

DIRECT FROM DISK GUIDE

VERSION 1

EVERYTHING YOU NEED TO
KNOW (AND READ) BEFORE
SENDING FILES TO US



KANDYOFFSET

setting standards...

WE WANT YOUR GRAPHIC FILES TO PRINT PERFECTLY



We want the same thing that you want. We want your graphic files to print with no fuss and look like you meant them to. We'll be honest with you – of the small number of jobs that don't print as expected, the overwhelming majority are supplied to us on disk.

Even if you're a seasoned professional and are used to supplying files for print, read this guide anyway – **our process may be different to what you are used to.**

It's a bit complicated setting up a file for print, and if you've not done it before there's a lot you need to know. If you read this guide before you start designing, your file should print like a breeze. Please call us before you start work on anything big or complicated – it'll save tears later.

Our designers usually join us after three or four years first hand experience in Graphic Design. From there, it usually takes around 3 months with us to acquire the print process knowledge and understanding to correctly create graphic files for print.

With that in mind, have a think about whether you need our Hand Holding service (see page 03). There's absolutely nothing to be ashamed of – we check files for loads of designers every day.

Whatever you decide, please read this guide in full – it's the best way to ensure that you don't suffer any unnecessary delays and heartache.

HAPPY DESIGNING!

HAND HOLDING SERVICE

Our Hand Holding service is a comprehensive series of final checks to ensure that your file complies with all of our production requirements. We thoroughly recommend you let us do this, especially on your first order, or if someone else is creating the graphic file for you. However, our Hand-holding service isn't a critique of your design skills. We won't be checking your spelling or grammar and we won't be questioning whether your design will work on an aesthetic level.

we **will** do this:

- check your document for technical errors – please allow 24 hours for this



if we find **errors** we **will** do this:

- notify you of incorrect items
- at your instruction, correct errors for you (we'll let you know the charges), **or** return your file
- provide you with a proof
- once errors are corrected, verify your file will print correctly*



if everything is **fine** we **will** do this:

- go straight to print
- provide you with a proof for reference only –
no changes can be made



if we find **errors** we **won't** do this:

- go to print until you sign-off the proof



if everything is **fine** we **won't** do this:

- wait for you to sign a proof

We've divided our product range into three groups, depending on how long it typically takes to check a file (more complicated files may take more time). Locate the item you have designed and ask us for the price for complete peace of mind.



BRONZE HAND-HOLDING

Appointment Cards
Business Cards | Compliment Slips
Credit Cards | Letterheads
Notepads | Stickers

FREE!



SILVER HAND-HOLDING

Bookmarks | Greeting Cards
Invitations | Leaflets
Posters | Promotional Cards
Report Covers | Showcards

Rs. 150.00



GOLD HAND-HOLDING

Booklets (per 24 pages)
Case Card Portfolios
Cut-out Cards | Envelopes
Folders | Inserts | Menus
Brochures | Calendars
Other Complicated Prints

Rs. 300.00

*there may be some issues we cannot check for that are beyond our control, such as corrupt TIFFs/fonts
*Above Prices May Change without any Prior Notice

ARE YOU A DISK RISKER?



If you does not want our Disk Handholding Service

We'll let you become a **Disk Risker**

We'll also need a hard copy – preferably in colour, and a mock-up if your design is more complicated

When you send your file as a **Disk Risker** this is what will happen:



we **will** do this:

- Check that the page size is correct
- Check that no images are missing
- Check that no fonts are missing
- Go to print if these items are OK
- Notify you if they are not and wait for your new file



we **won't** do this:

- Check anything else
- Provide you with a proof
- Refund, or reprint the file, if it fails to print as expected as a result of not following all of the advice in this guide



We would much rather you took advantage of our Hand Holding service – we'd hate your job to fail because you've missed some of our instructions.

A BIT ABOUT COLOUR

Your computer, scanner, digital camera and monitor create images using combinations of just three colours: Red, Green and Blue (RGB).



