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Your Guide to Supplying Print-Ready PDF Files



Fast Turnaround



High Quality Printing



Excellent Service



Easy Ordering

Your Guide to Supplying Print-Ready PDF Files

File Requirements

- Save your images in CMYK mode at 300dpi;
- Supply cover as a spread inc. spine as a PDF;
- Supply text as single pages in one PDF;
- Include 3mm of bleed to your cover and text artwork;
- Embed all fonts;
- Save your file with 'PDF/X-1a:2001' settings.

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Introduction

File preparation for press is not often thought about in great depth by those outside the trade, until the last moment when the project finally comes to be printed. Suddenly, a whole host of technical jargon and requirements are thrust upon you, when you have the least amount of time to spare before that inevitable book launch.

Hence the aim of this guide – to teach you a few technical requirements and aid you in preparing print-ready PDF files that will mean your book is produced just how you want it.

Service expectations

Files supplied to us are checked (“pre-flighted”) when they arrive at our pre-press department for the technical requirements of commercial printing, and “Fit For Purpose” checked against the job brief – i.e. does the artwork match the order’s size, and are the cover dimensions correct for the expected size of book? etc. It should be noted that files supplied to us are expected to have already been proof-read – we do not check for spelling and grammar.

What is a PDF and why use it?

The most reliable and accurate method to transfer files between your system, through pre-press and imposition schemes and then on to the press is to use a portable file format – the industry standard PDF.

PDF (Portable Document Format) “locks” the words and images in place on the page and when set up correctly ensures that everything needed for printing is contained (or embedded) within the one file, so regardless of computer platform or printing press, the end printed result is the same.

This is unlike supplying a Word file, for example – Word files do not transfer well between systems, as they rely on the individual computer’s fonts and printer settings, which vary from computer to computer.

PDFs can be made from any program, because it is based on printer code. Imagine sending a document to your desktop printer – the data that goes down the cable to the printer gets captured to a file that can then be released to another printer miles away – that’s the essence of PDF.

In fact one method of creating a PDF is to print a document to a “PDF printer”, which actually saves a file to disk instead of sending the data to a printer. Nowadays programs can simply “save as PDF”, but the internal process is the same.

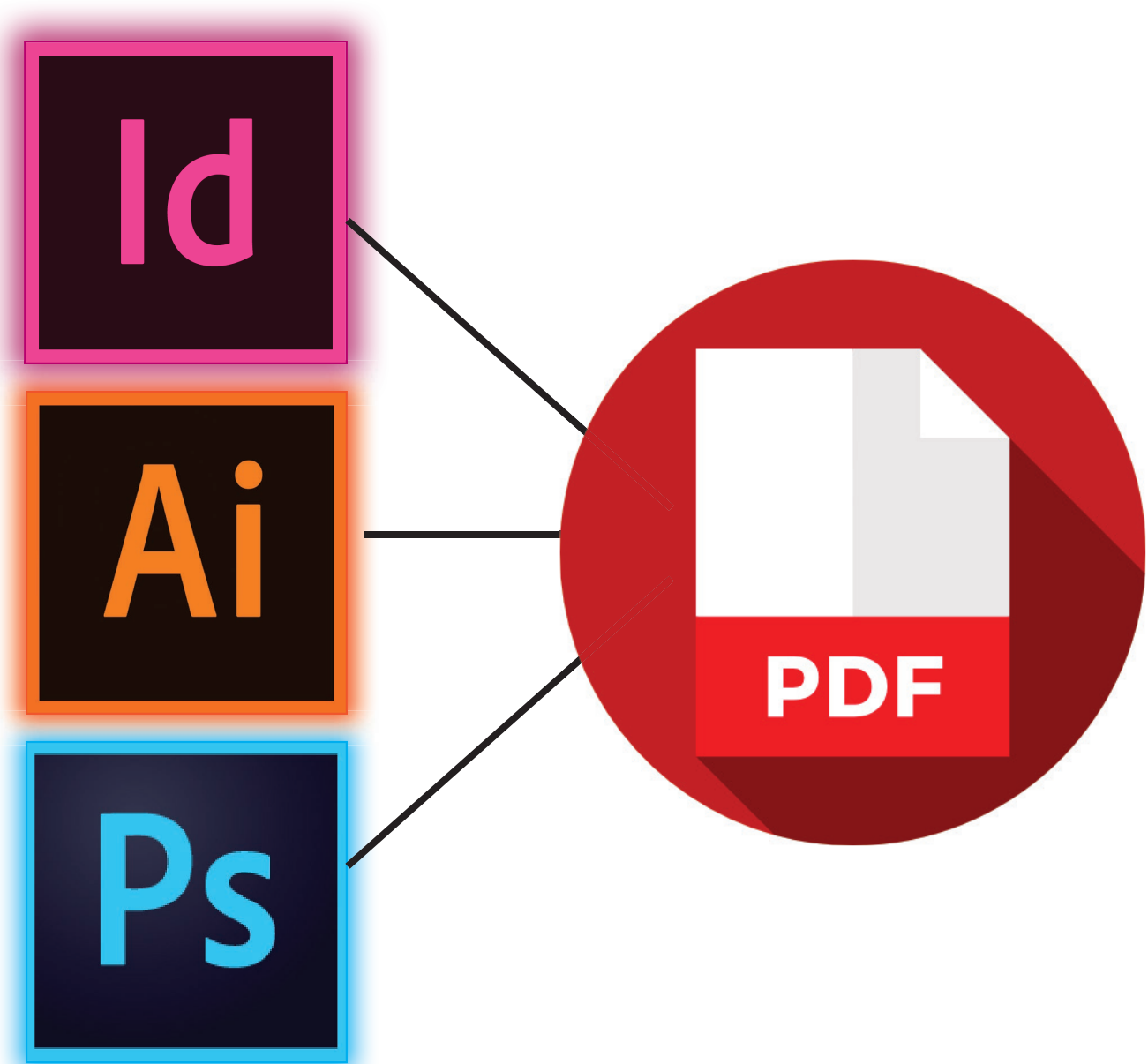
Choosing a program to create a PDF

There are many page layout and desktop publishing programs that can create a PDF.

InDesign (and previously, QuarkXpress) is the industry standard page layout programs, if you are serious about designing lots of titles, this would be well worth the investment in money and the time to learn the complexities of it. With InDesign you can get very professional effects and results that mainstream publishers' produce. Other programs are also available, that may produce results suitable for your project with less of a price tag.

Any program that can print to printer can be used to create a PDF. If you can't save-as or export to PDF, you can always print to PDF by using a PDF printer – remember that's a virtual printer that saves the file to PDF. Free ones like Nitro and CutePDF are available online, while Adobe Acrobat Professional is the industry-standard PDF creating and reading program.

As long as the resulting PDF meets the specifications outlined in this booklet, the program used is less important.



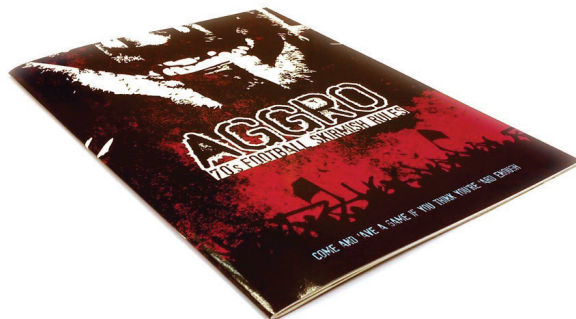
Components of a book

There is a variety of book styles that can be produced, each having different components that each require a separate PDF from which to print.

Saddle-stitched booklets

have a set of inner pages and often an outer (thicker) cover, folded in half with two staples in the spine to keep it all together. The folded booklet is then trimmed flush to the specified size.

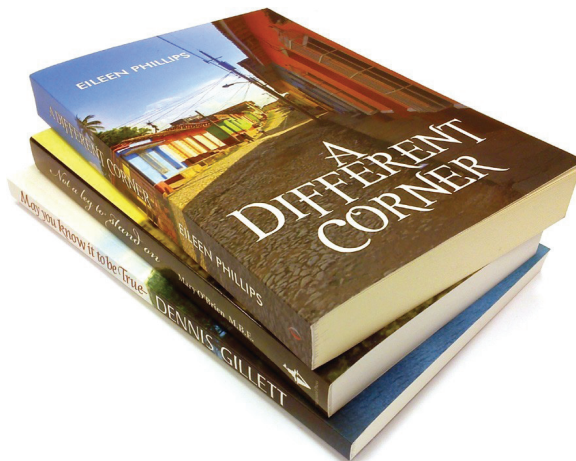
Components: Cover, Text



Paperback (limp) books

have a “book block” and a card cover – usually printed in colour and glued to the spine (“bound”), then trimmed flush to the specified size.

Components: Cover, Text.



Hardback (cased) books

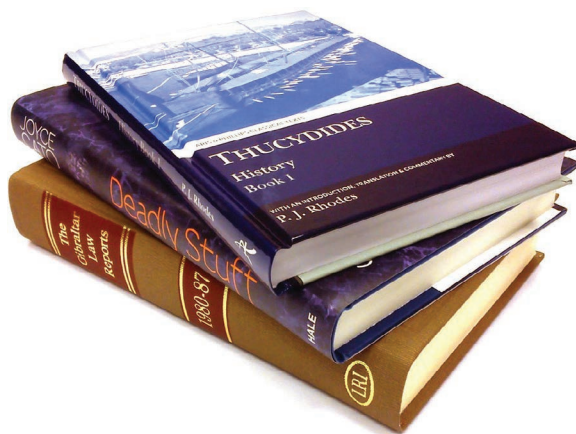
have the book block bound on the spine with front and back endpapers (which can be coloured black or white), and trimmed to the specified size.

This trimmed book – block is then “cased-in” – the hard cover (or “case”) is glued to the front and back endpapers (not the spine) and overhangs the book block by about 3mm. The case can be either finished in cloth or a printed paper case (“PPC”).

A cloth cover can have a “foil blocking” applied (lettering or simple graphics stamp embossed, usually in gold or silver).

A dust-jacket can also be wrapped around the finished book.

Components: Text, Endpapers, PPC, Jacket, Foiling



Spiral/Wiro books

Cover and book block is printed and trimmed to the specified size. Once they are trimmed, they are punched with the relevant holes. They then have the spiral/wiro inserted and is crimped or fastened depending on which style.

Components : Cover, Text

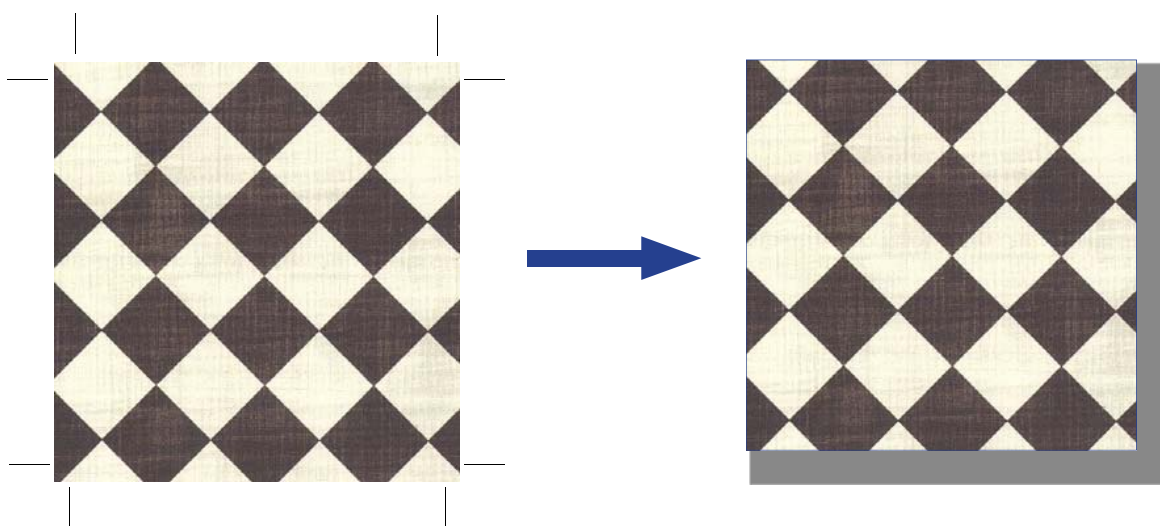


Bleed

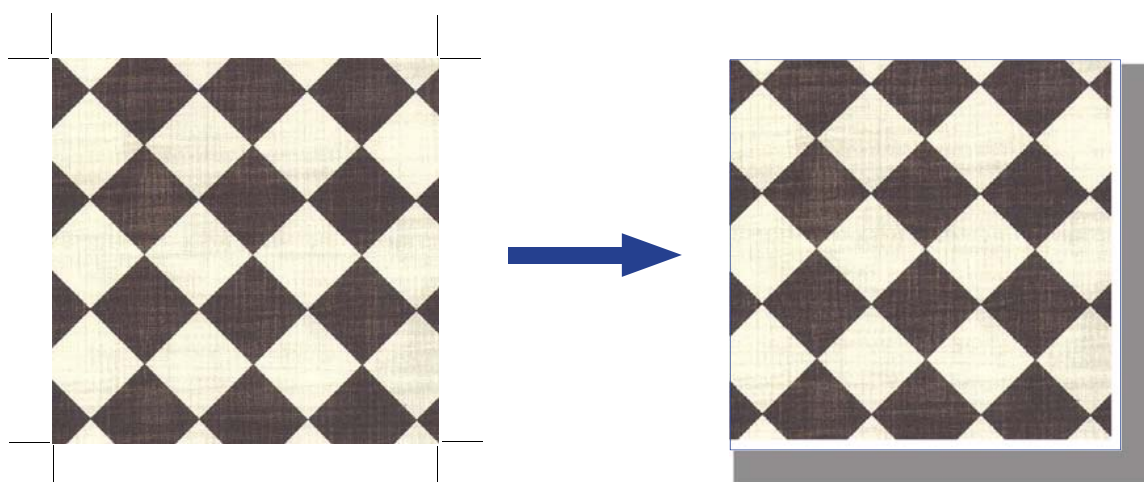
Bleed is a fundamental requirement of printing yet is often overlooked as it is not obvious to the end reader that it is required.

Bleed is artwork that extends beyond the desired size of the book, this is so that when the book is trimmed to the final size there are no white strips left at the edge of the book. This is to account for slight movement in the print and finishing machinery. The industry standard is 3mm and is what we require for our files.

For example, a book that was A5 (210mm x 148mm) would need artwork supplied as 216mm x 154mm; that is if you require the print to go to the very edge of the page.



The image on the above artwork is set 3mm beyond the finished page size (i.e. it bleeds correctly). Therefore, the image, once printed and trimmed to final size, always goes to the edge of the page, even when there is slight movement.



The image on the above artwork doesn't have any bleed; if the position is slightly affected by print and binding, it will result in white showing at the sides of the pages once trimmed to the final size.

NOTE: If you have any images that you want to be printed up to the very edge of the page, make sure you supply a minimum of 3mm bleed on artwork.

Image resolution/DPI

Here's a collection of images at different dpi (dots per inch) settings for you to evaluate their quality.

An image's dpi can be found using Photoshop: File > File Info or use shortcut: Alt + Shft + Ctrl + I



Remember that by enlarging or reducing the image, its dpi is also affected. For example, a 200dpi image doubled in size will be reduced to 100dpi.



