



HOW-TO

Your Reference Guide to Accurate Printing

PRESTO PRINT[™]
ESTABLISHED 1976

331 East 400 South
Salt Lake City, Utah 84111

801) 355-6131
www.prestoprint.com

PRESTO PRINT™

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At Presto Print, we take pride in our products. We want your prints to look great! In this book, you'll find step-by-step instructions to help you with some of our most frequently asked questions. Use this as reference when you're sending us your files.

If you'd prefer some one-on-one support, give us a call! We can help you over the phone, email **-OR-** you can send us your files as they are and our Prepress Department will prepare them for printing.

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PRINTING BASICS

RESOLUTION BLEEDS COLORSPACE

RESOLUTION

In the printing industry, a term you may often hear is *resolution*. *Resolution* refers to the quality and size of the images being placed. In the digital world, we're seeing that many photos, logos, and designs are created for the web. Web display is meant to load on devices quickly. To do that, the files are compressed to minimize the amount of data that needs to be downloaded. *Most monitors display at 72 dpi* (dots per inch), some display at 96 dpi. Because of this lower resolution display, you'll never notice that a file or logo is small.

Printing works differently than web in many ways. When we send a file to print, we check all of the images to make sure that they print at a *minimum of 300 dpi*. This means that if an image is pulled from a website, the printed result will be blurry and pixelated. Industry standard software tricks helps us to make these images look slightly better (if the original image is not available), but is not ideal. Because we are trying to create up to 75% more dots per inch to print, these web images can be challenging to make into crisp, beautifully printed designs.

Below is an example of this using the new Presto Print logo. The first logo is a print-quality, 300 dpi file at 100% of its intended size. The second is a standard sized web-quality logo, blown up to the same size and showing major degradation.



BLEEDS

The majority of the jobs that we print need the ink to go to the very edge of the paper. The way that both the digital and offset presses have to grip the paper requires certain margins. To compensate for these *grippers*, the print job's files need to be created with *bleeds*. Bleeds refer to the area beyond the *artboard*, or the edge of the paper, where the image or design elements must extend. When we print your art, we will print larger than the final size then cut the project down, eliminating any white borders on the edge of the paper. In many of the design and layout software, the user can specify the size of bleeds.

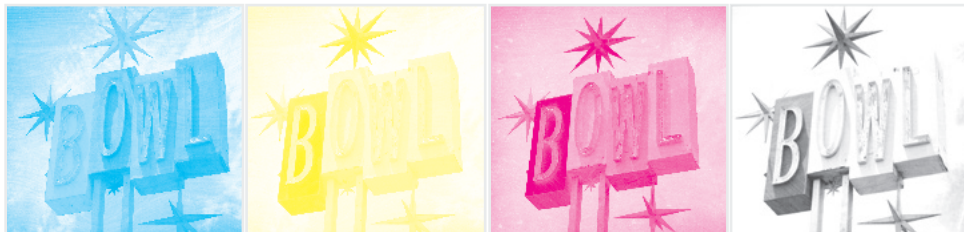
We like our bleeds to be 1/8" (.125) inch. That gives us plenty of space to layout and cut the art correctly. When you're thinking of bleeds, also consider creating a *type safety* margin. Applying a margin of 1/8-1/4" to each side of your design will insure that none of the essential text and content get cut off.

To learn how to create a bleed, flip to the *Setting Up Your File* section (page 10, *ARTBOARDS*)



COLORSPACE

Colorspace refers to the way that the color of an image or design is processed. This is another web vs print term. Websites and monitors use an *RGB* (red, green, blue) colorspace. Digital and offset printing work in a *CMYK* (cyan, magenta, yellow, black) colorspace. That means that for a 4-color printed job, we create a *plate* for each color then combine them on the press. Our digital press combines CMYK without plates but operates based on the same theory. Check out the bowling sign to the right. The top image is the composite of CMYK. Below are slices of the same image broken down to its individual components.



Design is the search for a magical balance between business and art; art and craft; intuition and reason; concept and detail; playfulness and formality; client and designer; designer and printer; and printer and public.