CYAN



Printing presses use four different colours to print these images – Cyan (light blue), Magenta (pinkish red), Yellow and Black (or CMYK – also known as Process Colour). At some stage of production, **RGB images must be converted to CMYK.**

Conversions from RGB to CMYK are best done in packages like Photoshop or Photopaint and you should do this before sending your file to us. If you don't perform the conversion yourself, when we print your file, our process will apply a standard profile RGB to CMYK conversion meaning that colours may look washed out.



MAGENTA



Traditionally we often use Pantone® Spot colours when printing work. Spot colours are mixed like paint and printed one at a time. When you want to print spot colours, Please choose Pantone® colour carefully or come to us and choose your colours from Printed Colour Palette



YELLOW



You can check your document by printing 'separations' on your desktop printer – see the help file that came with your application for more details. If anything other than a cyan, magenta, yellow and black separation prints, then you've got spot colour in your file please choose correct Pantone® Colour & Number.



BLACK



Some RGB and Spot colours do not have a direct CMYK equivalent – the technical term for this is "out of gamut". If you have chosen a colour that is out of gamut, your software will choose the closest equivalent CMYK colour, which may be very different from the colour you intended.



PROCESS COLOUR (CMYK)

GETTING THE BEST FROM CMYK

You'll get best reproduction from colours that are made up from one or two inks (i.e. magenta and cyan etc).

When using lighter shades, **avoid tints that contain less than 10%** of either Cyan, Magenta, Yellow or Black, as they usually print much lighter than they appear on screen and you may be disappointed with the outcome. For best results, use tints containing 10% to 30% where possible.



Try to **avoid large areas of the same colour** too – that's where colour variation becomes most noticeable. Best to use textures or images instead. And vignettes, or gradient fills are best avoided – they have a tendency to show 'banding' and look unprofessional.



A NOTE ABOUT PROOFING

As part of our Hand Holding service we will supply you with a colour proof. This is **not colour accurate** and is produced on a colour laser printer. The proof acts as a guide as to how the finished print will look, and should only be used to check that text hasn't reflowed and no items are missing.

Our proofs cannot be relied upon to spot items such as objects set to overprint, hairlines and JPEGs/RGB/Duotone images (which may proof in colour, but print in black and white).

If you need a more accurate proof, ask for details.

AVOIDING SET-OFF

'Set-off' is the marking of the underside of a sheet caused by the transfer of ink from the sheet on which it lays. It can occur when pressure is applied during guillotining or simply while the paper is stacked. Set-off is caused by the fact that the ink is still wet, and is most prevalent on uncoated stocks like letterheads. Our process adds an extra gloss or silk coating to all jobs printed on coated paper. This reduces the likelihood of set-off occurring, but you should still be careful with which colours you choose.

Let's just remind ourselves of how process colour is created. As an example, a mid blue colour consists of 100% cyan ink, 72% magenta ink and 10% black ink. If we add these percentages together, we can work out that mid-blue has a total ink coverage of 182% (100% + 72% + 10%). The maximum ink coverage that is possible is 400% (which is of course 100%C, 100%M, 100%Y and 100%K).



We have some guidelines to help avoid set-off. Our **recommended ink coverage limit is 225%**. This means that, wherever possible, the colours you use should contain less than a total of 225% when you add together cyan, magenta, yellow and black. When it comes to black ink, there are other considerations.

You can use colours made up from more than 225%, but less than 275% in smaller areas (such as headline text or logos), but you'll run into problems if you were to use large areas. Treat with caution, and if possible use lighter colours. Use the eyedropper tool in Photoshop to check the darkest area of your image.

Please don't use colours above 275% – you're putting a lot of ink on to the page, and our quick turnaround may mean that your job doesn't have time to dry before it is cut. At ink levels above 275%, your job may even begin to adversely affect other jobs printed at the same time. Please ask for advice if you are unsure.