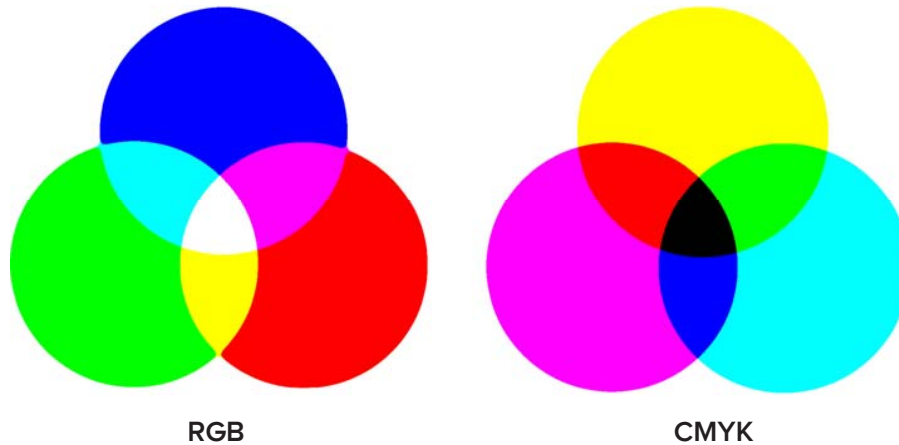
x2 →



Note: Make sure any images you have in your book are 300dpi to ensure good quality production.

Colour

Because printing processes use CMYK (cyan, magenta, yellow, black) inks, digital art must be converted from the RGB (Red, Green, Blue) colour for displaying on a monitor to CMYK colour for print, at some point in the design/print process.



If your page layout software is capable of CMYK workflow, use CMYK based colours, and convert source images to CMYK (e.g. using Photoshop) before placing into your page layout program. For best colour conversion use a FOGRA colour profile if available.

Where this is not possible, we can accept RGB images, but please note that RGB will be converted to CMYK on the press, and the colour conversion may not be as good as the method described above. Most digital devices (such as digital cameras) tag the RGB image with a source colour profile, which makes the RGB conversion more accurate.

Spot Colours

Digital printing only uses the CMYK primaries, so any spot colours used are converted on the press to CMYK. However, using spot colours on a digital product can be a more accurate way of colour matching – Pantone to CMYK conversion will be a closer match than trying to match a colour on an RGB monitor screen.



Note : Images may look different on your RGB computer monitor compared to when coming out in CMYK print. Save your images as CMYK format if possible.

Outputting PDFs

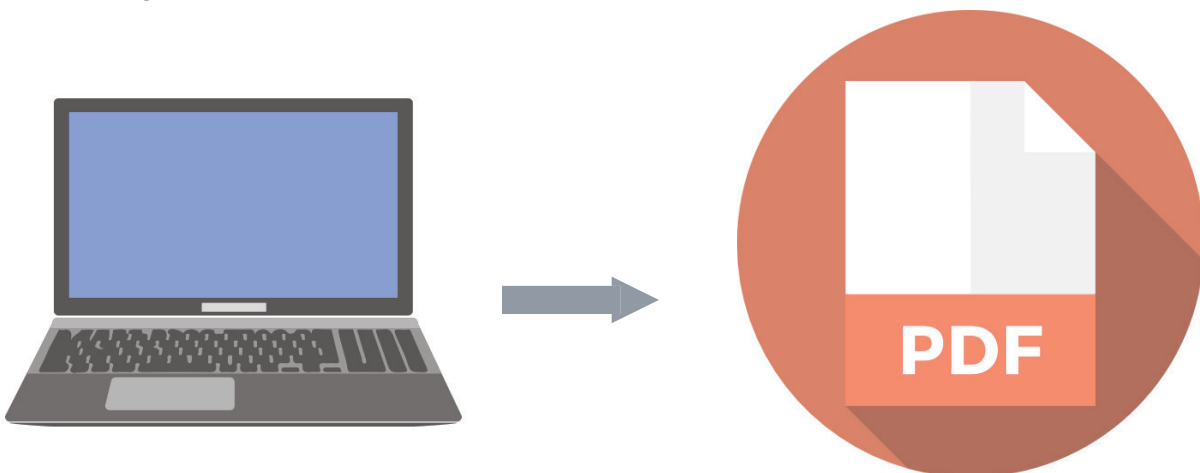
Before generating a PDF file for the text element of your book, here are some tips to make the book look more professional and reduce the likelihood of experiencing problems during the print process:

- Ensure the document page size matches the size of the book. The only exception to this is if your document requires bleed and the program you are using doesn't support it, e.g. MS Word – in this instance the document page size should be set to 6mm bigger than required (remembering that 3mm will be trimmed off each edge). For example, a book that was A5 (210mm x 148mm) would need artwork supplied as 216mm x 154mm if bleed is required.
- Make use of the text justification settings – e.g. centre headings (don't keep pressing space until it looks centred!), while fully justified aligns the text to both left and right margins;
- Use tabulation (or the Tab key) on contents, indexes and tables to keep lists in line;
- Use page numbering. It's conventional not to have a page number on the title pages, and use roman numerals for the preliminary pages, starting the first chapter as page one on a right-hand (facing) page.
- Use good quality images (300dpi is optimum, anything below 150dpi will start to look pixelated in print) – remember that an image scaled up to twice the size will half its resolution.
- Ensure that all fonts used in the document are available to your computer (otherwise the font will not embed into the PDF)

Most modern programs can save or export to PDF. Below are the generic settings to employ on professional-grade software:

- Composite Output (e.g. all colours on one page, not separated)
- Fonts: All embedded or subset
- Bleed: 3mm
- Trim marks: on, offset: 5mm
- Include blank pages
- Do not enable reader's spreads
- Image compression: Colour & Greyscale: 300dpi, mono/bitmap: 1200dpi.

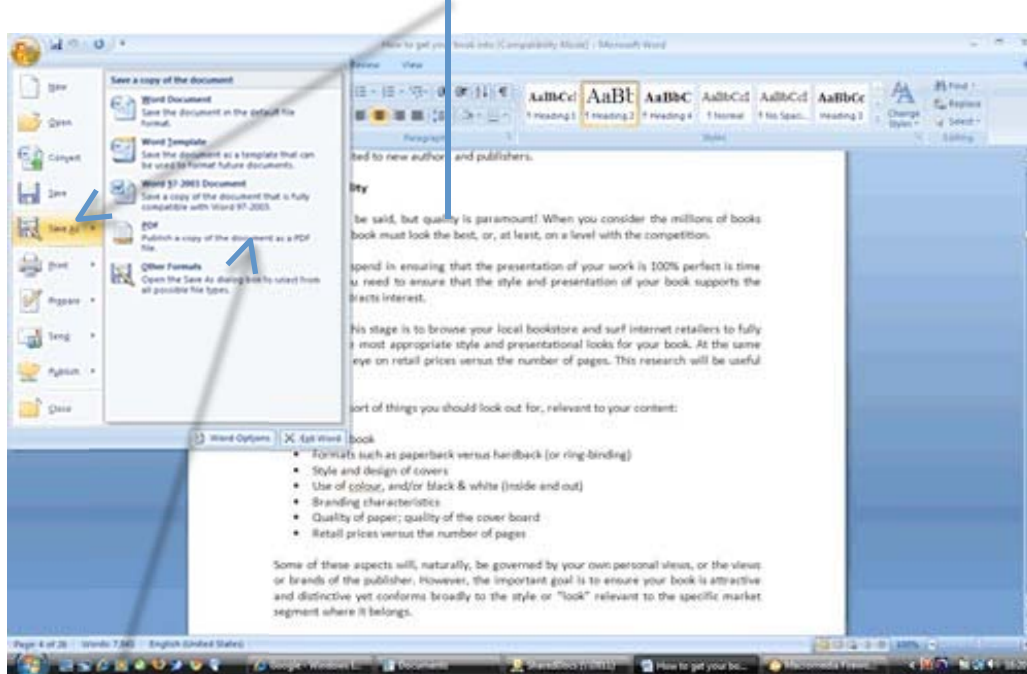
If available, using "PDF/a" standard will ensure fonts are embedded.



Creating PDF from Microsoft Word 2007

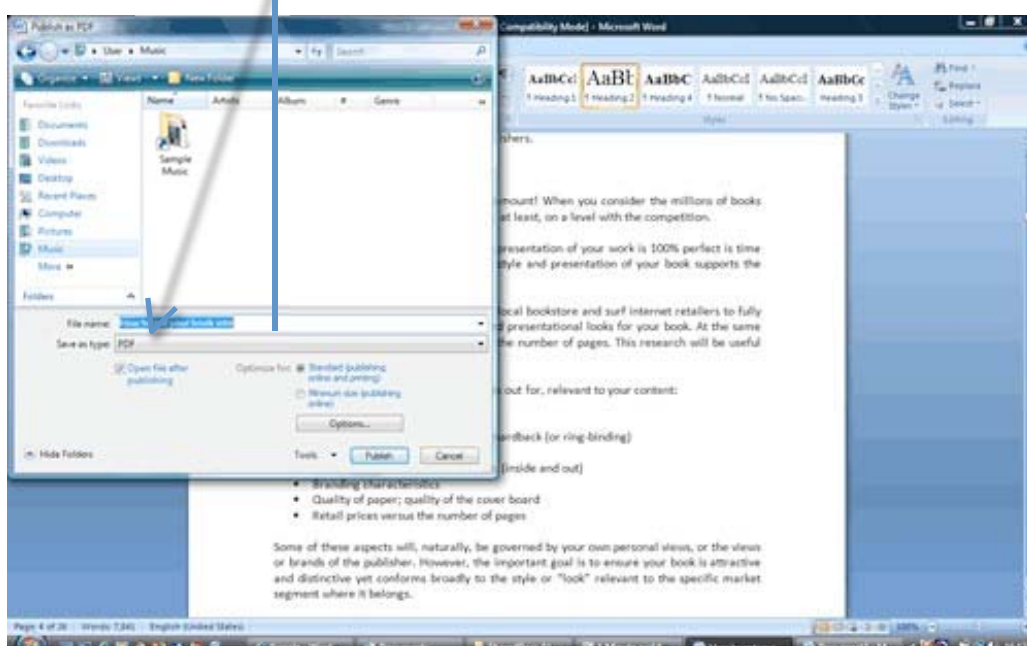
To be able to create a print ready PDF in Word 2007 you will need to check whether you have the add on to do this already installed on your PC.

To check go to the Office  button in Word 2007 (top left hand corner) and click on it so that it drops down. Hover your mouse over the **Save As** options.

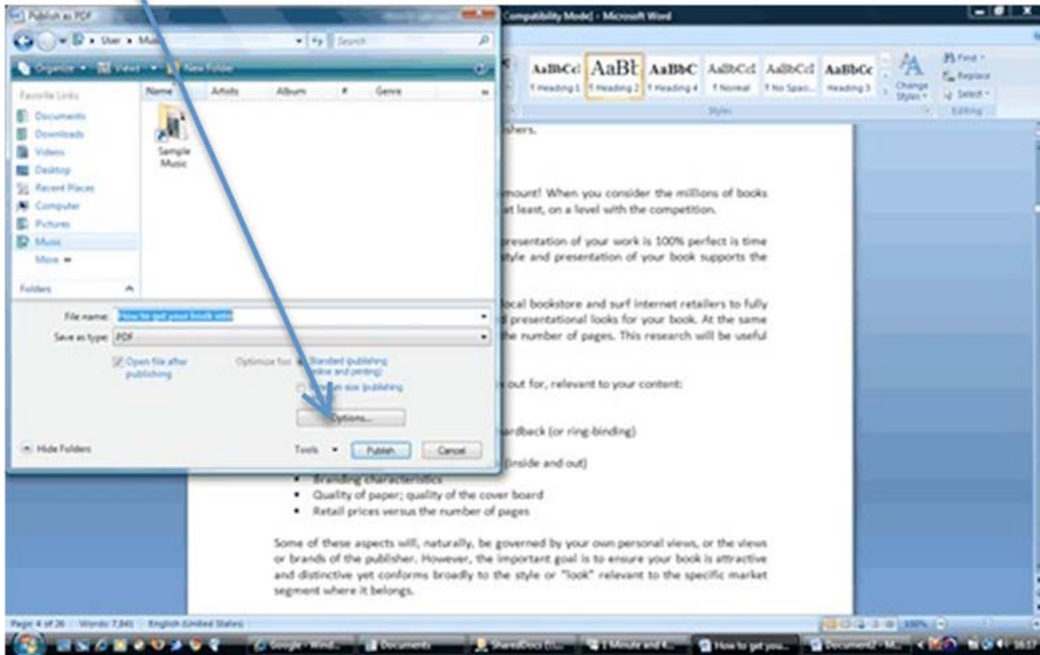


If you don't see PDF listed as one of the options then you will need to download and install the **Microsoft Save as PDF** add on from the Microsoft website.

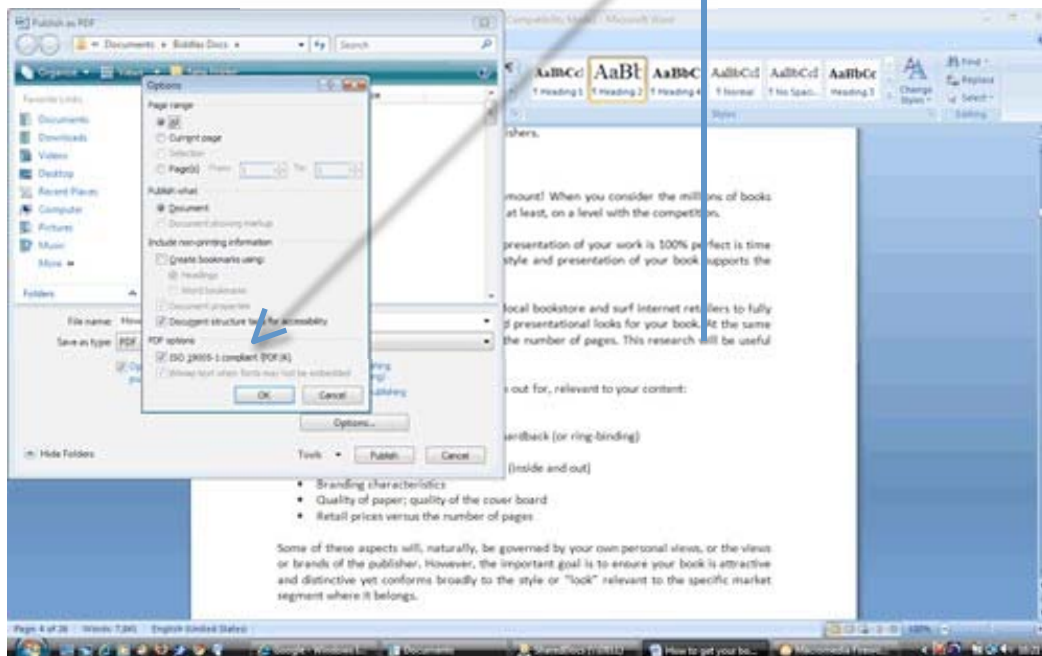
Open the document that you want to save as a PDF and then go the Office button and click on it so that it drops down. Choose **Save as type PDF**.



