

# BURTON & MAYER INC

P R I N T E R S • L I T H O G R A P H E R S

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## PREPRESS CHECKLIST

*In an effort to help you with organizing your electronic files for further output, Burton & Mayer has put together the following checklist/training aide. The information serves a dual function;*

- 1) To give you greater insight into file organizational techniques.
- 2) Aid you in compiling all pertinent file elements prior to submitting the files to us for output.

### DOCUMENTATION

- Provide accurate hard copy laser or inkjet proofs at full size (color if possible). If files are sent electronically (FTP), please include an Acrobat PDF file along with the source files. CALL FOR DETAILS! If files are being transferred electronically a hard-copy proof should follow.
- Black & white proofs should have color breaks labeled (especially spot colors).
- Be aware that faxed proofs are not reliable for size or image quality.
- If FPO's (for position only) image files are placed into a layout document, make sure to label the proofs with names of the hi resolution replacement files.
- Include an updated, accurate printed directory of the project media.

### DIGITAL MEDIA

- Clearly label each disk with company name, project name and a date. A contact name and phone number should also be included in case questions and/or problems are encountered.
- Make sure file names are not changed after linking them to page layout files (causes delays, questions, and more delays).
- Make sure that the media which contains your job has only the latest revisions of your project. Copy only the files necessary for production to the disk. If other files need to be on disk, make sure that your project is clearly labeled.

### FONTS

- Always include all screen and printer fonts with each of your projects. This ensures timely turnaround as well as preventing possible text reflow.
- Keyboard maps need to be included if foreign language fonts are used.
- Do not apply type attributes (bold, italic, etc.) from font toolbars. Bolding and italicizing in such a way will not always produce intended results. Apply the actual font weight to your text; e.g. Helvetica Bold Italic. Having Burton & Mayer change the font for correct output may cause reflow.

### TEXT

- Make sure that style sheets are properly applied if used in your layout
- Avoid using serif fonts in sizes less than 5 points
- Make sure type is always aligned using tabs. Never use spaces.

## COLORS

- Delete all unused colors in the layout and illustration programs.
- Make sure that colors used in support programs such as Illustrator, Photoshop, or Corel Draw are imported into the page layout programs accurately. All naming conventions must match exactly in order for separations to output correctly. Using Pantone 032 in Photoshop, 032 in Illustrator, and RED in the layout program will create 3 different spot colors in the finished document. Create the spot colors in applications other than the layout program, then import the graphic into the layout program. Apply the imported colors for elements created in the layout program. This procedure is extremely important for proper spot color output, as well as color consistency in CMYK output.
- Pantone Color Libraries used in Quark Xpress, Illustrator, and InDesign have changed certain Process Color values in newer versions of the software. Quark 4.11 and Quark 5 have different libraries. Illustrator 9 and 10 are different and InDesign CS1 is different from CS2. It is imperative to provide documentation with disks which document version of software was used to create the finished files so that the same versions are used on our end when processing the files.

## GRAPHIC ELEMENTS

- Build scans and/or graphics at 100% of final placed size. This is especially critical with bitmaps created in Photoshop. Scaling the photo by more than 25% in the layout program will decrease the final quality of the image.
- Make absolutely sure that UPC codes and any FIM bars are set up in compliance with current Postal regulations and standards.
- Ensure that RGB files are converted to CMYK. An undesirable color shift may occur with images saved as Index Color or RGB during the CMYK conversion.
- Be aware that JPEG files incorporate a “lossy” compression algorithm (not applicable to JPEG 2000). The amount of lost data varies depending on the level of compression selected. LZW compression, on the other hand, is a “lossless” compression algorithm. No information is removed, thus preserving 100% of the image quality.
- More information on color management setup in layout programs follows on next page.

## MISCELLANEOUS

- Apply bleeds of no more than .125" (1/8") around the document.
- Avoid embedding graphics into PageMaker and Illustrator documents. Link to the graphic when possible! Make sure you provide the linked files at the time of output.
- Avoid "hairline" rules. They appear O.K. on lasers, but print extremely thin (.25 point) on press.
- Do not fill rules (lines) with color in illustration programs. Make sure that a rule is created as a stroke.
- Clipping paths should be created in Photoshop. Avoid using clipping functions in Quark XPress 4-7. Unintended results may occur when outputting to high end output devices.
- Create vignettes in Photoshop instead of illustration or layout programs. Doing this will decrease the possibility of banding.
- Large black panels should be assigned a “Rich Black” color consisting of 100% black and 40% cyan.
- Make sure that your document does not exceed the printable limits of our output devices. Call with questions prior to submitting your job.
- Beware of using illustration programs as layout tools (Illustrator, Corel Draw). Just because they offer you the opportunity to create layouts does not mean that the layout will behave in a predictable manner. Using the right tools for the right job allows you more flexibility and guarantees standard workflow results. IF YOU MUST use an illustration program for layout, remember the following:
  - 1) Do not embed images into the illustration program. Always link to the hi-res file, making sure you submit the file along as part of the job.
  - 2) The illustration file will need to be saved as an .EPS file when imposition is created. This additional process requires extra operator intervention as well as creating additional RIP time during production.
  - 3) Burton & Mayers' output devices image at a maximum resolution of 2400 dpi. Adobe Illustrators' general preferences default to 800 dpi for vector output. To take advantage of the higher dpi output, make sure that the file preferences are set to a higher dpi than the program defaults.