— Valerie Pettis

SETTING UP YOUR FILE

ARTBOARDS RESOLUTION COLORSPACE

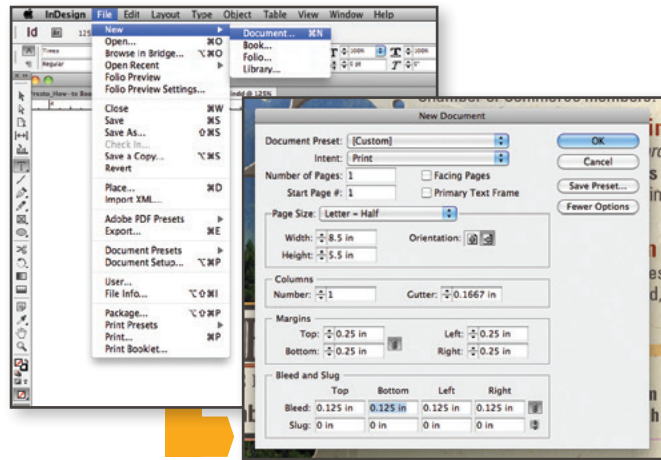
ARTBOARDS



that you'd like your document to be when it's printed and done. Columns are great for helping you set up a grid to design by and to help separate text but aren't necessary for every job. *Margins* will be important for keeping your text and vital content safe from cutting. They can also be called *Type-Safety*. *Bleed* and *Slug* refers to what is cut off. For 98% of design, slug is irrelevant, so we'll skip that. Bleeds are crucial for design elements to extend to the edge of your document. Our preferred bleed size is .125 in. Set all of your art that you want to hit the edge to that bleed line and you'll never see an unintentional white border.

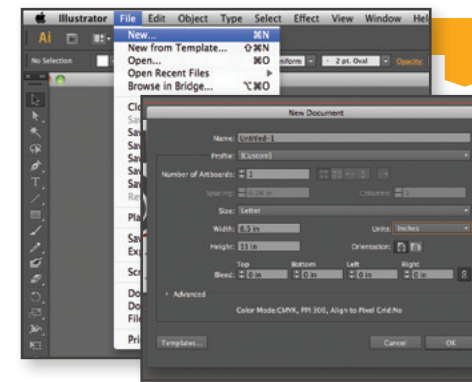
Artboard is simply a fancy term for paper size. When you are getting ready to set up your files, you probably already have a finished size in mind. That is the size that you set your artboard. From there, you can determine your bleeds and margins.

For example, this postcard was created using Adobe Indesign. File> New> Document will bring up the New Document Dialog Box. From there you have options to set how many pages, document size, orientation, columns, margins and bleed. You'll want to set your page size to the final dimensions

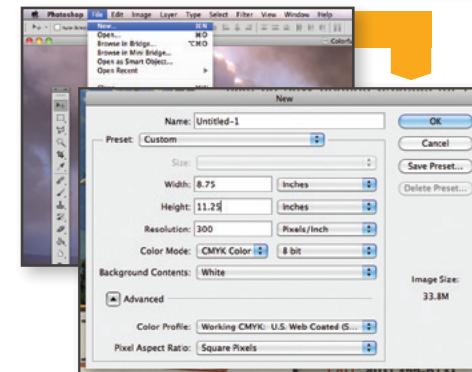


Adobe Illustrator and InDesign have quite a bit of overlap. The document setup screen are similar for creating documents. Illustrator refers to *Paper Size* as Artboards but the general concepts are the same with setting bleeds.

Illustrator is generally meant as a design elements program while InDesign is a layout program. If you are creating a single page document, Illustrator will work just fine (especially if you are more comfortable with Illustrator). For multi-page documents or booklets, InDesign will organize your pages with ease of access. If you're unsure of which is appropriate to use for your project, feel free to give us a call at **(801) 355-6131** and we'll help you get started.

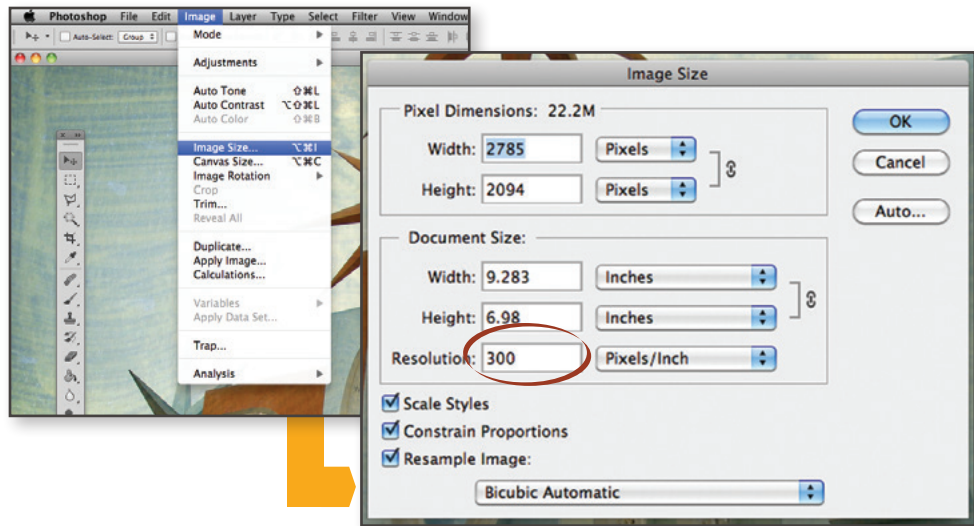


Adobe PhotoShop works slightly differently. It doesn't offer the options for bleeds within the dialog box. To allow for bleeds, simply create your document .25 inch larger than your final print size (that will add .125 to each side). Again, you'll want to bring elements created in PhotoShop into InDesign rather than building page layouts (and especially text) within PhotoShop.