Before you press the Publish button check that **Standard** is selected in **Optimise for** and then click on the **Options** button.



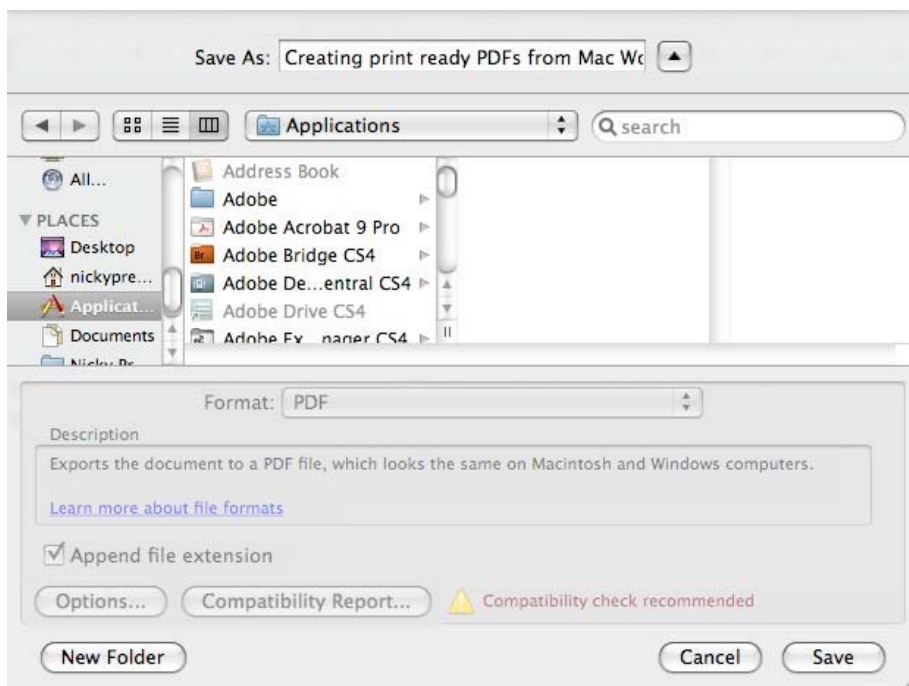
When the Options window pops up make sure that you tick **ISO 19005-1 compliant (PDF/A)** under **PDF options**. It is essential that this is selected otherwise the fonts will not be embedded in the PDF and it will not be print ready.



Creating PDF from Microsoft Word 2008 for Mac

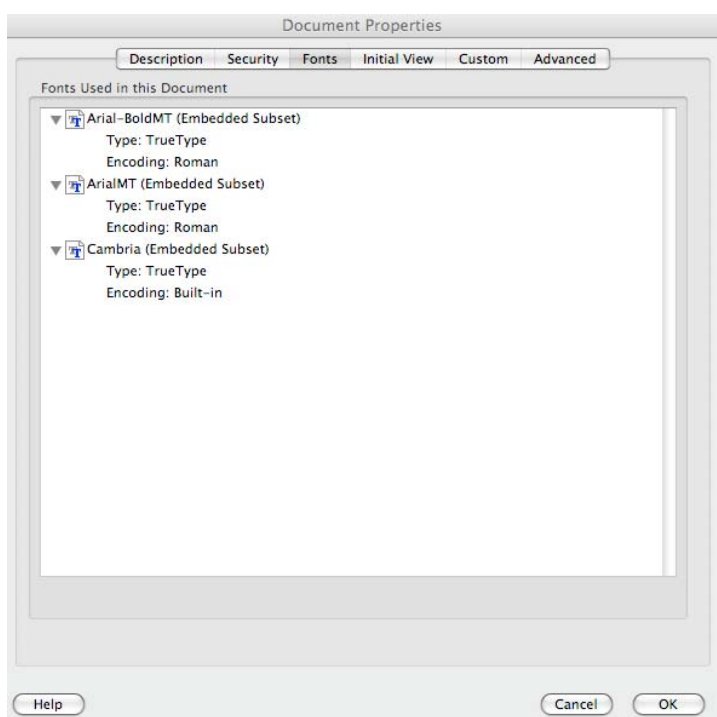
It is very easy to create print ready PDFs for text only books using Mac Word 2008.

When you are ready to create your PDF then simply go to File / Save As... and choose PDF from the drop down list to the right of the Format box.



And that is all there is to it!

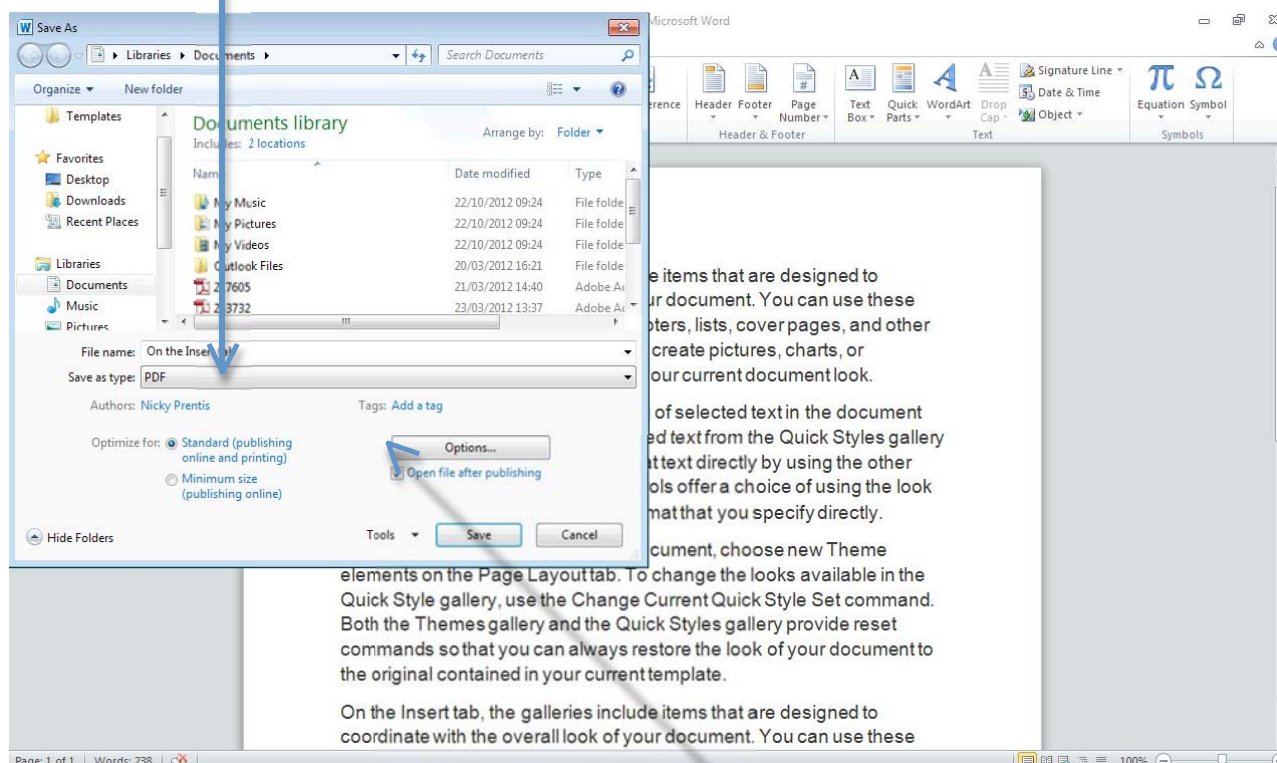
Once you have created the PDF then do a quick check just to make sure that fonts are all embedded. Open the PDF file and go to File / Properties and then the Fonts tab and make sure the words (Embedded Subset) are to the right of the font names.



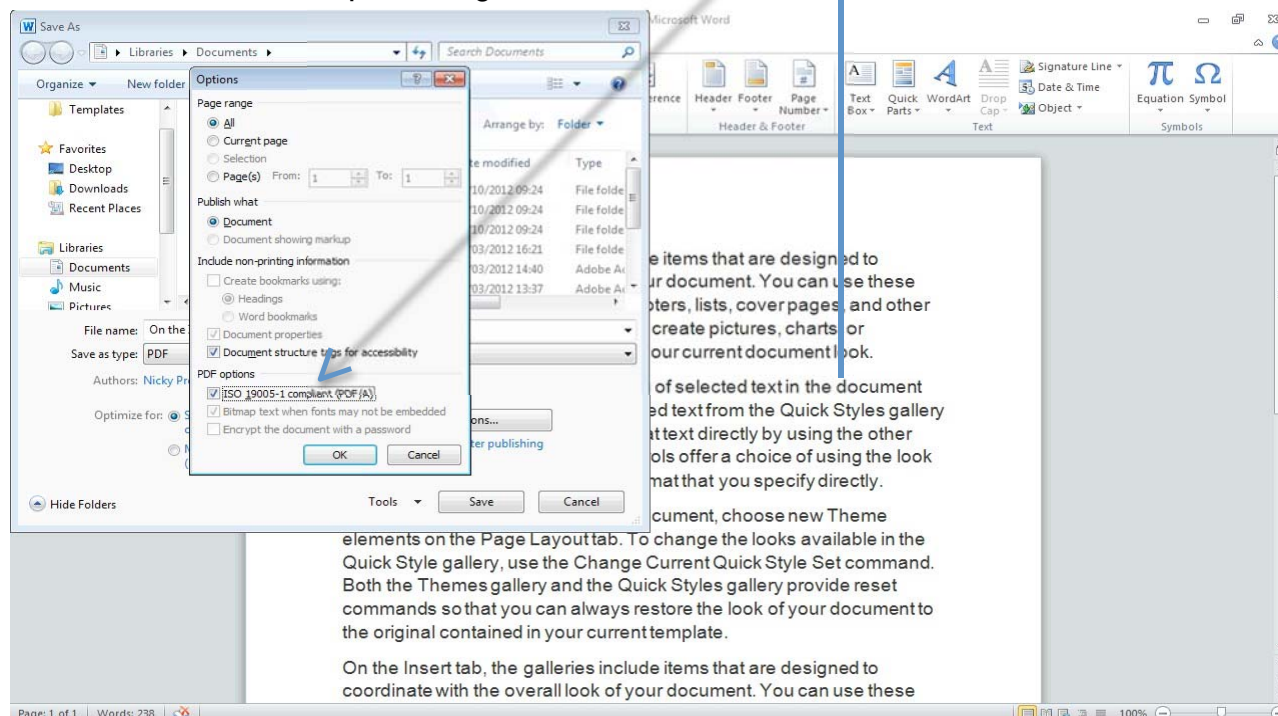
Creating PDF from Microsoft Word 2010

Creating print ready PDF files in Word 2010 is very straightforward.

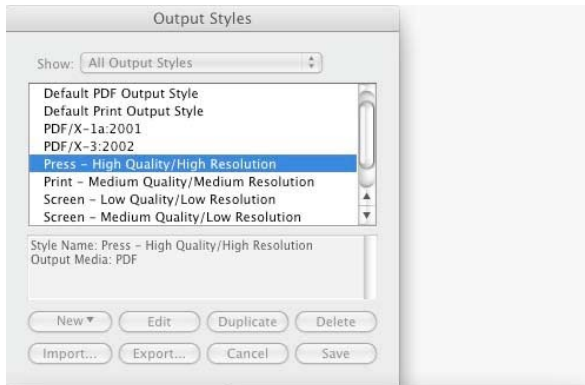
When you are ready to make your Word document into a print ready PDF then go to File then Save As and let **Save as type** drop down and then choose **PDF**.



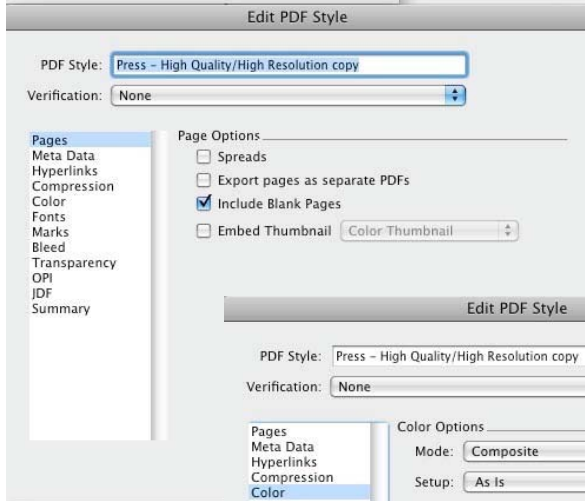
Before you click Save click on the button that says **Options** and tick **ISO 19005-1 compliant (PDF/A)** under PDF options. **It is essential that this is selected otherwise the fonts will not be embedded in the PDF and it will not be print ready.**



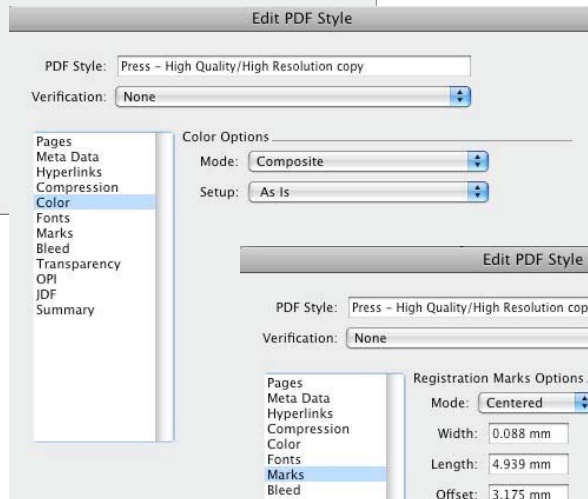
Creating PDF from QuarkXpress



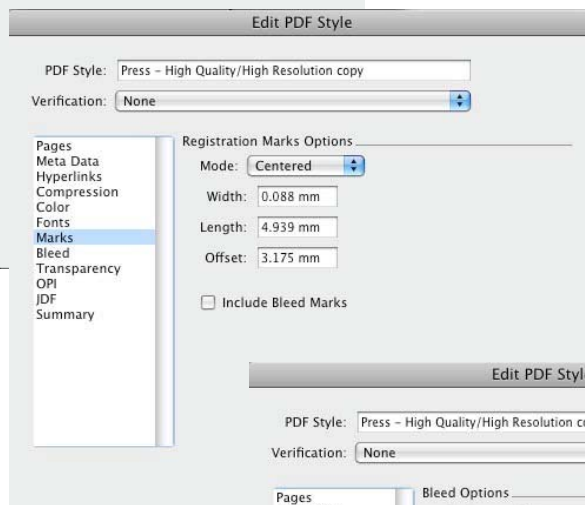
From Edit menu, output styles, duplicate [Press Quality] as a basis and check the following settings...