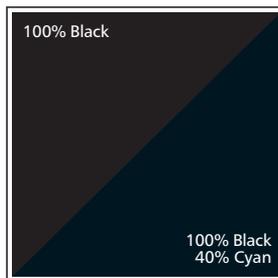
You may be surprised to learn that you can perform 'under colour removal' to minimise the amount of ink being put onto the page, but keeping the colour the same. You can find in-depth discussions on these subject at www.adobe.com/support/

GETTING THE MOST FROM BLACK

Black is black! Isn't it? It may surprise you to learn that **there's more to black than meets the eye...**

To get the best from our process, black can be produced in two ways. The first method is **single colour black**, made from 100% black ink. This is ideal for small areas less than 25mm² such as text or logos, since too much ink coverage on small areas may result in sheets sticking together.

On areas of over 25mm² in size, **single colour black** can appear washed out and uneven. This is because the rollers on printing presses roll the ink off over a large area. The alternative is **rich black**, which consists of 100% black and 40% cyan. A **rich black** should be used on larger areas to ensure an even, dark coverage, as the second ink colour disguises any inconsistencies. However, **rich black** should never be used on small text as any tiny deviance in registration will lead to a blurred effect.



Be aware that the higher the percentage ink coverage, the longer the drying time required. This is particularly true of uncoated stocks such as letterheads.

Black will inevitably appear duller on uncoated stock because of the absorbency of the paper. This absorbency also means that any fine detail reversed out of black may disappear. We do not recommend less than 8pt text, for example, on uncoated stock.

You may think that it would be okay to have 'three or four colour' black text as long as the total ink coverage is less than 275%. You'd be wrong! Black text should never have more than 140% ink coverage. "Four colour black" text is virtually impossible to print, will look blurred and may cause sheets to stick together.

Also be aware that black within a photograph as a background may have a different CMYK make-up to other parts of your design. This will be noticeable when printed, even if not on screen. Placing a photograph with a black background over a black area in Quark, for example, may reveal a difference between the two shades of black when printed. To overcome this, take a sample of the black that the background is required to match in an application such as Photoshop (use the colour picker tool). Then simply mix the matched colour in, say, Quark – paying careful attention to the overall ink coverage.



WORKING WITH PHOTOGRAPHS

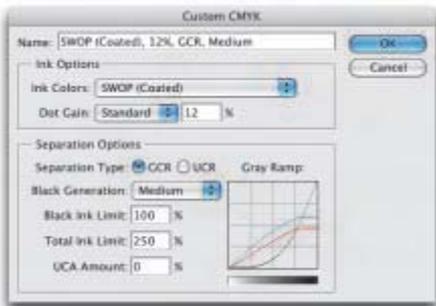
If you are scanning **photographs** yourself, **save them as** either **EPS** or **TIFF files** as this will preserve the colour and clarity of your images. If you are scanning a previously printed item, such as a magazine photo, you will need to 'de-screen' the image, blurring it slightly to avoid a moiré effect (see your scanning software manual for more details).

GIF or **JPEG formats** compress the image and actually discard information, causing colour shifts and blurriness. **Don't use either of these** file formats – they may actually print in black and white and you won't like the results.



When you are scanning, consider the final size your image will be used at. **Always scan photographs at 300dpi at the size you are going to use them.** There's no point scanning a postage stamp at 300dpi and then blowing it up to a A4 size – use your scanning software to help you calculate the output resolution. Conversely, scanning photographs at more than 300dpi will have little or no effect on the actual printed quality and will unnecessarily increase file size and processing time.

Don't enlarge or reduce your scanned images in your drawing/vector software (such as Illustrator) – it's always best to use an image-editing application such as Photoshop for this task.