RESOLUTION

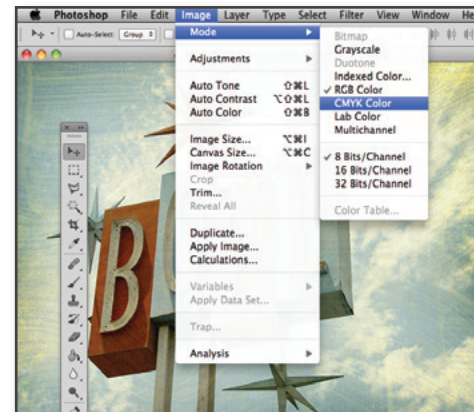
Resolution, as we mentioned in the Printing Basics chapter, refers to the quality of an image or graphic. A problem that we run into often, is that a lot of what people want to print comes from the internet. This is an issue for two reasons: copyright violation and resolution.*



Web-quality resolution, however, is easily tested in Adobe Photoshop. Simply click on the Image Tab> Image Size, and a dialog box with the details of your image is displayed. This box tells you how many pixels are in the image and the document size. Check out the Resolution box. This image shows that it is, in fact, a print quality image because it has 300 Pixels/Inch. A web-quality image will only have 72 Pixels/Inch. Now, if your web-quality image is large enough and you plan to shrink it down quite a bit, sometimes the pixels can be consolidated to make it print okay. It is risky to base your print project's design on this assumption. To be safe, find, photograph, or buy high-quality, 300 dpi images to build your design around.

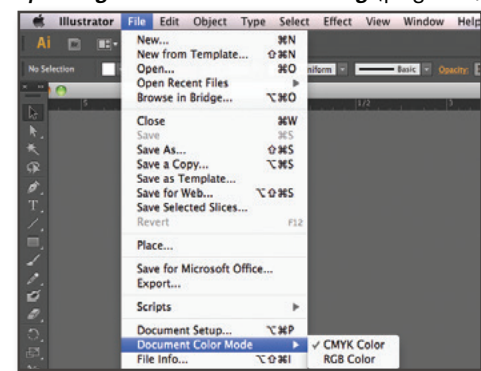
COLORSPACE

Colorspace, another web vs. print issue, is usually a fairly simple fix. With web displaying RGB and presses printing in CMYK, Photoshop has given an option to easily switch from RGB to CMYK with minimal disruption to the image. Again, in the Image Tab, scroll down to Color Mode then CMYK if RGB is checked. Because the colors combine differently in each color mode, there may be some minor color shifts (usually in the greens). This ensures that when your job goes to print there will be no color variation or surprises for you in how your images look.



It sometimes happens, when you're laying out your documents, that one or two RGB images work their way in. InDesign has built in a method for double-checking everything by *Packaging*. Jump ahead to *Preparing Your File for Printing* (page 16, *PACKAGING*) to learn more about Packaging.

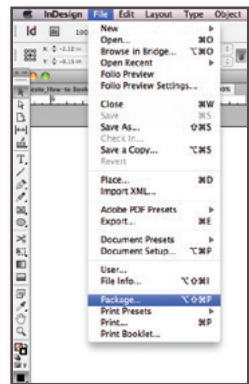
Illustrator's colorspace remedy is also a fairly easy fix (in theory). Simply click File> Document Color Mode, then CMYK for print. This can get a little tricky if your art contains specific RGB or *Pantone* color swatches but solves many of the colorspace issues from Illustrator.



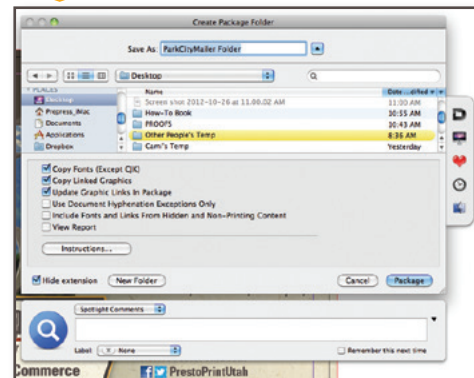
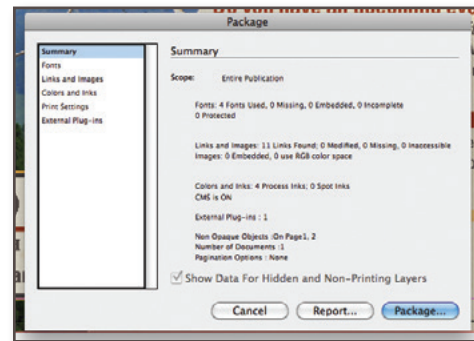
*Copyright violation is a complicated subject that is too detailed to fully discuss. Just consider that if you didn't pay for the use of an image or get expressed permission from the rights-holder, you may have a violation.