Ensure "Spreads" is OFF "include blank pages" option ON

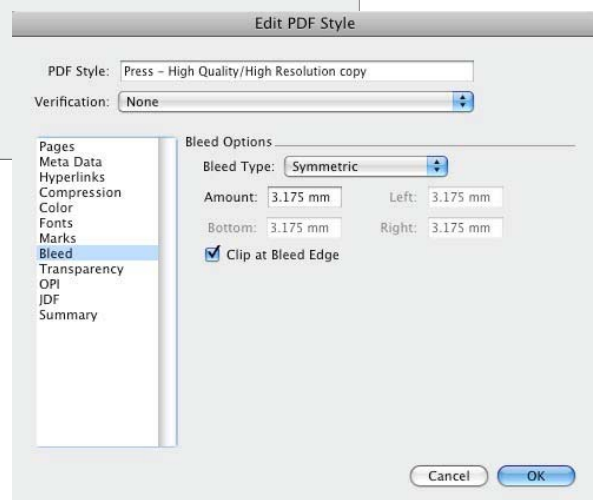


Set colour conversion to none



Registration marks, 3mm offset,

3mm Symetric Bleed



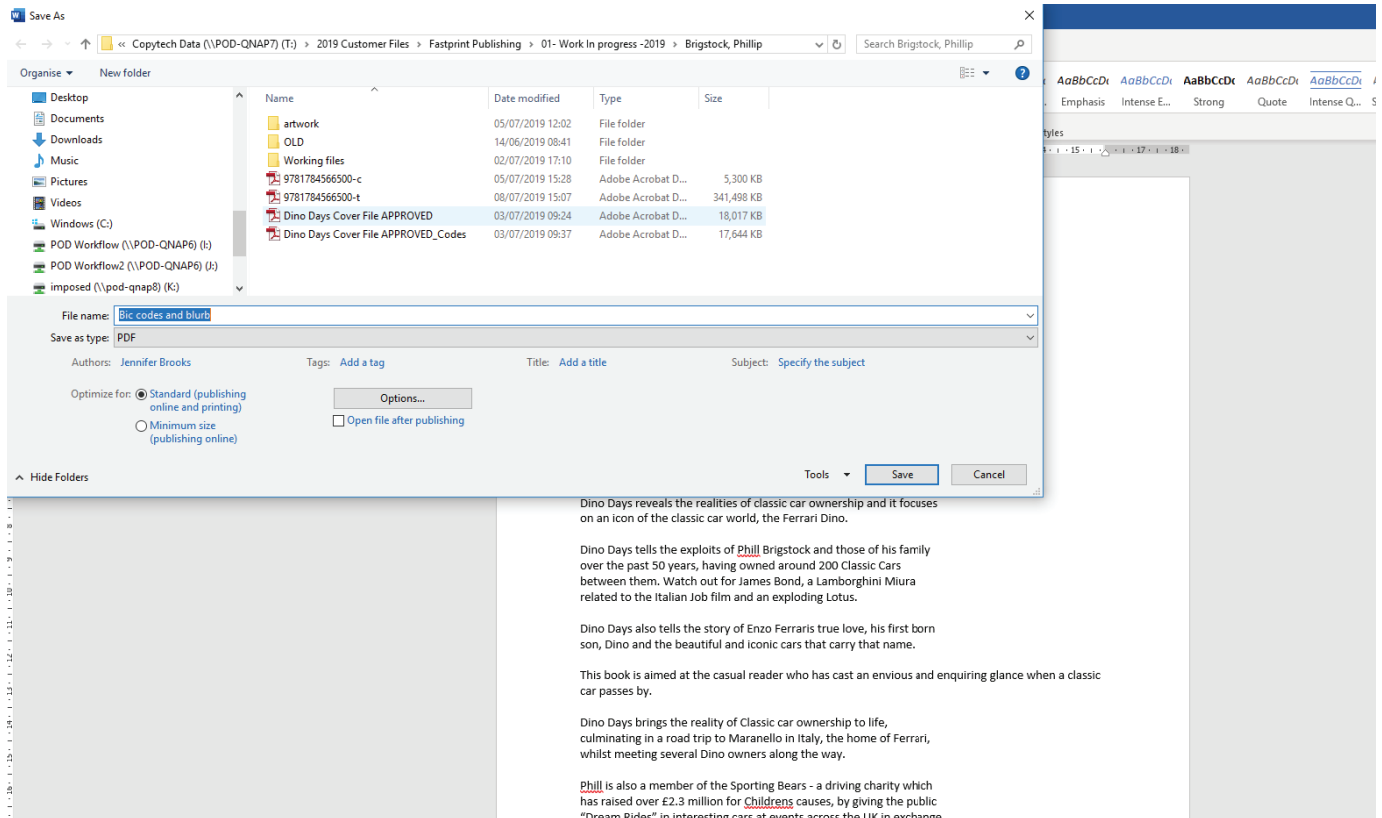
Save PDF Style as "Books" to use later without having to change the settings again!

Now to save your document as a PDF, File menu – Export – Layout as PDF, and choose your “Books” PDF style in the PDF style dropdown.

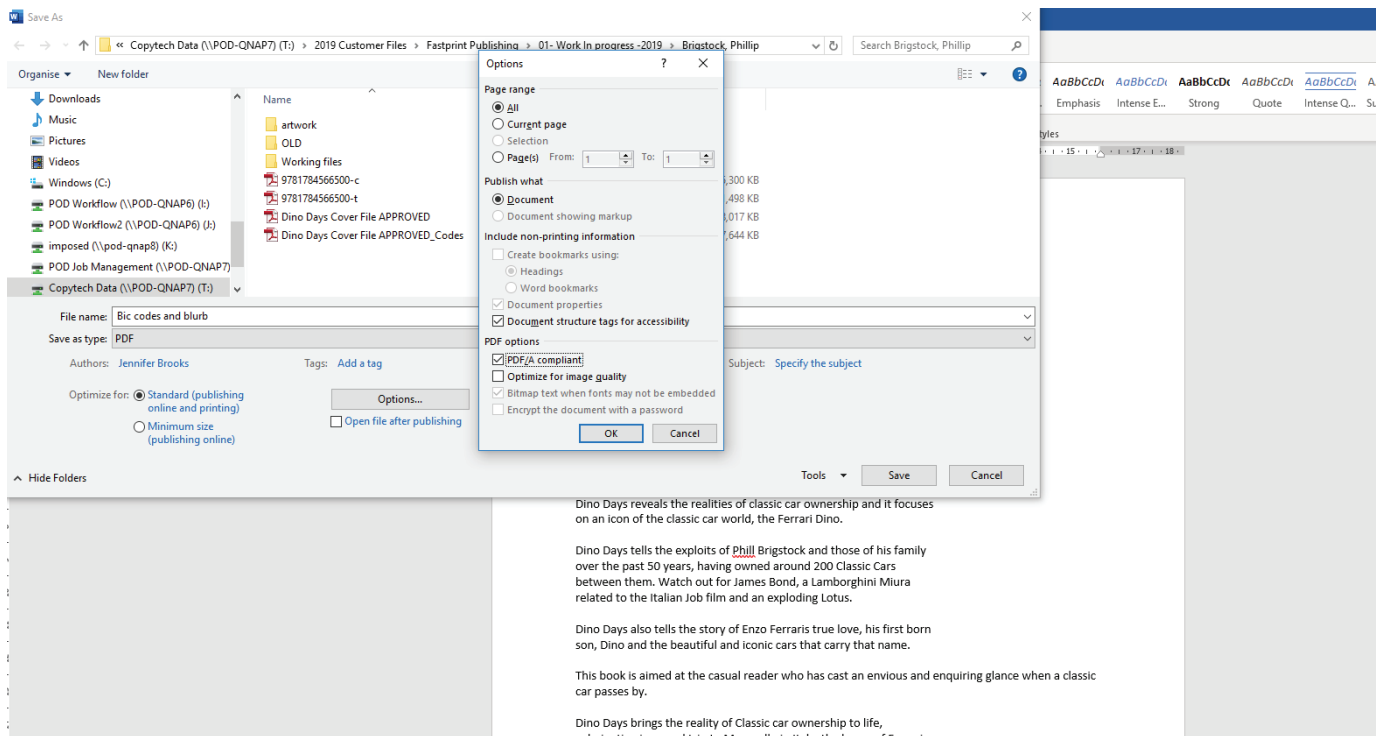
Creating PDF from Microsoft Word 2019

Creating print-ready PDF files in Word 2019 is very straightforward.

When you are ready to make your Word document into a print-ready PDF go to File then Save As and let Save as type drop down and then choose PDF.



Before you click Save click on the button that says Options and tick compliant (PDF/A) under PDF options. It is essential that this is selected otherwise the fonts will not be embedded in the PDF and it will not be print-ready.

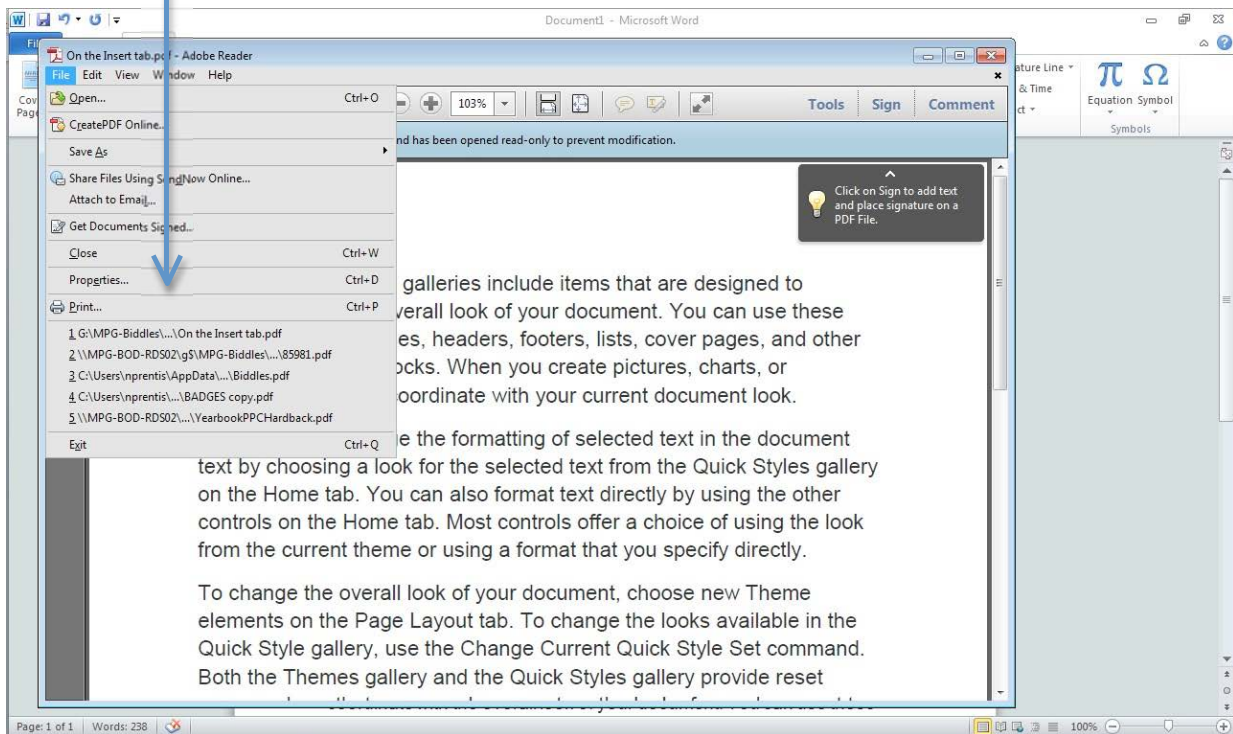


Checking the created PDF

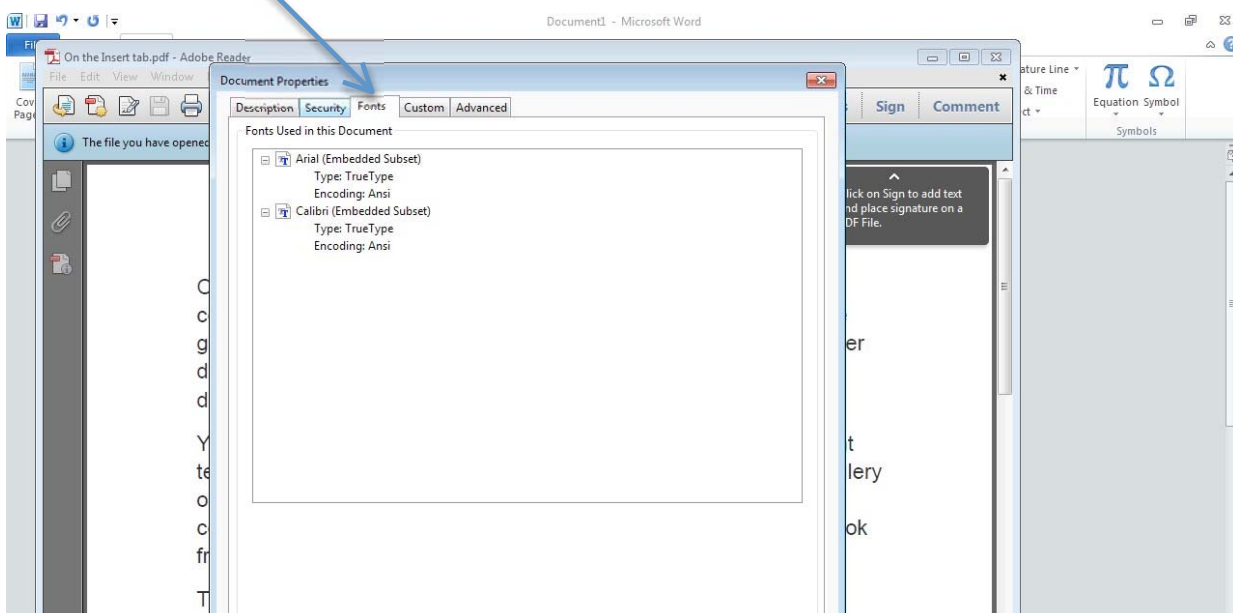
After outputting to PDF, open the PDF in Acrobat Reader and perform the following checks:

- All pages have output.
- Text and images generally appear as they should print.
- Pages appear in the order they should print: to help you visualise as a book, use facing pages (with cover page) in the View/Page Layout menu.
- Fonts are embedded:

To check that the fonts are embedded then open your PDF in Acrobat Reader and choose **File and Properties**



Then choose the **Fonts** tab: you should see **embedded** or embedded subset in brackets beside each font.



Creating cover layouts

“Don’t judge a book by its cover” – yet a well-designed cover of a book can be crucial to its success. Therefore, it may be well worth considering getting a professional designer to do the work for you. If you do decide to prepare the artwork yourself, read on.

The outer cover, be it a paperback, hardback jacket, or printed paper case, is printed separately from the text block, and is joined to it at binding stage. The cover and text are printed on different machines and at different stages so need sending in separate files.