Photoshop 7 screenshot

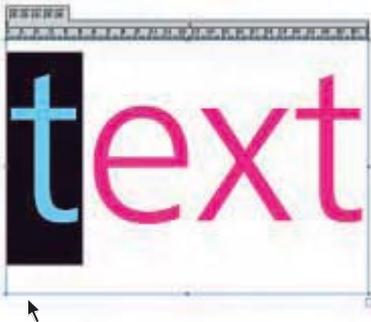
When converting photographs from RGB to CMYK, refer to the settings on the left (from Photoshop 7). In the 'Photoshop' menu choose 'colour settings...'. From the window that appears, choose 'custom CMYK' from the list in the 'CMYK' section of 'working spaces'.

Scan black and white line art (i.e. a logo), **at 1200dpi for best results.** Any lower, and the logo may look blurry. Pay careful attention to the CMYK makeup of any 'black' in your logo. The automatically-created Photoshop black, for example, provides 250% ink coverage (see pages

07 and 08). You may need to adjust the colour settings in your application to get a black that is made from 100% black ink.

Make sure that any alpha channels are removed and all layers are flattened before finally saving your image. **You shouldn't compress your image** either, or it will cause problems. So LZW, JPEG and ASCII encoding are all no-nos. And don't use DCS files, LAB colour, Duo-tones or Tri-tones either – convert them all to CMYK. Images to be used on the black & white reverse of a job should be saved as greyscale.

WORKING WITH TEXT



When working with small text, it's best not to use colours which contain more than one ink. All printing presses have a tiny variation in the positioning of the different colour printing plates. It's fine to use coloured text in headlines or type above, say, 12 point, but below that the blurring will be noticeable and won't look too hot. The same thing happens when you knock white text out of a coloured background made from more than one ink.

Be careful if you are putting text over a photographic background. You'll make the text very hard to read. To overcome this, take the photograph into an image-editing package and 'bleach' or lighten the image. You will have to lighten the image quite a bit more than you may think is necessary – always think to yourself "is it more important to see the image, or read the text?" If the text is more important, it may be best not to put it over the photograph at all.

Some Freehand text effects are known to cause problems, so **don't use underline, shadow, strikethrough** and any item from "text effects" menu. Also, Quark 'P', 'B' and 'I' styles aren't reliable. Please don't use Mac System Fonts either (such as "Times") as they do not contain printer information and will not print. (Use "Times New Roman" instead).

Include all fonts that you have used. Postscript fonts come in two parts – the screen font and the printer font. We need both, so please make sure you send both. True Type fonts only come in one part.

If you are going "cross-platform", ie. from PC to Mac, remember that fonts don't travel well. Check that we've got the same font and provide hard copies. We'll need you to check a proof carefully since even fonts from the same place can have slight differences resulting in reflow and words disappearing.

It's fine to convert headlines and large text to curves, paths or outlines (which means that you don't need to supply the fonts). But don't do this for **Sinhala** fonts it will look white spaces between combined text. Eg:



We really advise against setting text in a bitmap application like Photoshop – the text will not be nearly as clear as if it were vector text from Illustrator or In Design. And never use Bitmap Fonts.

THINGS TO AVOID

Today's graphics applications are incredibly sophisticated. So much so, that many contain features not compatible with the latest developments in printing technology. Through our extensive experience, we've prepared a list of features that we know don't work. So please, don't use any of the items listed below.