PREPARING YOUR FILE FOR PRINTING

PACKAGING CREATING A PDF OR ZIP



Packaging a file from InDesign will collect all of the document's fonts and links while giving you a summary of the entire publication. Packaging allows you to send us a print-ready file that we can edit or manipulate if anything comes up. Packaging can take some time if your document is large, but generally saves time in the long-run. File> Package gets you to the Package dialog box. From there, Summary tells you all of the details about the document including any fonts or images (*links*). It also informs you of any errors that it comes up with, like if those fonts and images are inaccessible or the wrong colorspace. Its a great way to double-check your work. Once everything looks acceptable, click Package... and select a place on your computer to collect and package your file. The automated process will gather the elements into one location and make sending us your document a breeze.

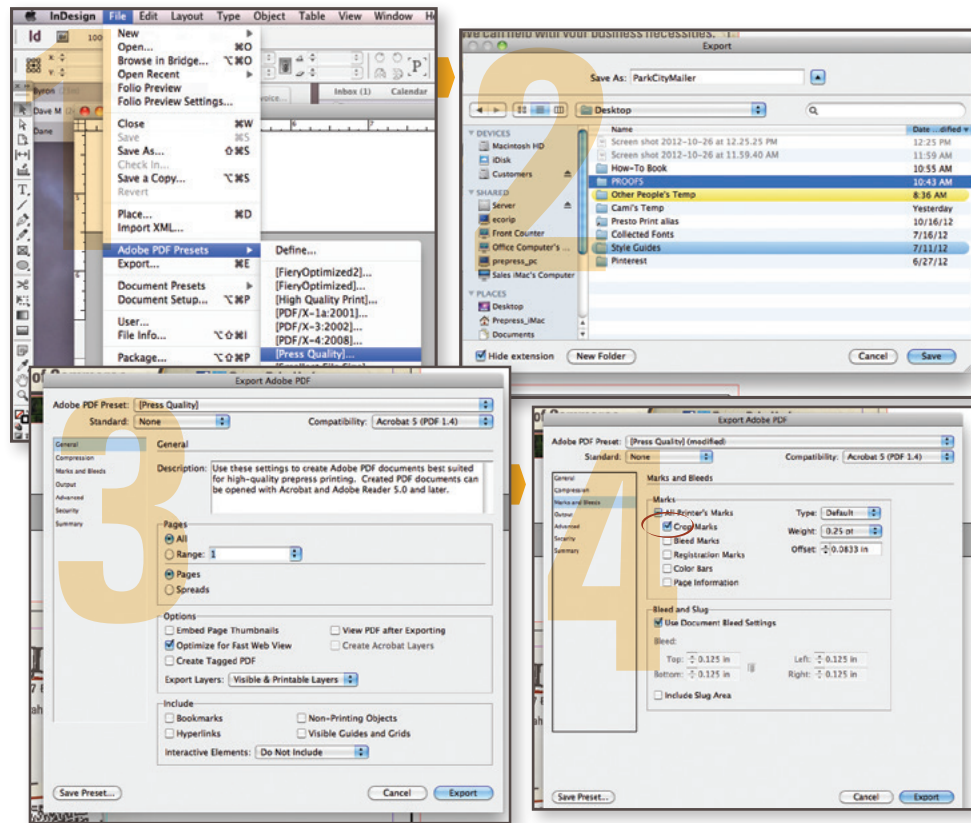


When you use PDF files to communicate, you don't have to worry about whether people have the same software you used to create your originals. So you're free to focus on what matters most — the smooth exchange of ideas and information.

<http://www.adobe.com/products/acrobat/adobepdf.html>

PDF is a common term and is an acronym for Portable Document Format. Almost any document, layout, design, or spreadsheet software can create a pdf. Sending a file to us as a PDF is absolutely the safest way to send your files. As a PDF, your file will not lose any of your fonts, images or formatting. They hold together at the same time as maintaining some editability. *PDFs are our preferred format for receiving files.* With that being the case, here are a few tutorials on how to create the perfect PDF in nearly any program!