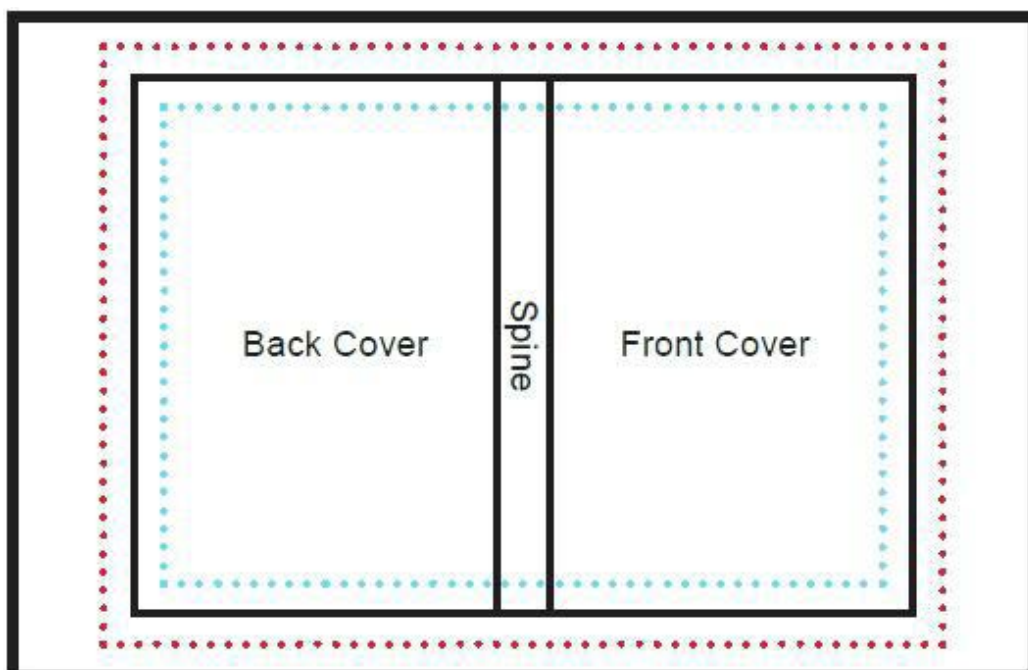
Imagine opening the book and turn it cover face up. You will see the back cover on the left, spine in the middle and front cover on the right. That’s how the cover PDF file should look that you supply for us to print

The following pages walk you through examples of each of the flatplans and the design requirements for a professional looking finish.

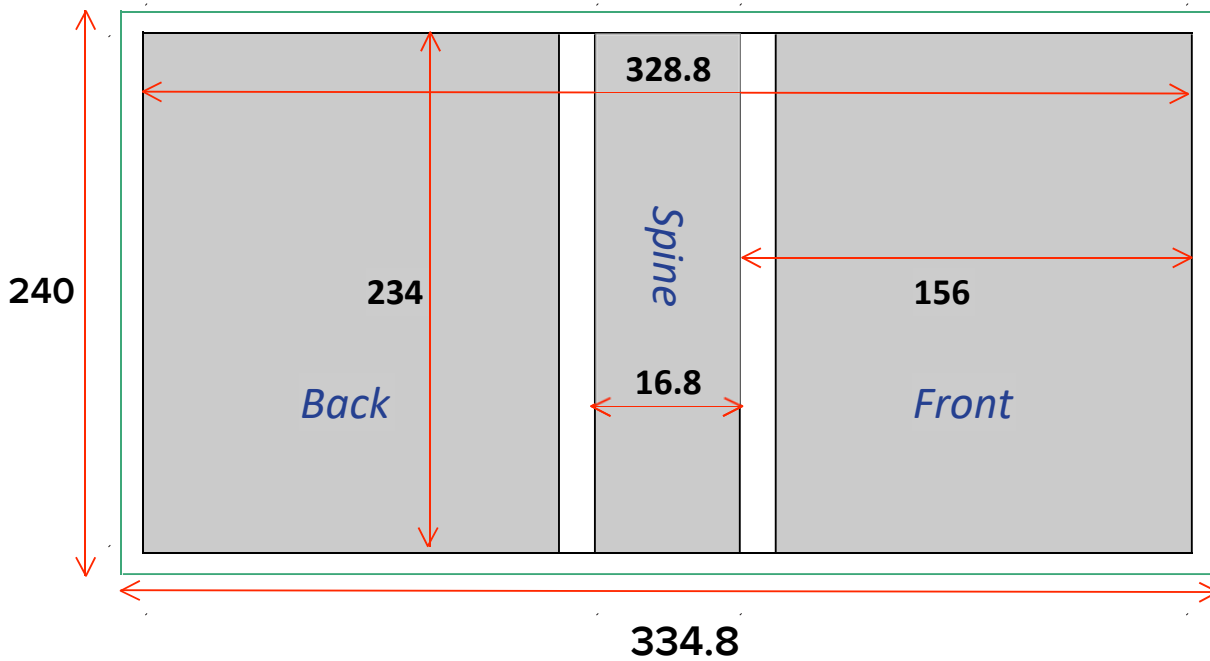
If you’re using a professional desktop publishing program to design your cover (such as InDesign), you should set the document size to the size of the cover as indicated on the flatplan, excluding bleed – as the bleed will be allowed for on output. Remember, though, to extend any bleeding objects beyond the pasteboard by at least 3mm. The program can automatically add trim marks when output to PDF.

If you’re using a program that doesn’t allow for bleed on PDF output (such as Word or Photoshop), set the document size to the overall size of the cover as indicated on the flatplan including bleed. Remember that 3mm will be trimmed off each edge, so keep any objects that shouldn’t bleed well away from the edges.

Set guides (if available) to key points of the artwork (such as the spine – as indicated on the flatplans) to aid getting the right dimensions while assembling the artwork.



Paperback cover artwork:

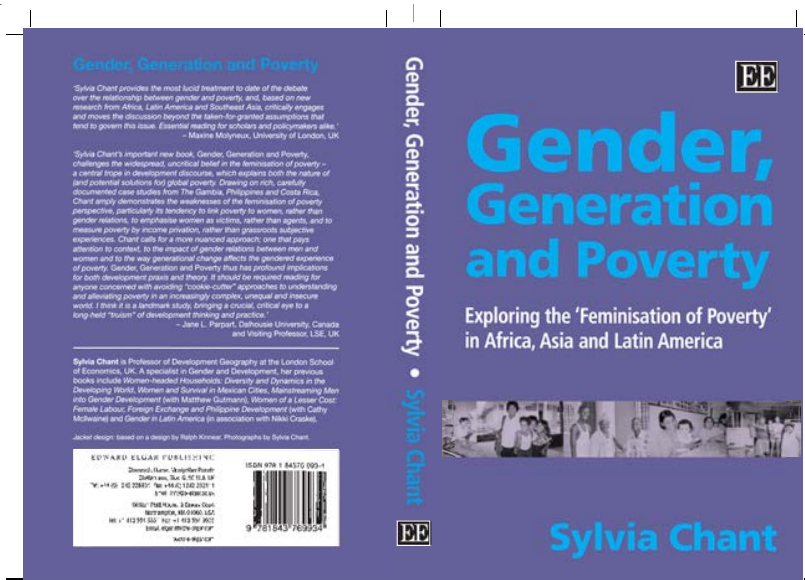


In this example, the trim page size of the book is 156mm width by 234mm height. The spine width is 16.8mm, therefore the visible width (“excluding bleed”) = 156 + 156 + 16.8 = 328.8mm

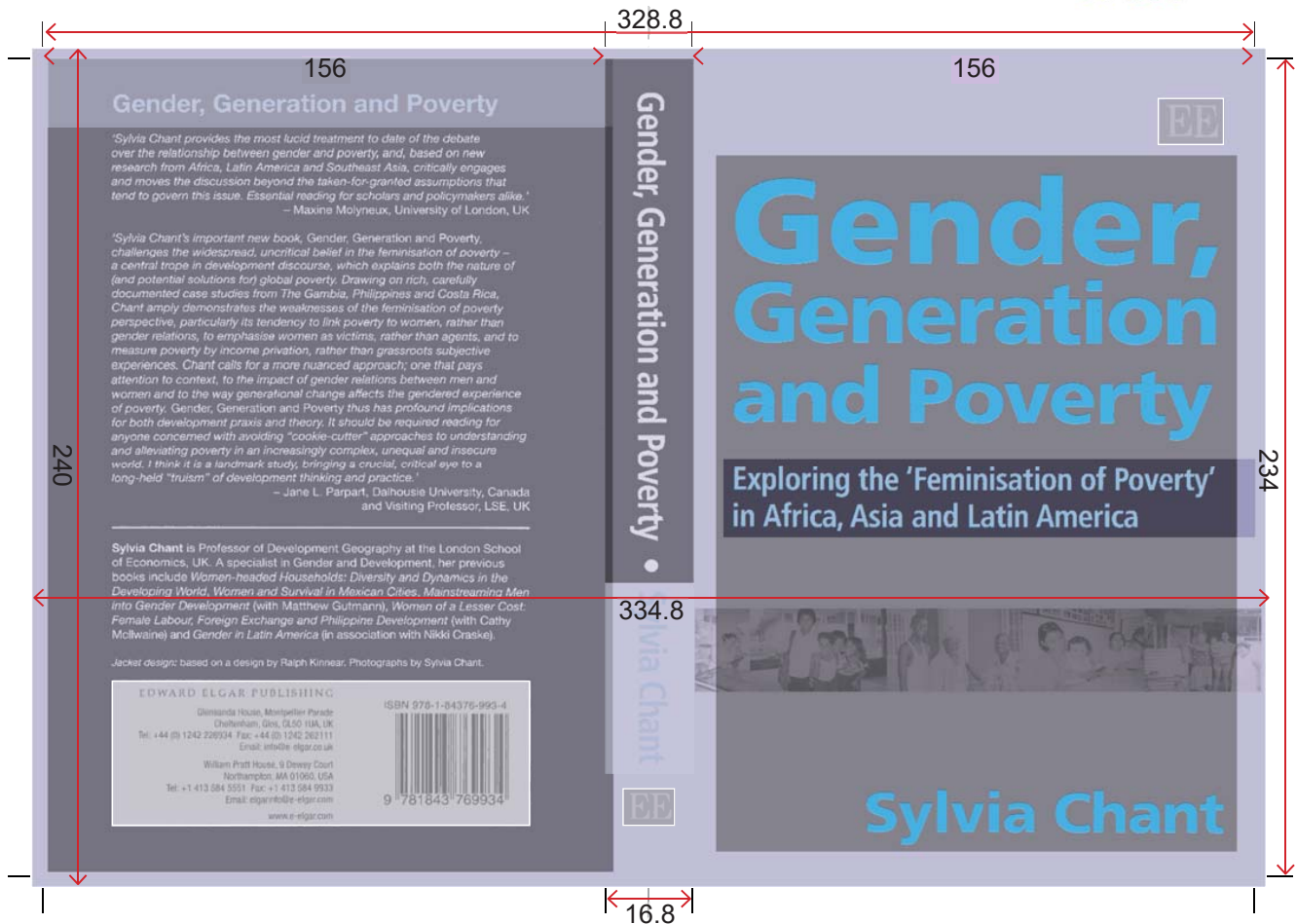
With 3mm bleed either side, the overall width of the artwork (“including bleed”) is then = 334.8mm

The visible height (“excluding bleed”) = 234mm. With 3mm bleed top and bottom, the overall height of the artwork (“including bleed”) is then = 240mm.

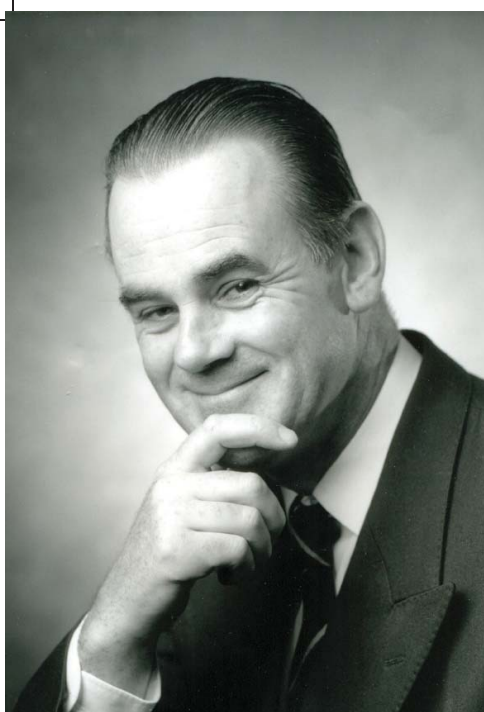
NOTE that because paper is a natural product, and is affected by atmospheric conditions, the actual spine bulk can vary slightly. A good design will take this into consideration by, for example, not having a spine a different colour to the front and back, but to take the design around at least one side of the spine. That way, any fluctuation in spine width goes unnoticed on the final bound book. Such as the example below – the spine background extends to the back and front of the cover.



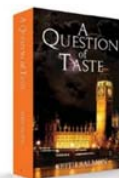
Also notice the trim marks identifying the final trim size, and that the backgrounds and images extend beyond the trim marks for the bleed. All the readable text is a good distance from the edge so that it's not in danger of being trimmed off in production. Marks have also been added showing the spine width. This allows us to double-check the artwork against the specification.



Paperback covers can also be printed on the inside of the cover – remember though that the book needs to be bound on the inside of the cover, so a white area with no print needs to be allowed for in the spine and 4mm either side of it for the “side-glue” (a bead of glue that is run up the inside and holds the cover closed onto the book block). In our example of a book with 16.8mm spine, the total white area width is then $16.8 + 4 + 4 = 24.8\text{mm}$



A Question of Taste
 KEITH SALMON



Size: (205 x 140)
 ISBN: 9781848974111
 PRICE: £ 8.99 / € 10.99
 CAT: POLITICAL/LEGAL THRILLER
 FORMAT: PAPERBACK
 RIGHTS: OLYMPIA PUBLISHERS
 TERRITORY: WORLDWIDE
 IMPRINT: OLYMPIA PUBLISHERS

ABOUT THE BOOK

The UK Government faces a dilemma. BSE and CID have resulted in every European Union member state banning each other's produce. It comes up with the brilliant idea of Millennium Meat which is a slurry of bugs, slugs and insects which it moulds and flavours into substitute meat products. So successful is the project's appeal to the EU that the UK uses it as a means of balancing the nation's pension deficit and thereby avoiding projected state bankruptcy in 2075.

How it does this is a closely-guarded secret until someone leaks it to the Times newspaper where Gavin Henderson runs a series of front-page articles. He has to be stopped – permanently. It looks like the Government will achieve its objectives but, at the eleventh hour, some Freemasons step into the situation and resolve it in common decency and good taste.

The book takes us into the inner workings of a number of central government departments, the press, food research and development companies and, lastly, some of the most closely-guarded aspects of freemasonry.

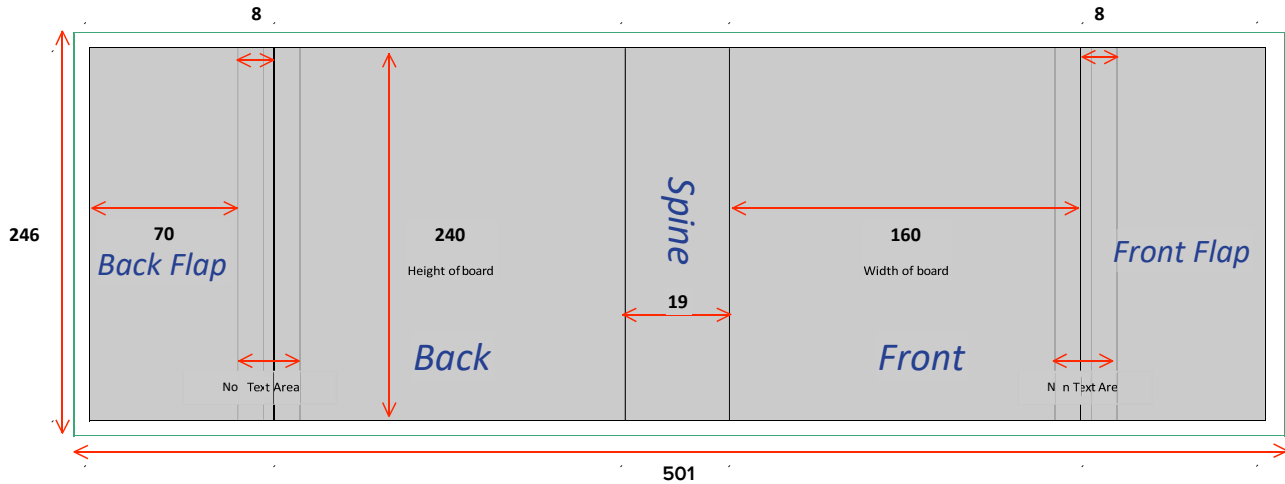
ABOUT THE AUTHOR

Keith initially studied Pharmacy, then trained as a creative flavourist with Unilever. He then entered IT as a programmer and worked his way up to Chief Executive in the City of London. He worked in litigation support for twenty years on both sides of the Atlantic. As a freelance consultant, he was an advisor on procurement, modernisation and efficiency to many UK government departments. He lives in the Scottish borders with his wife.