ITEM	WHY NOT?
Hairlines	Hairlines are 'device dependent'. This means that they print at different resolutions on different machines. They may print fine on your 300dpi laser printer, but will disappear on our 2400dpi plate-maker. Use 0.25pt instead.
Corel Texture Fills	These print erratically (or not at all). Best to select the object with the fill and choose 'Convert to Bitmap' from the 'Bitmaps' menu. Make sure you choose 300dpi and CMYK though, and don't make the background transparent.
Postscript Fills	These are erratic. They don't look good anyway, use something else.
Compression	You can happily use WinZIP or StuffIT to compress your files, but never compress images using LZW compression or JPEG encoding. Doing so will cause lots of problems and may result in your file not printing at all.
Quark Picture Boxes	A 'feature' of Quark Xpress is that if you don't fill a picture box with colour, the TIFF inside may print with a ragged edge. So, make sure your picture box is filled with 'white' rather than 'none'. Cut-out EPSs are OK.
Overprint	Be careful with overprint settings (especially in Quark). If you set objects to overprint, they will not 'knock-out' the background, and will look very different to what you see on screen or proof (see page 06). Black text is generally set as default to overprint. This is usually OK. Please refer to your application manual for more details.
OLE objects	Windows applications are happy to copy objects back and forth between themselves. Unfortunately, they don't print properly. Always convert OLE objects to bitmaps before sending your file. See 'Corel Texture Fills' above.
EPSs within EPSs	Not a good idea. Postscript errors are at their greatest when this is done. Certain Illustrator EPSs also cause problems in Quark.
Duotone/RGB images	These will either print in black and white, or with very washed out colours – always convert to CMYK.
Borders	Avoid a pronounced border (especially on Business Cards), since even a half millimetre movement when guillotined will be noticeable.

SETTING YOUR PAGE SIZE

Before you start designing any job with folds, creases, cut-outs or perforations, CALL US. These items need to be positioned precisely and we don't want to have to reject your file if it isn't right. This includes Folding Business Cards, Brochures, Cut-out Cards, Greeting Cards and many others..

For Booklets see page 16.

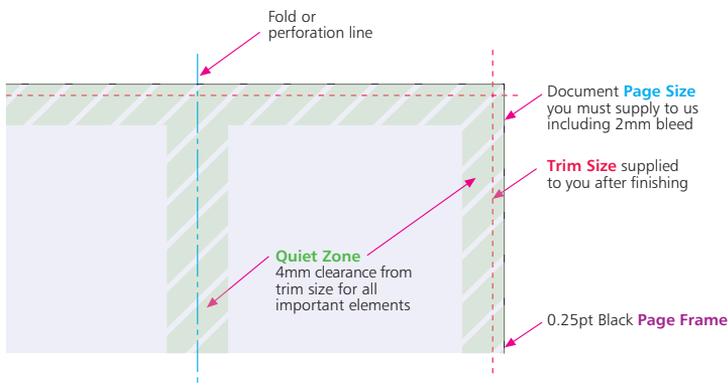
Example: Business Card



SETTING YOUR PAGE SIZE

It's very important that you **set your page size correctly**. If you don't, parts of your design may be chopped off, look off-centre, or have areas of undesired white space. Some good Tips:

1. All ways use standard sizes where possible (See page 14)
2. Keep your important object atleast 5mm margine inside from trim size.
3. Add a **black** (100K) **Page Frame** (0.25pt – approx 0.1mm) to your document.
4. If you have any objects or backgrounds till trim size it is know as 'bleed' keep 2mm on all four sides – that's where our guillotines will approximately make their cuts. The bleed allows for any small variations in this cutting.
5. Don't forget to put Printer's Marks (Crop Marks, Bleed Marks, Folding Marks)
6. See the example above. For a business card, you'd set your page size as 88x58mm. We'll trim down to approximately 85x54mm.
7. It's good practice to leave a '**Quiet Zone**' of 4mm from the trim edge (that's 5.5mm from the page edge). This will make your job look more professional and it won't look like any objects are about to fall off the edge.
8. No objects must extend beyond the page size – use the 'paste inside' or 'power clip' tool.
9. Finally, best not to put any important objects, such as text or logos, closer that 4mm from the trim edge, or from any fold or crease (see diagram below).



