

REMATA ▶

Printing. Made Simple.



file supply guide

a guide to supplying perfect files for printing

Printing Glossary

Artwork: Illustrations, drawings, photographs, renderings, paintings, sketches, or copy of any kind - that is being prepared or used for reproduction either in digital format or an original.

Bulk: The thickness of an individual piece of paper.

Bleed: That part of the image which extends beyond the trim-line of the page.

Coated paper: Paper or board covered with a matt or gloss coating by the manufacturer.

Collation: A method of gathering items in a certain sequence.

Coverage: Extent to which ink covers the paper. Ink coverage is usually expressed in percentage terms.

Creep: In a saddle stitched booklet the thickness of the paper causes the inner pages to extend or creep further out than the outer pages when folded. When trimmed the inner pages are narrower than the outer pages

CMYK: The process colours Cyan, Magenta, Yellow and Black which are combined in varying amounts to represent colours in an original image. K is used for Black to avoid confusion with Blue.

Embossing: Process producing raised images on paper.

Spot colour: A spot colour is any colour generated by an ink (pure or mixed) that is printed using a single run. Pantone is the dominant spot colours printing system in South Africa.

FTP: Acronym for "File Transfer Protocol". A networking protocol for moving files between computers.

Grammage: "Grams per square meter" Refers to a method of indicating the weight of paper. Written as "gsm".

Gutter: The inner margin of a page, from the edge of the printing area to the binding edge.

Imposition: The arranging of pages in a press form to ensure the correct order after the printed sheet is folded and trimmed.

Laminate: A thin transparent plastic layer applied to paper or board, either on one side or on both sides to provide protection and strength.

Keyline: An outline showing the shape for a die-cut, crease or perforation.

andscape: Page orientation in which the width is greater than the height.

Portrait: Page orientation in which the height is greater than the width.

Leaf: A sheet of paper containing two (2) pages.

Page: One side of a sheet or leaf of paper.

Metallic Inks: Inks in which the normal pigments are replaced by very fine metallic particles, typically gold or silver in colour.

Perfect binding: Single pages or printed sections are collated into book blocks, hot melt glue is applied along the spine and a cover is drawn on. The cover is usually thicker than the inside pages.

P.U.R. binding: Single pages or printed sections are collated into book blocks, a synthetic adhesive, polyurethane, is applied along the spine and a cover is drawn on, which is usually thicker than the inside pages. This method of binding is extremely strong and flexible in its use. It is slowly but surely replacing section sewing as a high quality binding option for both Litho and Digital print. It does however need between 12 and 24 hours to cure fully.

Saddle-stitching: Stapling through the centerfold, also called saddle-stitching, joins a set of nested folios into a single magazine issue.

Score: A partial cut or indentation through paper or board to allow bending.

Shrink-wrap: A protective wrapping consisting of a clear plastic film that is wound about the articles and then shrunk by heat to form a sealed, tight-fitting package.

Specifications: Complete and precise descriptions of paper, ink, binding method, quantity, and all other features of a specific printing job.

Thread sewn: Printed sheets are folded and collated into signatures. These signatures are then individually sewn and hot melt glue is applied along the spine and a cover is drawn on. The cover is usually thicker than the inside pages.

Trapping: The technique of slightly overlapping one element over an adjacent one to avoid unsightly white gaps if misregister occurs in printing.

Uncoated paper: Paper that has not been treated with either a gloss or a matt coating like your ordinary 80gsm bond that most photo copiers use.

Litho versus Digital printing: In digital printing, an image is sent directly to the printing press imaged by electrical charges onto a pip and blanket. With each revolution the image charged may change. This eliminates the need for a printing plate, which is used in litho offset printing. Without the need to create a plate, digital printing has brought about fast turnaround times and printing on demand. Instead of having to print large, pre-determined runs, requests can be made for as little as one print. While offset printing still often results in better quality prints, digital methods are being worked on at a fast rate to improve quality and lower costs.

Get to know *more about*



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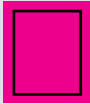
setting up **your** document



Page Size

All documents, regardless of the application you are using, should be set up at the finished, trimmed size of your piece.