Olympia Publishers
 Tel: 0207 618 6424 Fax: 0207 002 1100

E-mail: pressrelease@olympiapublishers.com
www.olympiapublishers.com

Dust jacket artwork:



In this example, the trim page size of the book is 156mm width by 234mm height. On a case bound book, the case overhangs the internal pages by 3mm top, bottom and fore edge, therefore the dust jacket's visible height ("excluding bleed") should be 234mm + 3mm overhang top + 3mm overhang bottom = 240mm. With 3mm bleed top and bottom, the overall height of the artwork ("including bleed") is then 246mm.

The "width of board" on the flatplan also includes an extra millimetre to allow for the thickness of the board, before the artwork of the flaps start, however, any background can be extended beyond this by 3mm if it's to be seen when the book is closed.

Remember that the case boards overhang the text by 3mm, therefore the front width is 156 + 3 + 1 = 160mm. So that no text is visible on the flap when the book is closed, an 8mm non-text area is recommended between flap and front/back. Flaps can vary in size, but should be in proportion to the book, between 60mm and 100mm

Again, the spine width may vary slightly (see previous page), so a good design will take this into consideration both at the spine and between front/back and flaps, such as the example below:

The Speaker's Chaplain & The Master's Daughter can be read alongside its sources, which are available to readers online. It makes a significant contribution to social history and women's studies in the Georgian period, not only in its core locus of Winchester and the county of Hampshire, but elsewhere - in London, Canterbury, Oxford, Cambridge, and more widely in Cambridgeshire, Lincolnshire and Suffolk.

BARRY SHURLOCK lives in Winchester and has a strong interest in the eighteenth century. He went up to Christ's College, Cambridge, from Pice's School, Foreham. His book represents several years' work on material held in the archives of Winchester College, the oldest continuously active school in England.

SCHOLARLY SOURCES,
21 Market Gate,
WINCHESTER, SO23 7DS. Tel:
+44(0)1962 861913

Front Cover:
A group of clerics and grandees, including Philip Williams's predecessor as Speaker's Chaplain, Fellow Herbert Walker Cornwall, Bishop Henry William Majorda and George Henry Lane, and peers Horace Finch, Sir Earl of Hyndford and John Colville, 10th Baron Colville. An ink and wash sketch by Sir George Hayter, 1821.
© National Portrait Gallery.

RRP: £25

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THE MIDDLE CLASSES in Georgian England were arguably the backbone of the country - at least they thought they were. This new study, based on original letters owned by Winchester College, traces the lives of schoolmaster's daughter Sarah Williams, another of four, and her husband Philip, a cleric in search of patronage. His ancestors from North Wales established themselves in Cambridge, whilst he used the Oxford route. As a young man he swapped a New College fellowship for one at Winchester, trekked the Scottish Highlands and worked on an edition of the Greek historian Polybius. His best friend was the father of daughters who were intimates of Jane Austen and a son who proposed to her. His stepfather was a petulant Cambridge don, who endured a farcical struggle with a Professor of Chemistry over the Regius Professorship of Divinity.

The letters depict Philip as a man with all the ills of pluralism and privilege, but softened by affability and warmed with a genuine affection for friends and family from a wide social and geographical horizon. The domestic minutiae of his life with Sarah and the ups and downs of their relationship vividly illustrate the problems faced by people like them. But these were nothing to those of her sister, Charlotte, who married the 3rd viscount Balmorale (son of Lady Diana Spence) - he soon deserted her to pursue a scandalous relationship with his half-sister, living in Paris. His too patrician and he finally fell in with a German baroness, fleeing with her to Wales and then New Jersey in the United States.

CONTINUED ON BACK FLAP

160

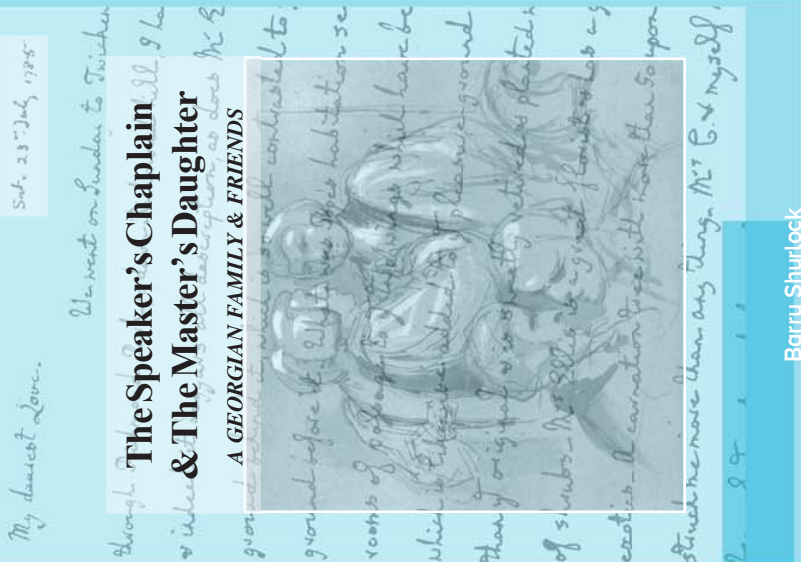
240

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CONTINUED ON BACK FLAP

2019W125K-00



My dearest Love.
 Sat. 23rd July 1785
 We went on Sunday to Twicken

The Speaker's Chaplain & The Master's Daughter
 A GEORGIAN FAMILY & FRIENDS

Barry Shurlock

19

Barry Shurlock

The Speaker's Chaplain & The Master's Daughter
 A GEORGIAN FAMILY & FRIENDS



On the way to St Cross and Compton, a view of St Michael's church, Winchester, from Culver Close, 1826, by George Shepherd (Winchester College)

ISBN 978-0-1983-3302-2
RRP: £25

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Front Cover: A group of clerics and grandees, including Philip Williams's predecessor as Speaker's Chaplain, Foliar Herbert Walker Cornwall, Bishops Henry William Manners and George Henry Low, and James Henneage Finch, 5th Earl of Aylesford, and John Cowille, 10th Baron Cowille. An ink and wash sketch by Sir George Hayler, 1820.
 © National Portrait Gallery.

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8

The Speaker's Chaplain & The Master's Daughter can be read alongside its sources, which are available to readers online. It makes a significant contribution to social history and women's studies in the Georgian period, not only in its core locus of Winchester and the county of Hampshire, but elsewhere - in London, Canterbury, Oxford, Cambridge, and more widely in Cambridgeshire, Lincolnshire and Suffolk.

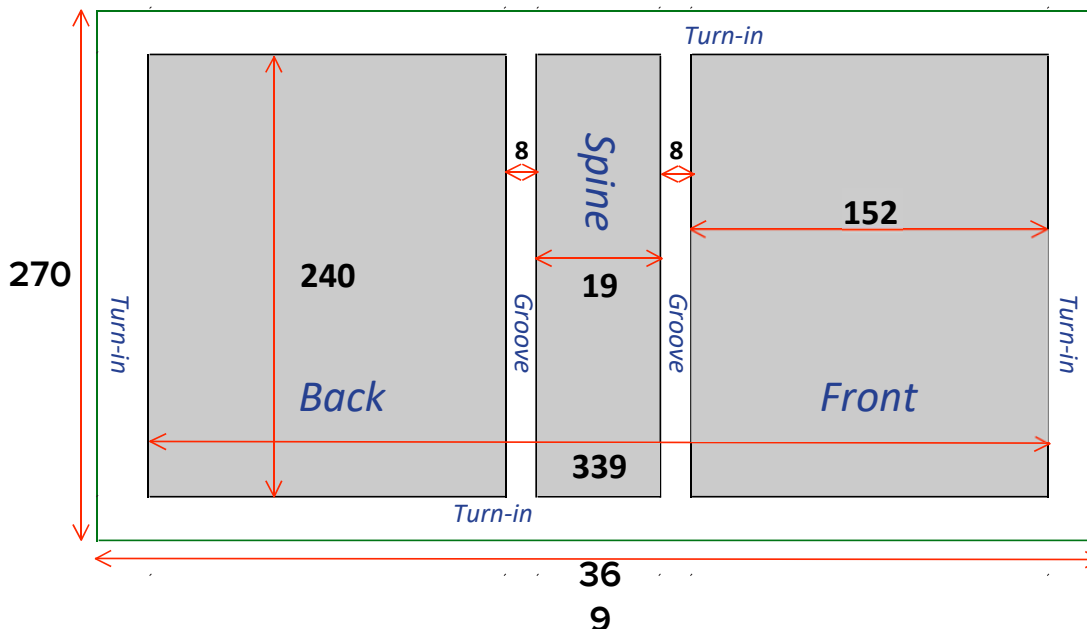
BARRY SHURLOCK lives in Winchester and has a strong interest in the eighteenth century. He went up to Christ's College, Cambridge, from Price's School, Fareham. His book represents several years' work on material held in the archives of Winchester College, the oldest continuously active school in England.

SCHOLARLY SOURCES,
 21 Marston Gate,
 WINCHESTER, SO23 7DS. Tel:
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501

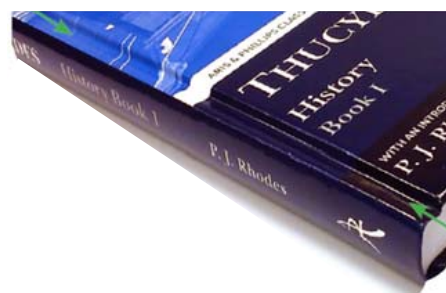
Barry_Shurlock_Speaker_Chaplain_Cover_Book.indd 1

Printed paper case (PPC) artwork



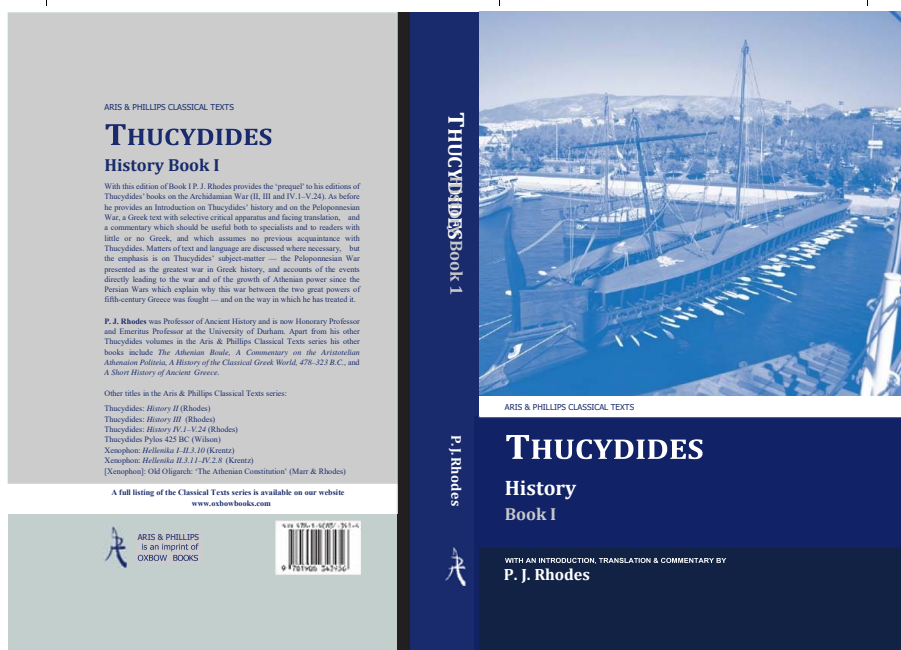
On a PPC book, the cover is printed on paper and then wrapped around and glued to hard board to make a “case”. The case is then glued (“cased-in”) to the book block by its endpapers. Remember that the case overhangs the book block by 3mm top, bottom and fore edge, hence the visible height will be 6mm bigger than the trim-size of the book.

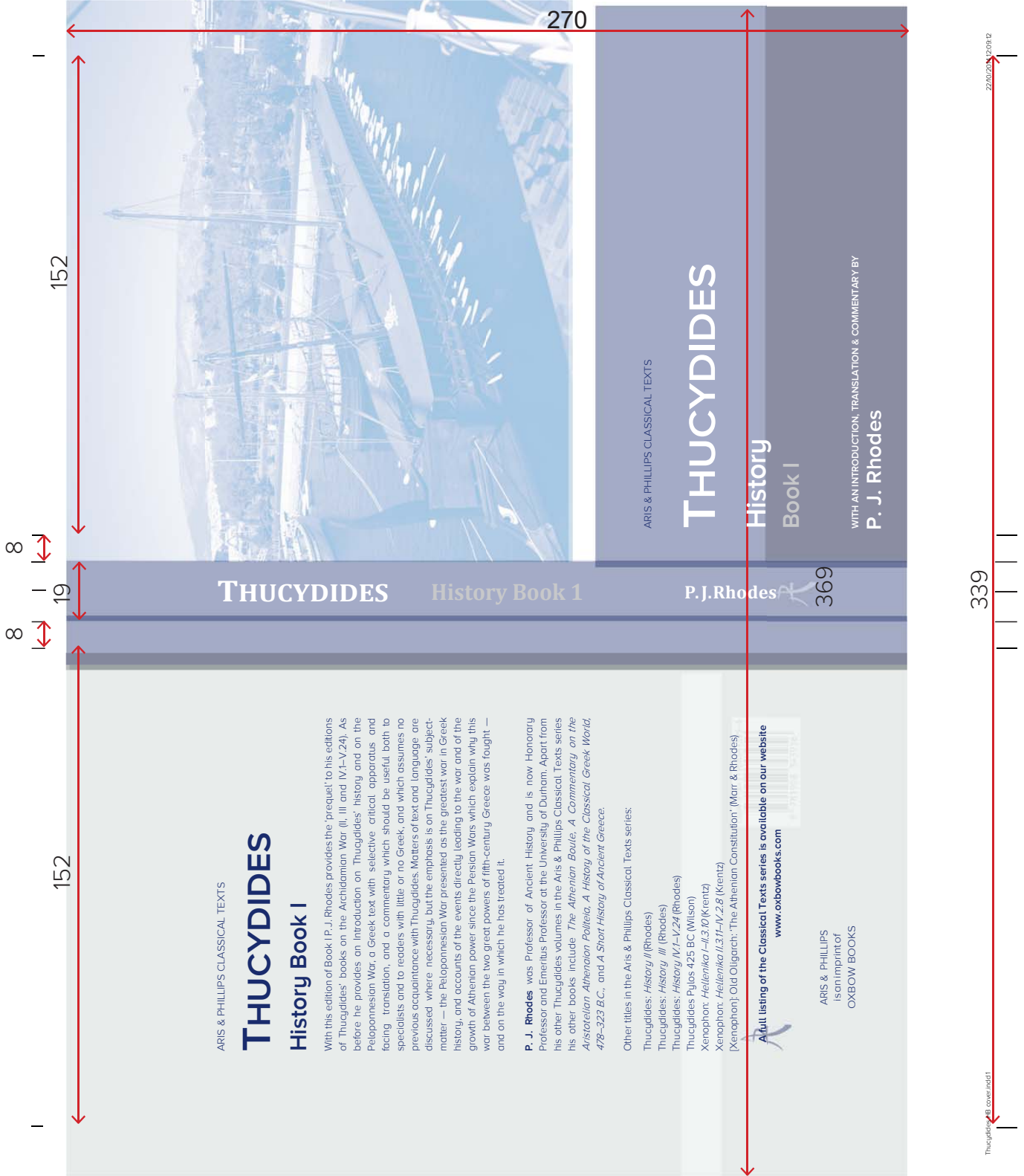
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The 8mm grooves – either side of the spine – are where the book hinges open, and also shouldn’t contain text. Some designs extend the spine background into the grooves, making a feature of them, others extend the front/back background into them. The example, left, does both – different back and front.