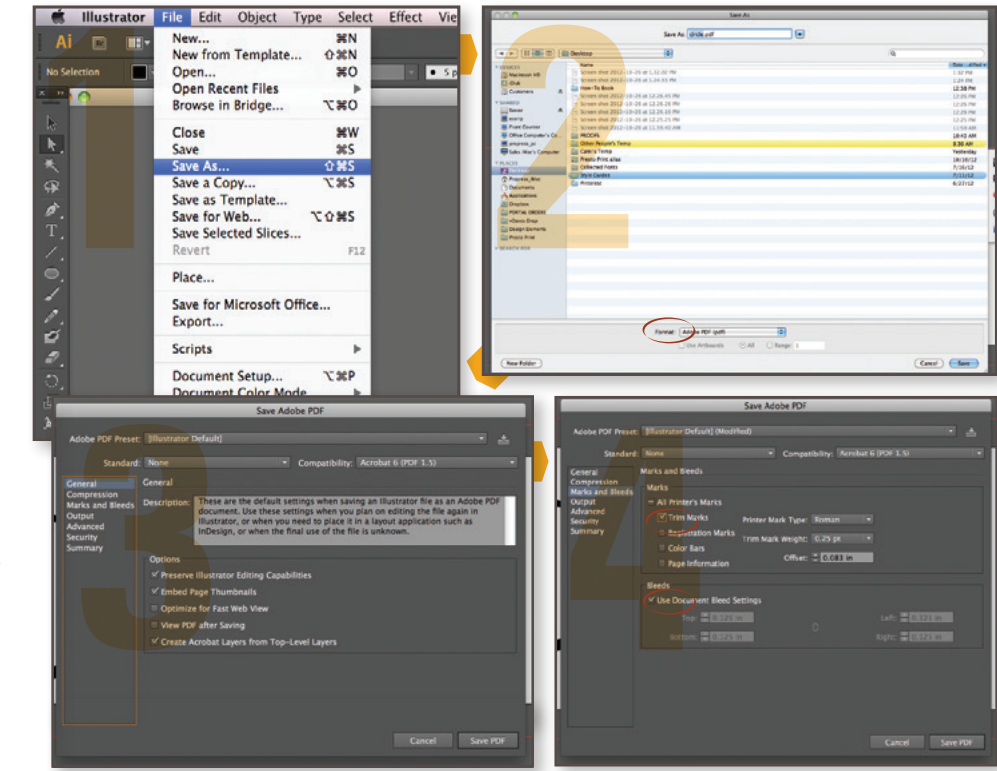
PDFs INDESIGN



CREATING A PDF FROM INDESIGN
PDF-ing from InDesign offers a variety of options. You can customize the setting to make sure to get exactly what you want out of your PDF. At Presto Print, our favorite PDFs include document's bleed settings, crop marks, and are Press Quality.

- STEP 1:** File> Adobe PDF Presets> [Press Quality]...
- STEP 2:** Choose a location to save the PDF. Click the Save button.
- STEP 3:** Leave most of the presets of this setting in place. Click the Export button.
- STEP 4:** Select the Marks and Bleeds tab on the left of the dialog box. Click the checkbox for Crop Marks and Use Document Bleed Settings (if your document already contains bleeds). Then hit the Export button.

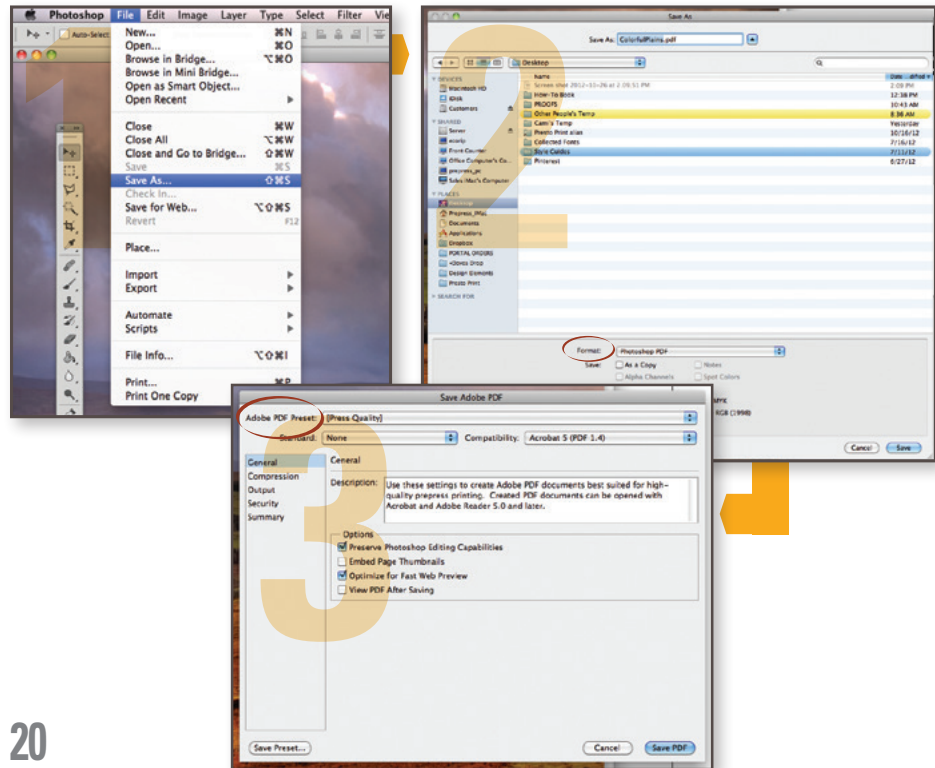
ILLUSTRATOR PDFs



CREATING A PDF FROM ILLUSTRATOR
Think of PDF-ing from Illustrator as essentially just saving as a different file type, rather than an exporting process.