A6	105 mm x 148 mm	A3	297 mm x 420 mm
A5	148 mm x 210 mm	A2	420 mm x 594 mm
A4	210 mm x 297 mm	A1	594 mm x 841 mm



Bleed

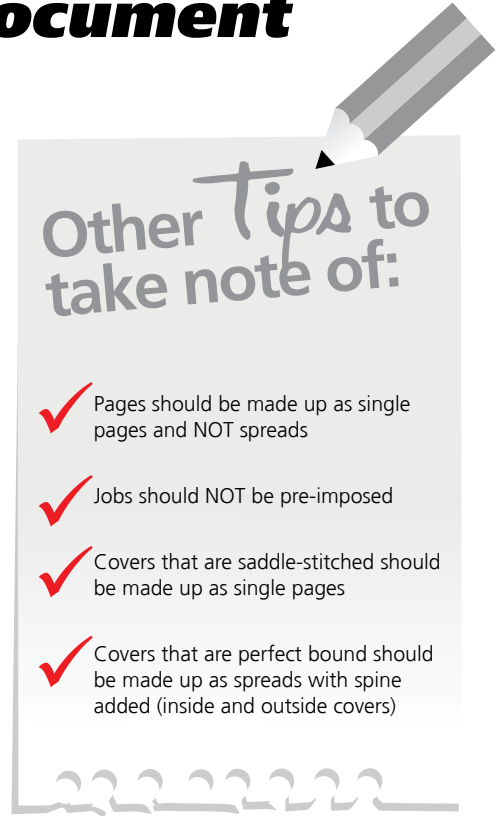
“Bleed” is a printing term used to indicate the area with a background image that will be trimmed off after the file is printed and cut down to the finished size. Since the bleed area will be trimmed off during the cutting process, there should be no text or other important information in the bleed area. Work that make use of image bleed should extend any bleeding background and/or images 3mm over the final paper trim edge.

If your image has a white border on all four sides, bleeds are not required. Prepare your files at the exact dimensions of the desired output.



Live Area

Other than items intended to bleed, it is a good idea to make sure any “live copy” items are at least 5mm from the trim edge. This will ensure that critical copy/images not be cut off during the trimming process.



- ✓ Pages should be made up as single pages and NOT spreads
- ✓ Jobs should NOT be pre-imposed
- ✓ Covers that are saddle-stitched should be made up as single pages
- ✓ Covers that are perfect bound should be made up as spreads with spine added (inside and outside covers)

typesetting



Applying Colour

When designing for high resolution output it is important to apply colour correctly. **A common mistake is the use of Registration Colour (which appears as black in the Swatch Palette) instead of black (K) only.** Objects with registration colour applied will print all colours used in the file at 100 percent.

Therefore, a slight misregistration on the press will be noticeable on the final printed piece. Applying the black swatch instead eliminates the risk of registration error since it uses only a black plate on the press instead of all four process colours.



Text Size

It is best to use 100% black (K) only for text smaller than 12 pt, rather than CMYK combinations.

T Fonts

All fonts must be embedded or converted to curves or outlines.

colour

How Process and Spot Colour Differ?



CMYK Process Colour

CMYK process colours use a combination of four ink colours (Cyan, Magenta, Yellow and Black) to create thousands of colours. Use process colour for pieces that contain full-colour photographs or when more than a few specified ink colours are used in a design.

The inks used for printing in CMYK process colour are translucent, allowing light to pass through them, onto the paper and reflect back into the viewer's eyes. Spot colour inks are usually more opaque (less translucent), allowing very little light to pass through them. The light that is being reflected is done more so by the ink itself, not the paper.

Because the inks used for process colour and spot colour are so different they cannot be interchanged. It is incorrect to think that a process colour mix can be used to match a spot colour perfectly. This is like trying to use watercolour paint to achieve the look and feel of an oil painting. In some cases, you are able to get a close match, but an exact match is nearly impossible due to the nature and makeup of the different types of ink.



Spot Colour

Spot colour inks are premixed to ensure an exact match of a colour. Spot colours should be used when colour accuracy is critical or when large solid areas are required e.g. outside front cover and inside back cover of a folder

Tips

✓ All die traces, spot UV varnish, embossing, foiling etc. to be set to overprint and made up as a separate spot colour (on top of artwork).

✓ Use rich black for solid black areas (C60 M40 Y20 K100 recommended).

✓ To avoid banding try not to incorporate large solid areas of colour in artwork unless it is a spot colour.

✓ Be careful when using lightly tinted areas, do not use any colour break less than 4% for litho, lighter than this will show on the plotter proofs but not on the actual print job.

✓ If job is full colour, it must be made up as CMYK (not RGB).
Trim, perforation, score and fold marks to be indicated on jobs and set to overprint.

✓ Plotter proofs are not colour accurate for Litho jobs and Fogra proofs may be requested at an additional cost;
Print proofs for Digital jobs are colour accurate and printed on the correct paper and may also be requested at an additional cost.

Did you know?

Each ink colour used to print your piece — CMYK process colour and/ or spot colour — will require its own plate. For example, if your job prints in CMYK process colour plus one spot colour you will need five plates, one for each of the four process colours and one for the spot colour. This is important to keep in mind when deciding which ink system(s) you want to use for printing your piece.

colour

Colours within the Swatch Palette need to be accurately defined to reflect how you want them to be printed. The colour type you select will correspond to the type of ink that will be used to print your final piece.