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P. J. Rhodes was Professor of Ancient History and is now Honorary Professor and Emeritus Professor at the University of Durham. Apart from his other Thucydides volumes in the Aris & Phillips Classical Texts series his other books include *The Athenian Boule*, *A Commentary on the Aristotelian Athenian Politeia*, *A History of the Classical Greek World, 478-323 B.C.*, and *A Short History of Ancient Greece*.

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In order for us to do this, the artwork needs to be supplied as black only. Simple line-art can be used that is not too intricate and must also be black only at 1200dpi.

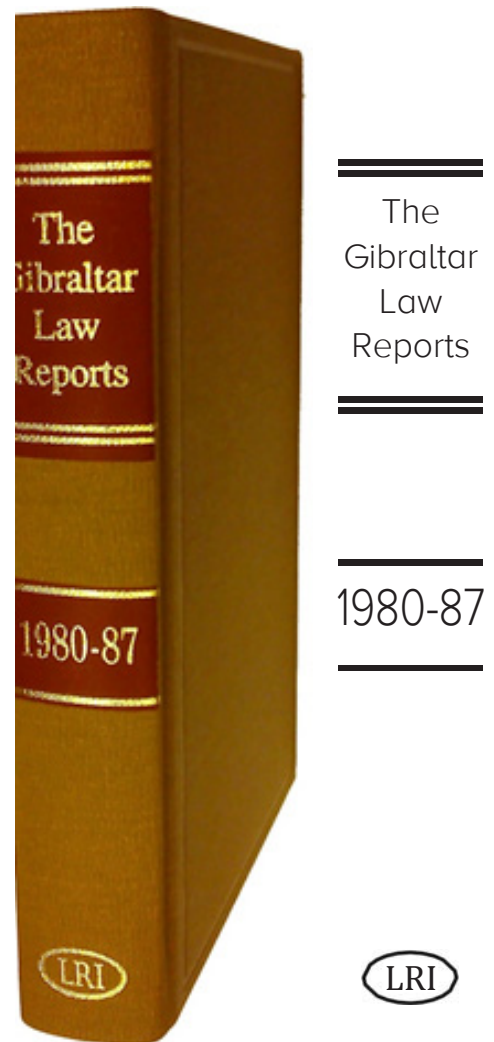
To convert images to black only using Photoshop:

1. Image Menu -> Image Size -> Resolution: 1200dpi; Resample image (Bicubic smoother if possible); OK.
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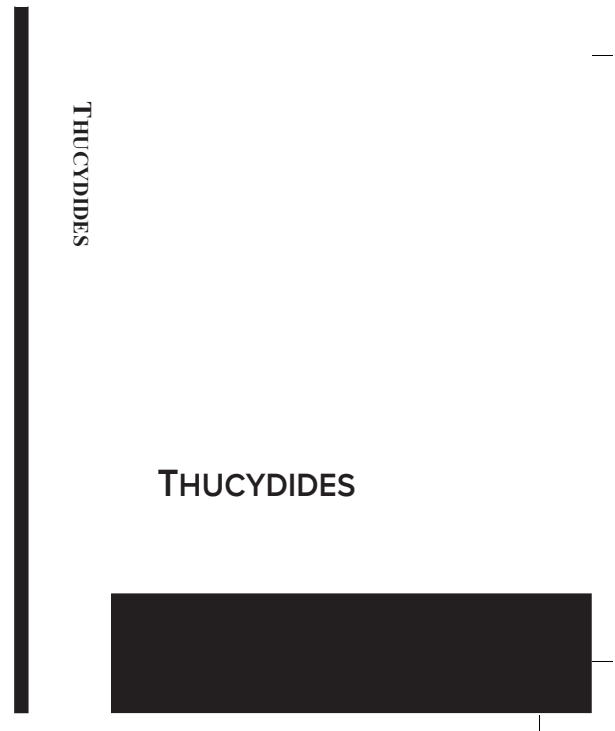
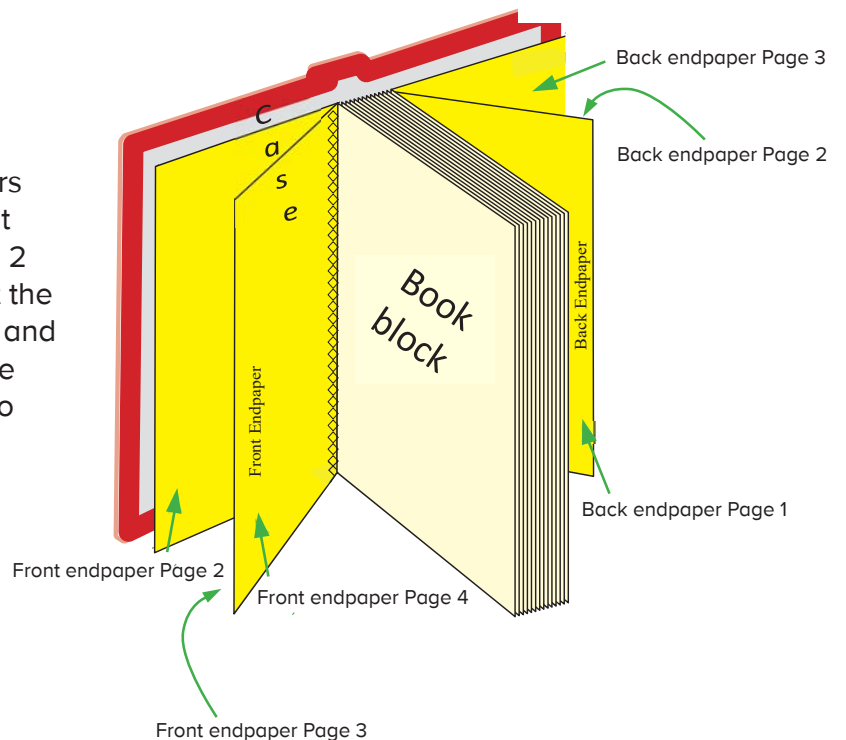


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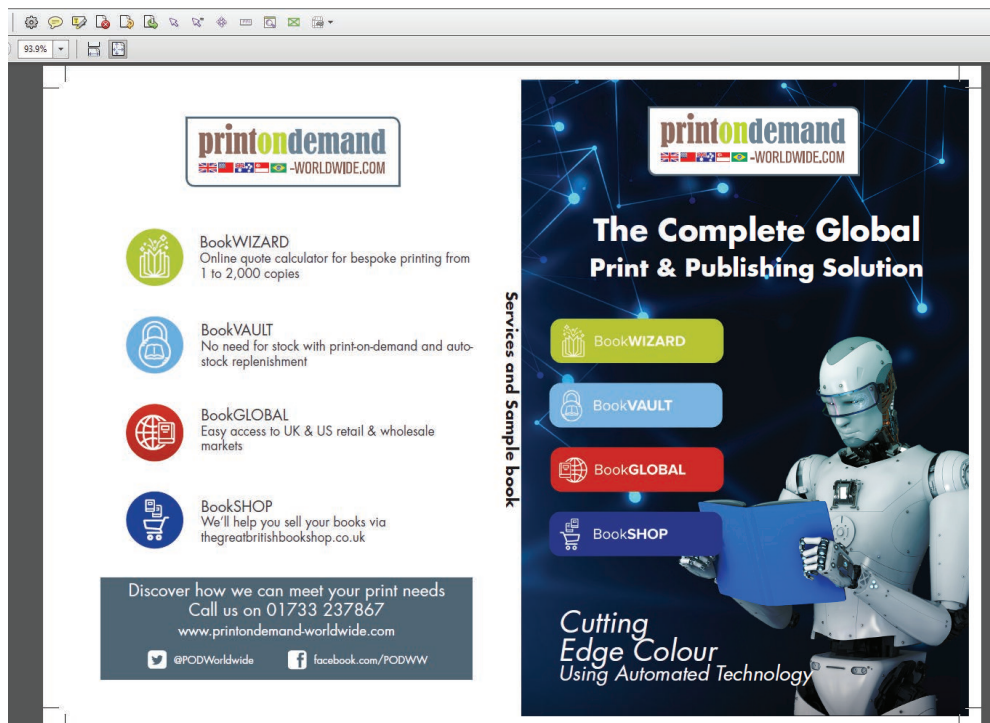
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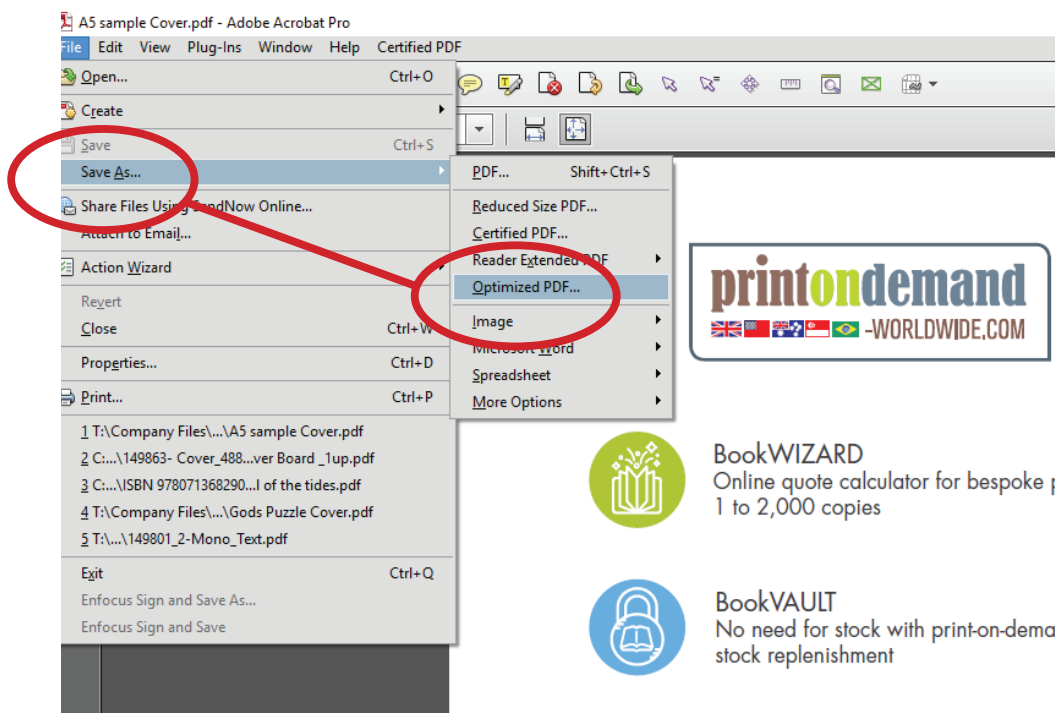