COMMON SIZES

A1 page: 597x844mm
trim: 594x841mm

A2 page: 423x597mm
trim: 420x594mm

A3 page: 300x423mm
trim: 297x420mm

A4 page: 213x300mm
trim: 210x297mm

A5 page: 151x213mm
trim: 148x210mm

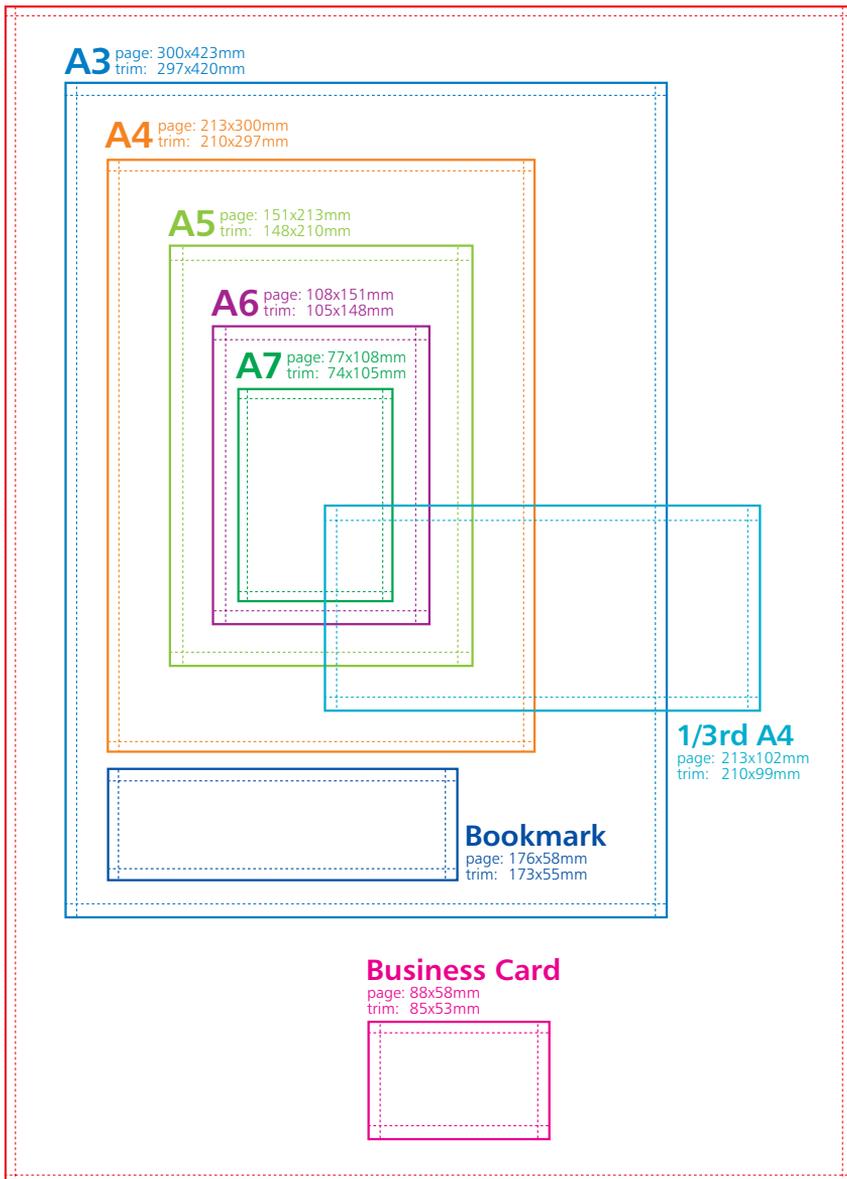
A6 page: 108x151mm
trim: 105x148mm

A7 page: 77x108mm
trim: 74x105mm

1/3rd A4
page: 213x102mm
trim: 210x99mm

Bookmark
page: 176x58mm
trim: 173x55mm

Business Card
page: 88x58mm
trim: 85x53mm



PROPER IMPOSITION

You'd be amazed at the number of great looking designs that we see which simply don't work on a functional level. Things like tear-off slips that don't match up between back and front, or greetings cards where the inside is upside down.

Be sure to print out a copy of your document and make a mock-up before you send it to us. As well as your document looking good, consider the practicality of what it will be like when it has been printed, folded and cut down.

Simple things set incorrectly can ruin your document. The following items are famous for mishaps, so make sure your job works.