The definition of each colour needs to be consistent between all the graphic applications used to create a document. This particularly pertains to spot colours. For example, if you use PANTONE 654 in your placed art file, you need to be sure the swatch palette in your page layout file also contains PANTONE 654. If the colour definitions do not match perfectly between programs, they will not image on the same plate(s). Furthermore, if a spot colour has been set up to output as process colour, it will print as a 4-colour simulation of that colour. Because spot and process colours are produced differently, you cannot use process colours to achieve the exact look of a spot colour.

paper & colour

Paper plays a vital role in colour reproduction because its optical and surface properties impact how light is reflected and therefore how colour and tonal values appear when printed. The more light the paper is capable of reflecting, the wider the range of contrast and colour that is possible on the final printed piece.

Surface Properties of Paper

Surface properties refer to the texture and finish of the paper. Smoother coated paper is more reflective because light is not as diffused as it would be by the texture of a coarser uncoated paper. Think of how much more reflective a fresh piece of aluminum foil is versus a used one with many creases and wrinkles.

Paper samples are available for viewing at Remata House. Remata uses HiQ Titan (matt or gloss) as the standard choice of paper with a wide range of paper grammages to choose from.

Optical Properties of Paper

The critical optical properties of paper that impact colour and contrast are its brightness and whiteness values.

The brighter and whiter the paper the more it reflects light, enabling the printed piece to achieve higher contrast as well as a wider gamut of colour. Gloss coatings on paper also enable it to reflect more light, which is attributed to making colours "pop". This is especially helpful in making photos appear more colourful and saturated.

The less bright and white a paper is, the lower its ability to reflect light, and therefore the narrower the amount of

contrast and colour that is possible in the printed product. This, in fact, can be a desirable quality, as documents with more text and less photos would be better served by a paper that is more subdued, allowing the reader's eyes to focus on blocks of type without being distracted by paper glare.

Lamination against cracking

As paper comprises of fibres, it is understandable that folding and scoring against the fibre could result in cracking. The heavier the stock the more chance of cracking. To strengthen the score / fold we recommend lamination.

images

Image Resolution

Scanned Art

Remata recommends that black and white as well as colour photographs be scanned at 300 pixels per inch (ppi). Line art scans are done at 1200 ppi, which ensures a sharp reproduction of the original line art. We can accept line art scanned at 300 ppi, however, the final printed product will likely lack in sharpness and appear jagged.

Digital Art

Digitally created art should have a final resolution of 300 ppi when output for print. Resizing an image placed into a page layout program will change the effective resolution.

Image Size

To produce a sharp appearance an image should be supplied at 300 ppi and its size should be at least 85% of the actual physical size it will be used at. For example, a 20mm x 20mm 300 ppi image enlarged 300% to 60mm x 60mm will have an effective resolution of only 100 ppi.



Vector Based Art



Bit-mapped/ Rasterized Images





Vector art uses mathematical equations to describe the shapes that make up an image. Because of this, vector art can be sized (larger or smaller) without any resolution loss. Drawing programs like Illustrator are used to create vector art.

Bitmapped/Rasterized images are defined by a grid of pixels. Each pixel is assigned its own colour or tonal value and when combined with other pixels they form a colour or grayscale image. Because of this raster images have a fixed resolution and resizing will result in the loss or gain of resolution. If the resolution is reduced too much the image will appear pixelated or jagged. Photoshop is the most commonly used program to create and/or edit rasterized art.



supplying **your file**

PDFs (Portable Document Format) are cross platform files that can be opened on either a PC or Macintosh computer. Most applications have the capability of creating press ready PDF files as long as the application file has been created properly.

-  The only accepted format supplied is a PDF file.
-  We encourage you to finalize all files before submitting to avoid additional charges. Pre-flight and check that all PDFs adhere to the guidelines within this booklet, before submission.
-  All saved PDFs to be ACROBAT 5 and above compatible.
-  Save your artwork as a PDF which is X1A compliant (Press Quality).

how to get your files to us



1

If artwork is more than 3Mb call us to give you login to upload your files to Remata vault.

Artwork less than 3Mb can be emailed to production@remata.co.za.

Artwork can be sent via disk or Memory stick to Remata.



2

Send in the signed quotation and PO - make sure you specify hardcopy or email proofs on your quotation. The work ticket is then opened and our accounts department will contact you for deposits or payments. The print job is then booked in and a work ticket opened. You will receive an sms notifying you of the expected delivery date.



3

The job is then prepped and a proof is sent to you for your approval (Digital jobs - email proof / Litho jobs plotter hard copy proof unless otherwise requested).

Once you have approved (signed) the proof, the job is printed, finished and delivered to you (or collected by you).

Jobs should be delivered on the specified date if print proofs are approved in good time.



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