- STEP 1:** File> Save As...
- STEP 2:** Choose a location to save the PDF and under Format, select Adobe PDF (pdf). Click the Save button.
- STEP 3:** Leave most of the presets of this setting in place. Click the Save PDF button.
- STEP 4:** Select the Marks and Bleeds tab on the left of the dialog box. Click the checkbox for Trim Marks and Use Document Bleed Settings (if your document already contains bleeds). Then hit the Save PDF button.

PDFs PHOTOSHOP



CREATING A PDF FROM PHOTOSHOP

Similar to Illustrator, in PhotoShop, making a PDF is just a variation of the Save As function.

STEP 1:
File> Save As...

STEP 2:
Choose a location to save the PDF and under Format, select Adobe PDF (pdf).

STEP 3:
Make sure that your Adobe PDF Preset is [Press Quality]. Click Save PDF.

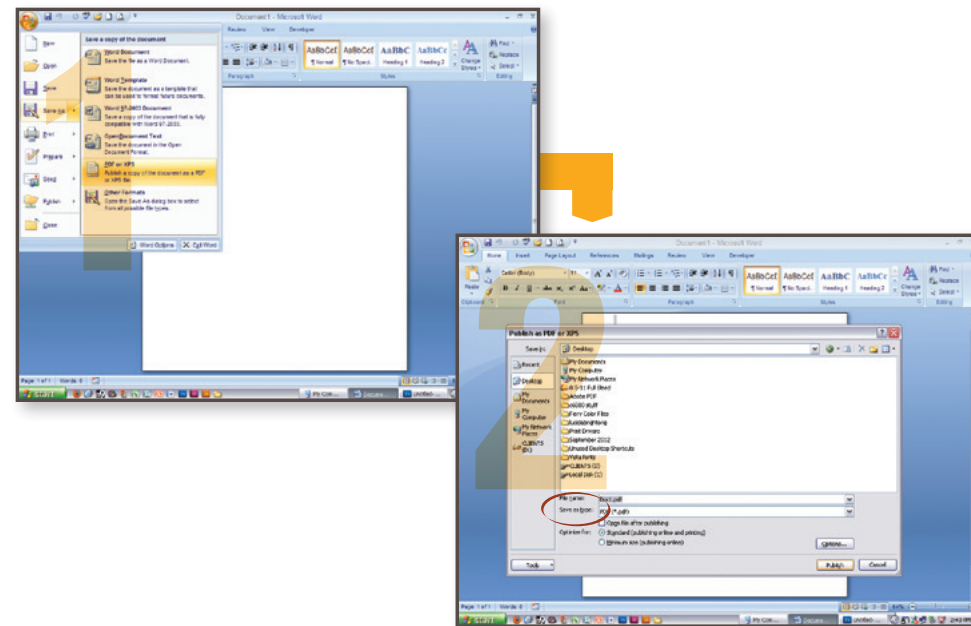
WORD PDFs

CREATING A PDF FROM WORD

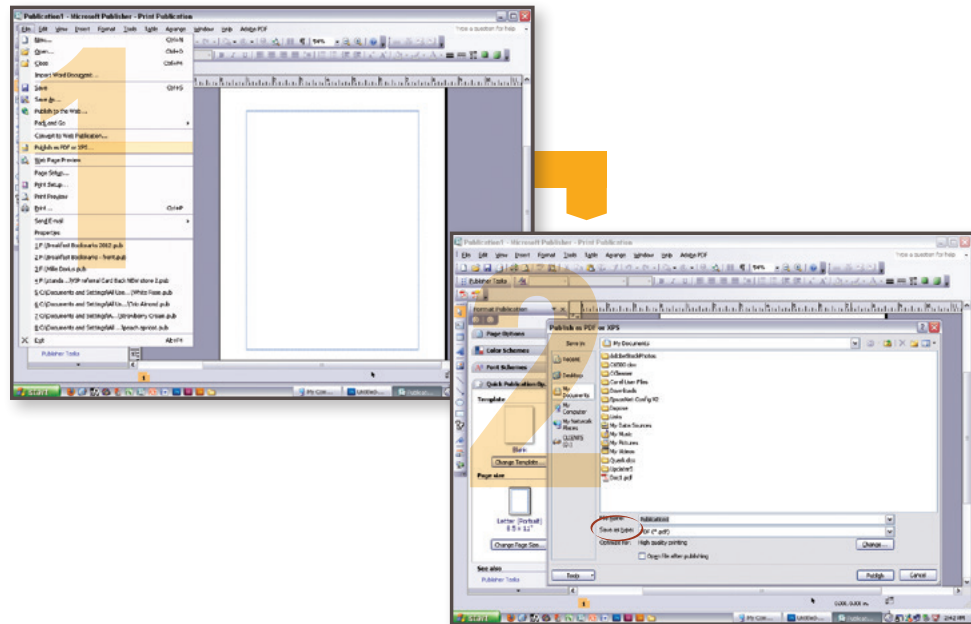
In the printing industry, the Microsoft Office Suite is not our go-to software for design. However, we know that it is accessible and fairly easy to use. We can take your native files from Microsoft, although across the Mac/Windows platforms, some elements tend to change or get scrambled. Sending a PDF of these Office files will make sure nothing moves, defaults, or changes.