Perforation	Check that both sides have the perforation in the same place.
Landscape Greeting Card	Ensure that you flip the inside so that it's upside down.
Booklet	Check that all the pages are numbered in the right order. Save in one document as single pages – you don't need to paste them up, or supply 'printer's pairs'
Roll Fold Mini Brochure	Check that you've allowed for the flap that folds in to be trimmed smaller, to prevent buckling. Ask for sizes.
Cut-out shape	Check that the reverse shape is a mirror image of the front shape.

It is very important to supply us with a mockup. If you are using our Hand Holding service, we will be able to check that your document works the way you think it works. If you aren't using our Hand Holding service, please check your imposition very, very carefully – we can't be held responsible if you've not been thinking hard enough.

DESIGNING BOOKLETS

Before you start, are you sure you've got the skills to tackle a project of this size? **Designing a Booklet requires a lot more experience** than Business Cards or Leaflets. We'd recommend you leave it to professionals.

If you're certain you want to design it yourself, read the whole of this guide and follow this additional advice. It's best to call us before you start work – it may save you some heartache later on.

DESIGN AS SINGLE PAGES

Create a separate page in your artwork for each page of your Booklet. You can supply a multi-page document or one page per document.

ADD 3MM BLEED TO EACH SIDE

Booklets needs more bleed than other products. Look at the finished page size of the Booklet. Add 3mm to all sides of your page – a total of 6mm across each axis.

ALLOW FOR CREEP

In a stapled Booklet the bulk of the paper causes the inner pages to extend (creep) further out than the outer pages when folded. When trimmed the inner pages are narrower than the outer pages. The amount of creep is dependent on the number of pages and paper thickness. The thicker the Booklet, the more you need to keep important objects away from the edges.

MIND YOUR MARGINS

Normally, we recommend that you keep important objects at least 8mm from the 'trim' size. As a result of creep, we'd advise you to increase your margin to avoid anything being chopped off. When we design Booklets ourselves, we tend to leave at least 12mm of 'quiet zone' or 'white space' on the trimmed edge. This means that creep isn't as noticeable and items won't be chopped off.

AVOID OBJECTS WHICH CROSS PAGES

It's unlikely that objects which cross pages will line up exactly. It's best to avoid them, or accept that there will be some vertical movement throughout your Booklet. Don't use borders, they'll look terrible.

FORMATS WE ACCEPT

We are happy to accept any of the following file formats and disk types. Software changes incredibly frequently, so it's best to **call us before you start work to check which versions we support**. If your application or media type isn't listed, please call us.

Please always send us the native file from your application, **not an EPS or PDF file**, and make sure it is clearly labelled. To avoid confusion, it would be helpful if your disk contained only the relevant files you want printing.

APPLICATIONS

Macintosh

Freehand
Quark
Photoshop (Supply PSD file)
Illustrator
In Design

PC (Windows)

CorelDraw
Photoshop (Supply PSD file)

MEDIA TYPES

Macintosh

3½" floppy (PC format only)
100Mb Zip disk
CD-ROM
DVD-ROM
Email

PC (Windows)

3½" floppy (PC format only)
100Mb Zip disk
CD-ROM
DVD-ROM
Email

WHAT TO DO NOW

We want your file to print the way that you want it to print. And more than anything else, we want you to be happy with the work that we produce for you. So, if there's anything at all that you don't understand – give us a call (preferably before you start designing).

Chances are, if you've followed our advice (and remember, we've seen thousands of disks in our time – we know what works and what doesn't), then your file probably will print just fine. But for your peace of mind, even if you're a design superstar, **we'd recommend that you go for our Hand Holding service**. For a very low cost, we will check your file and help you achieve the results that you want to achieve – see page 03 for full details.

If someone else is creating the file, we strongly suggest you opt for our Hand Holding service. At very least, make them responsible for placing the order, and paying for the print. That way, if their file turns out to be incorrect (as they sometimes do), you won't be stuck in the middle.

Happy designing, and remember, we're on your side!

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OR **081 4471922**



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