COLOR MANAGEMENT

- Adobe Photoshop serves as the software of choice and “focal point” of image color fidelity. There are settings in Photoshop which allow you to “preview” your image files and bring you in line with press proofing standards which are used by most prepress departments at printing firms. The default color settings that Photoshop comes with are meant for “web preview”. They are used for looking at and manipulating RGB values within image files. Press standards are totally different from the RGB world, thereby needing different color management settings in applications which you use to set up files for “print” output.
- The first thing which you need to do is to set up Photoshop to see your files as a prepress organization would see it. To set up your defaults to “simulate” press output, change your Color Settings to match those shown in Figure A.
- The next thing is to convert your RGB files into CMYK. The RGB color model allows you to preview 16.7 million colors at the same time. The CMYK color models funnels all those millions of colors down to around 2500. In order to see your file as the printing press will be capable of reproducing it, you first need to convert to CMYK. Figure B shows the menus in Photoshop to accomplish this.

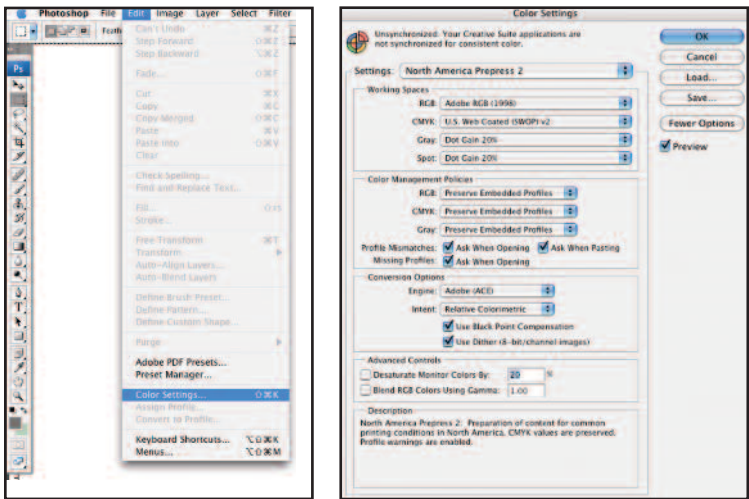


Figure A

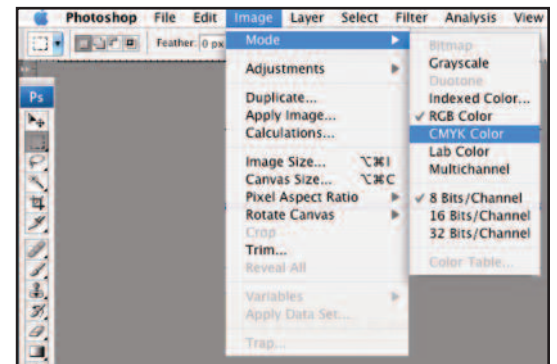


Figure B

CONSISTENT COLOR

- Adobe InDesign (as well as Quark Xpress) also has color management settings which when turned on, and set to the same settings as in Photoshop, allow the user to preview the files the same way in the page layout program as in Photoshop. Figure C shows the color settings in InDesign CS 3. Figure D shows Quark 7.3 color settings.

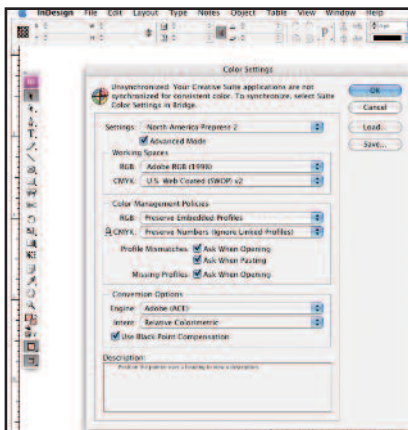


Figure C

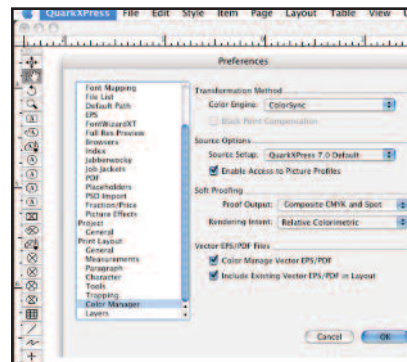


Figure D