STEP 1:
File> Save As> PDF or XPS

STEP 2:
Choose a location to save the PDF and under Save as Type, select PDF. Then click the Publish button.



PDFs PUBLISHER



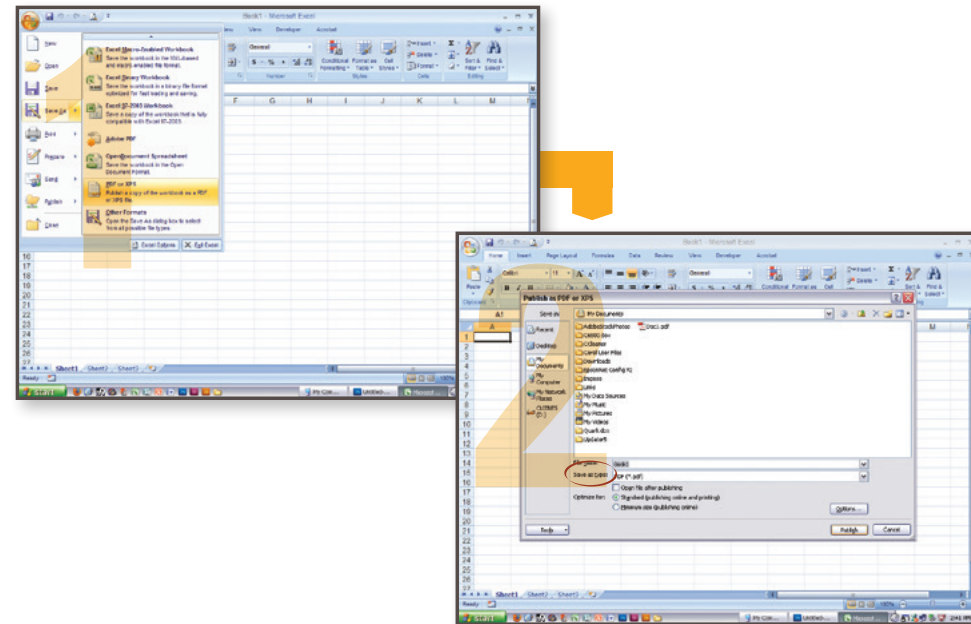
CREATING A PDF FROM PUBLISHER

While we can open Microsoft publisher files, we often find that the fonts change slightly or the content shifts. Creating a pdf from your Publisher file will prevent any unexpected changes.

STEP 1:
File> Publish as PDF or XPS

STEP 2:
Choose a location to save the PDF and under Save as Type, select PDF. Then click the Publish button.