The Guide to Optimising Files

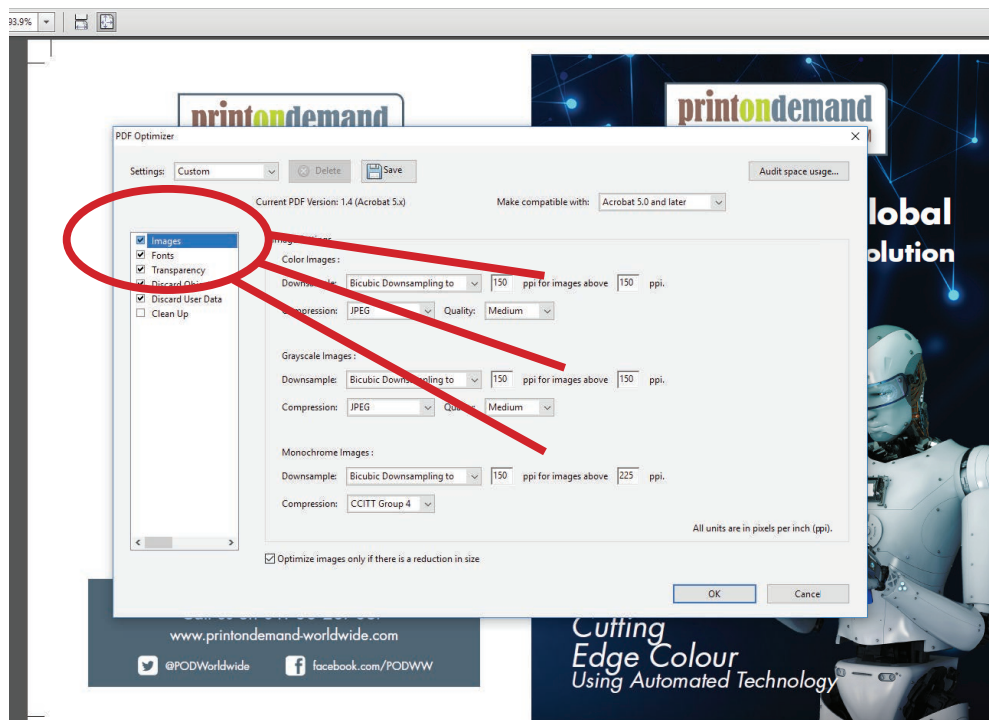
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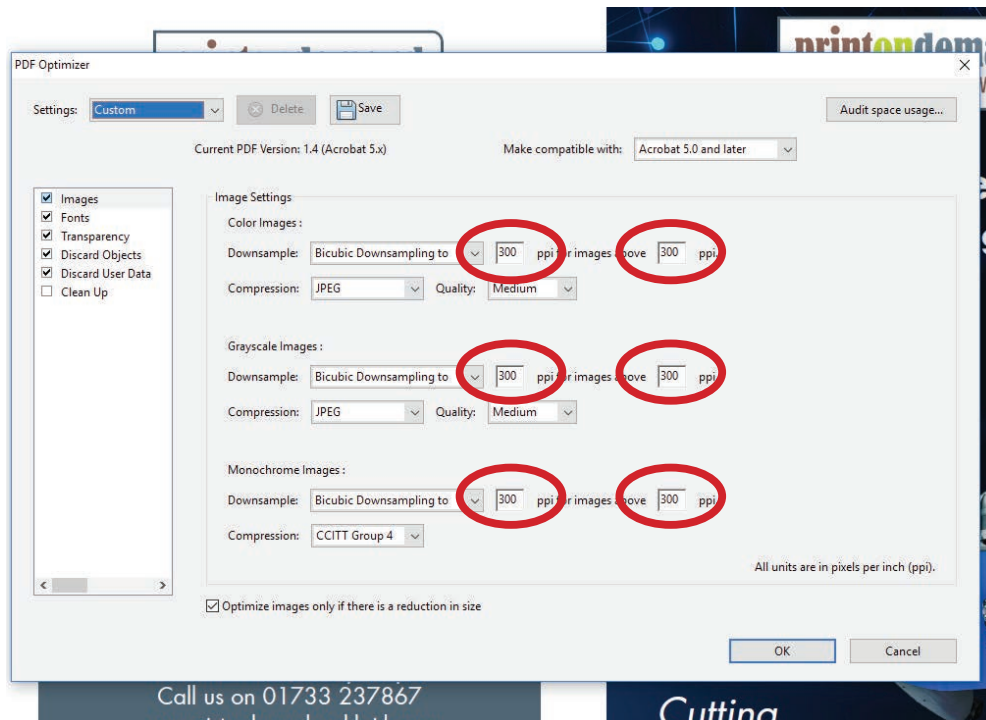
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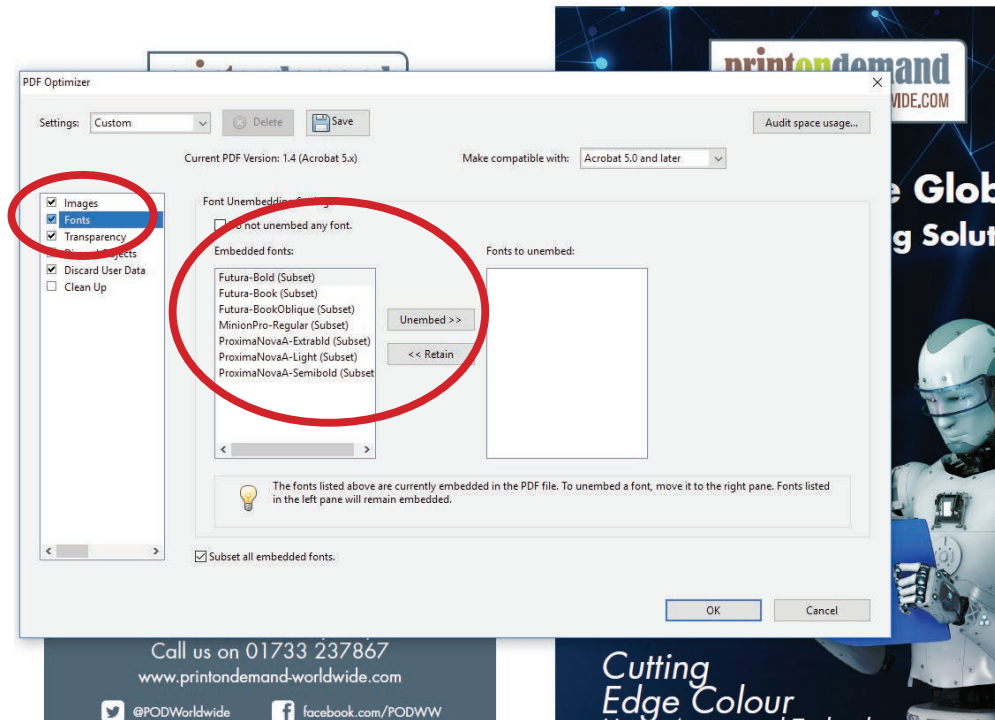


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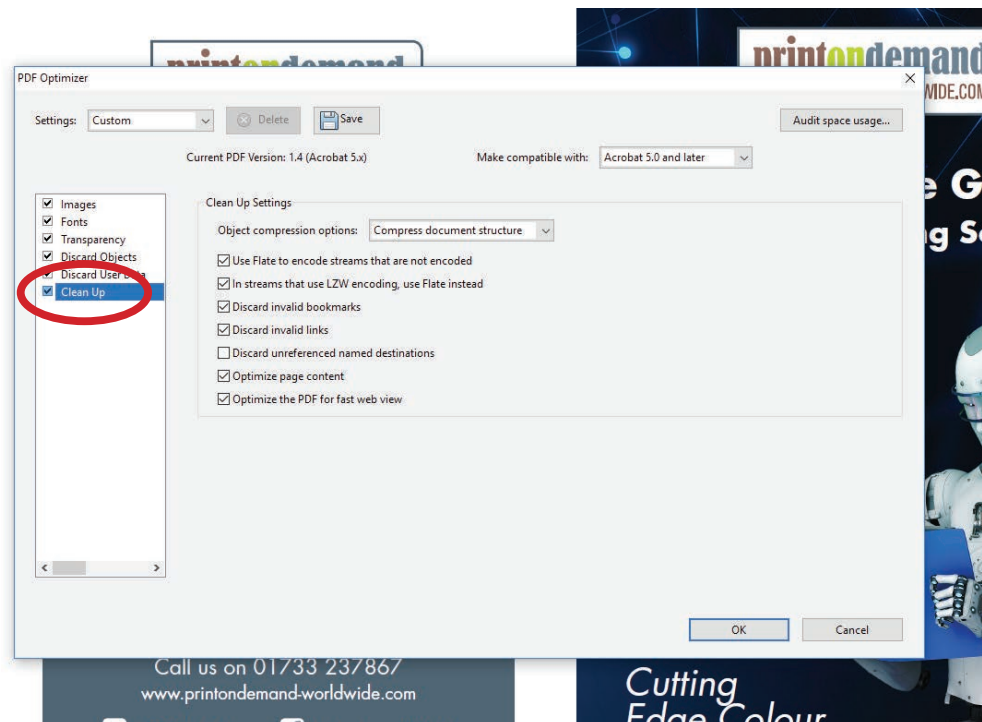


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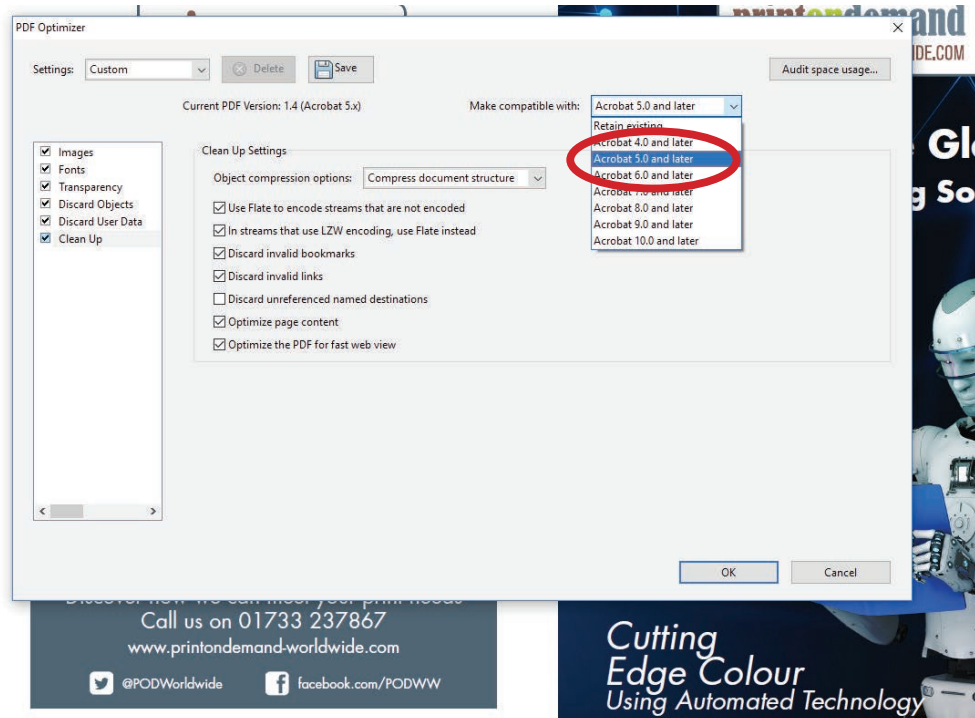
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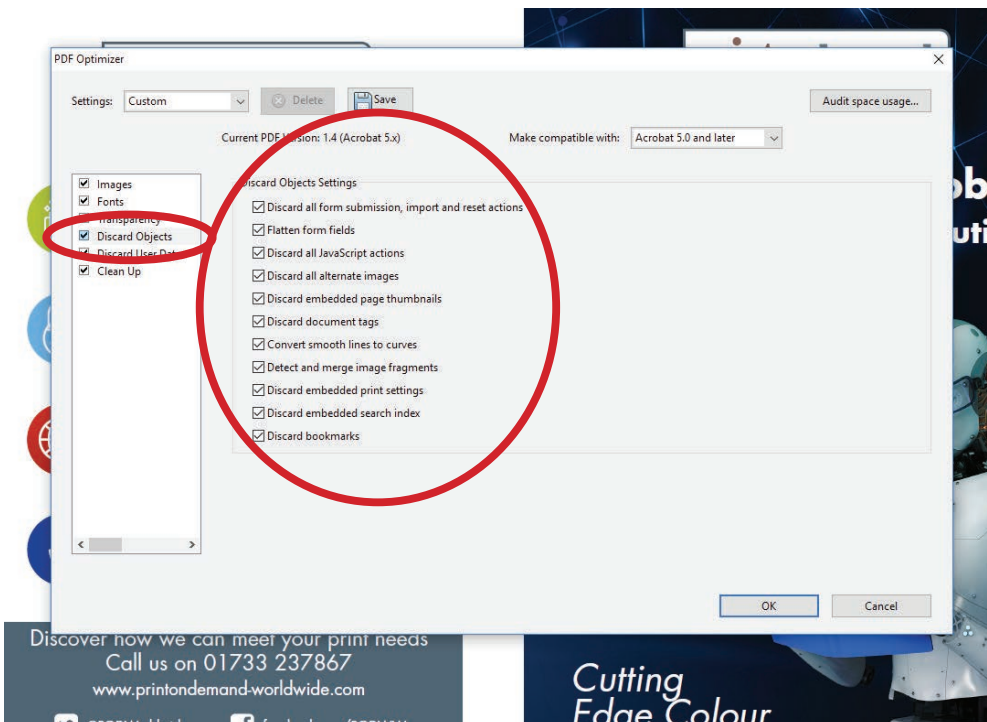


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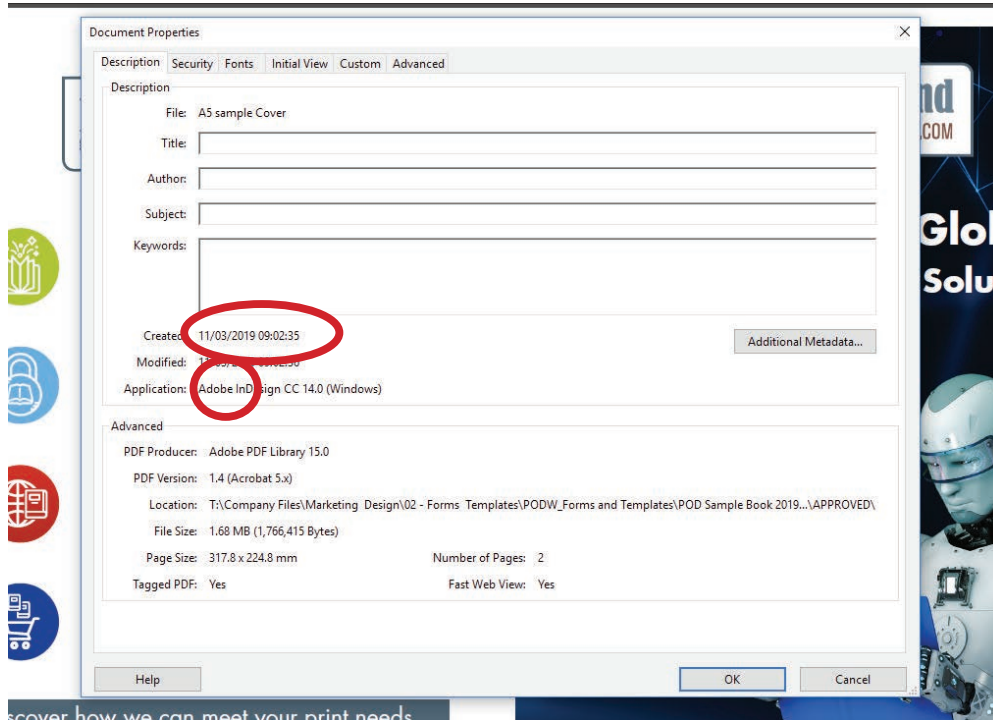
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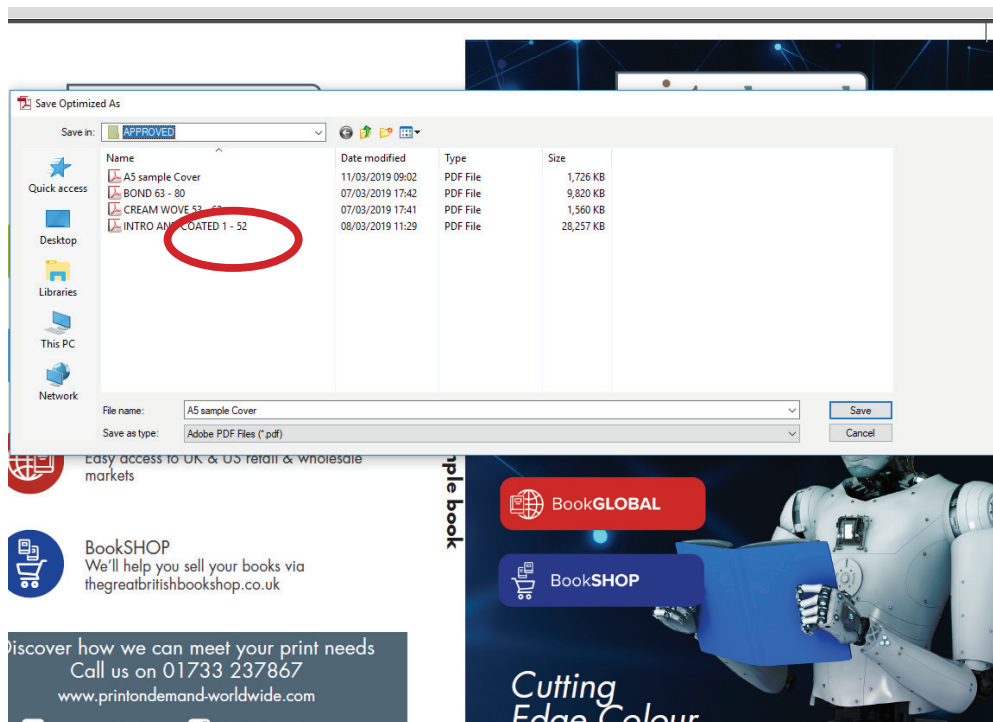
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