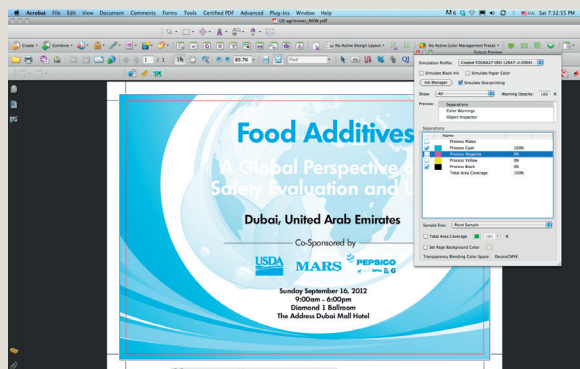
The size of the end format (Trimbox) correspond to the size of the trimmed end format of the printing object in millimeters, is displayed as thin blue lines.

Splitting PDF documents in Acrobat

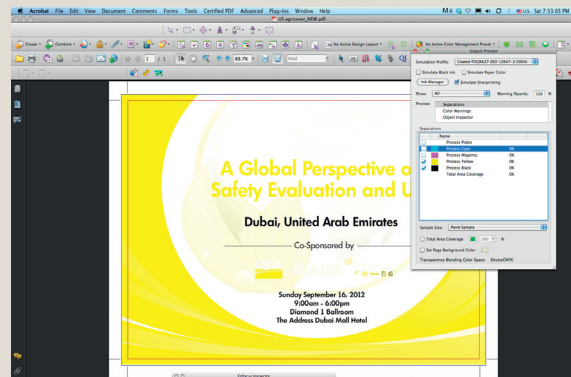
If you haven't created the PDF files separately, you have to split the multilateral PDF document into single PDFs, possibility to split a multilateral Document into separate; you have two opportunities.



Cyan & Black



Yellow & Black



Magenta & Black