EXCEL PDFs



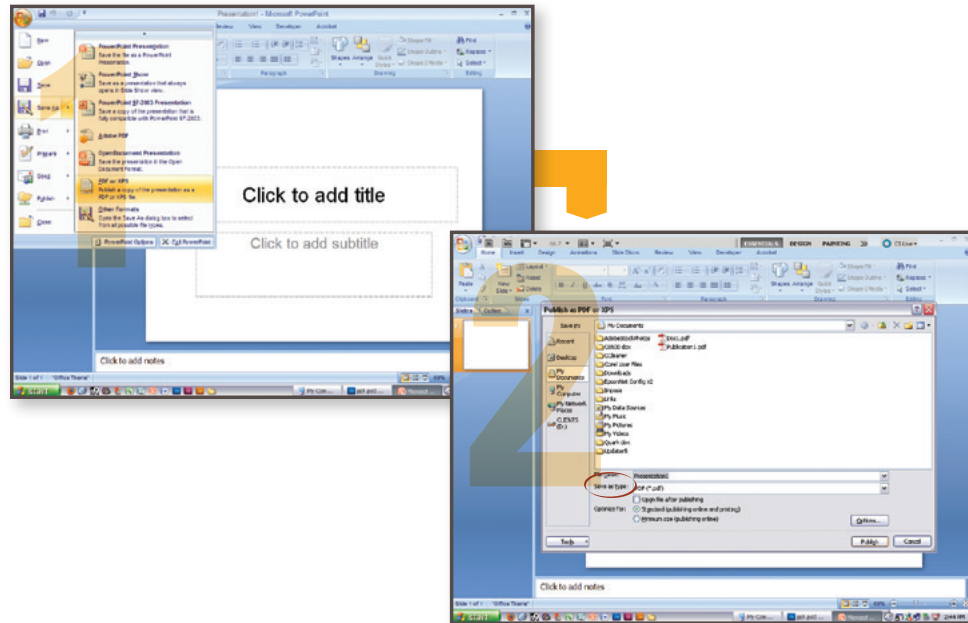
CREATING A PDF FROM EXCEL

Excel's formatting has a tendency to reset the column sizes. As with the other Office programs, PDF-ing will solve that issue before it even comes up.

STEP 1:
File> Save As> PDF or XPS

STEP 2:
Choose a location to save the PDF and under Save as Type, select PDF. Then click the Publish button.

PDFs POWERPOINT



CREATING A PDF FROM POWERPOINT

Powerpoint is meant to be used to design presentations but it's ease of use makes it a common program. To ensure the preservation of design, a PDF will keep placement and fonts safe.

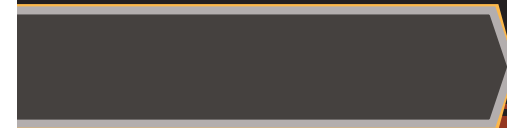
STEP 1:
File> Save As> PDF or XPS

STEP 2:
Choose a location to save the PDF and under Save as Type, select PDF. Then click the Publish button.

Don't stare at a blank page
for too long, be bold, and make
the first incisive stroke.
The rest will come naturally.

— James Kingman

PRINTING GLOSSARY



GLOSSARY

ARTBOARD: Finished paper size. Adobe Illustrator also calls its pages Artboards and rather than having multiple pages, you can have multiple artboards.

BLEEDS: A sheet or page margin trimmed so as to crop the text or illustration.

CMYK: An acronym for Cyan Yellow Magenta Black. CMYK is the colorspace that presses use to create composite images, colors, and text.

COLORSPACE: The way that the color of an image or design is processed. RGB (red, green, blue) colorspace applies to web. CMYK (cyan, yellow, magenta, black) colorspace applies to printing. Pantone or PMS colors are also for printing. Pantone colors come from a swatchbook and help maintain color consistency from print-to-print.

DPI: An acronym dots per inch. DPI refers to the resolution and quality of an image. Web-quality images display at 72 dpi while printed images should be a minimum of 300 dpi.

FONT: Also known as Typeface. A complete assortment of type of one style and size.

GRIPPER: One of a number of fingerlike devices for gripping a sheet and transferring it to or from the printing surface.

LOW-RES: Low-Resolution refers to an image that will not print optimally because of a low quantity of pixels to draw from.

LINKS: The collection of images being placed, or referenced within an Adobe InDesign file.

MARGINS: The space around the printed or written content on a page.

PACKAGING: Adobe InDesign's built-in font and link collection. It also checks for any errors that might occur in file transfers.

PANTONE, INC: is the authority on color, provider of color systems and leading technology for an accurate communication

of color. PMS color systems are designed to maintain accurate color from print-to-print.

PDF: An acronym for Portable Document Format. It is a file format that has captured all the elements of a printed document as an electronic image that you can view, navigate, print without experiencing font or image error.

PIXEL: The smallest element of an image that can be individually processed.

PIXELATE: To cause an image to break up or unattractively stretch pixels, as by overenlarging the image.

PLATE: Device that carries the image to be printed and is applied directly to paper or to an intermediate image carrier, such as a print blanket, in order to transfer the image to paper. Each color printed has its own plate.

PRINT-QUALITY: 300 dpi is standard print quality. Images with a lower resolution than 300 dpi may print poorly.

PRINT-READY: Files ready for print that require no Prepress attention or manipulation.

RESOLUTION: The maximum number of pixels that can be displayed or printed. Web resolution is 72 dpi and print resolution is a minimum of 300 dpi.

RGB: An acronym for Red, Green, Blue. RGB is the colorspace that monitors use to create composite images, colors, and text.

TYPE-SAFETY: The inner margin of a document that the text or important content should not exceed.

WEB-QUALITY: Refers to images that were meant to be displayed on the web (and monitors). These images are lower resolution than ideally printed images.

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