

## What your printer needs to know about your projects ...

Got something new in the works? Toss your old specification checklists. Here's what you should tell the printer in today's more savvy world of graphic communications. *By providing a bit more background information than perhaps you've been accustomed to, you could end up with a less expensive piece that does the job even better than you envisioned.*

**Project name.** Brochure? Postcard?

**Description.** State the purpose and what the piece should accomplish.

**End use.** Who will use the piece, and how?

**Distribution method.** Will the piece be mailed, distributed by hand, displayed on counters, handed out at a trade show, or distributed through a combination of ways?

**Timing.** Are certain quantities needed for specific dates?

**Priorities and expectations.** What are the important aspects of this project?

**Flexibility.** *Are you receptive to any suggestions?*

**Frequency.** How many times per year will this piece be done?

**Quantity.** Total number of pieces.

**Number of pages.** Each side of a piece of paper is a "page."

**Flat size and folded size.** Dimensions before folding and after.

**Number of ink colors on each side.** Indicate four-color process, or the Pantone names (i.e., Pantone 185, Black), along with varnishes.

**Paper.** Name, weight, color, and finish.

**Artwork.** 1) What type of file will be provided? (Quark, PageMaker, etc.) 2) Does the artwork have any bleeds or large areas of ink coverage? 3) If printing in two or more colors, do the colors touch each other, requiring trapping?

**Versions.** Is there more than one version to be printed? What varies from piece to piece: copy, graphics, or both?

**Layout review.** Is there a sample layout in PDF format available to review for any potential printing issues?

**Scanning.** Does the printer need to scan any photos or logos?

**Proofing.** How many rounds of proofs do you think will be needed? How many people will be reviewing the proofs?

**Binding.** Will the piece be folded, 3-hole drilled, padded, saddle-stitched, perforated, or scored?  
**Specialty finishing.** Does the design require foil stamping, die cutting, laminating, embossing, or hand assembly?

**Packaging.** Bulk packaging in standard cartons is the norm, so indicate if you'd like your pieces to be shrink-wrapped in bundles of a certain quantity, packaged in small cartons for easy lifting, or boxed with a specific number of pieces in each box.

**Labeling.** Do you want the boxes to be labeled a specific way for your receiving department or storage?

**Samples.** How many samples do you require?

**Envelopes.** If your piece gets inserted, specify the size, type, and paper stock for the envelope.

**Mailing.** Will your piece be mailed first class or standard rate? Does it meet physical specifications for this class of mail? Will the pieces require tabbing prior to addressing?

**Delivery.** Indicate location. If not local, how would you like the piece to be shipped? Fed-X, UPS, ground, *over-night, standard or express?*



### Archiving Service

*Did you know that L&B archives your print project files at no charge?*

*If your hard drive blows up or you lose a file feel free to call us for a copy.*



## When Color has to be Compromised . . .

In order to get ink colors to print correctly on a full-color printed sheet, a press operator may have to make a decision about which color is most important to hit right on. If you're not there to approve the color, what will the press operator decide to do?

1. Press operators generally focus on correctly printing the "memory colors", or those colors that everyone recognizes, such as blue sky, green grass, and red strawberries. Getting the "artsy" color accents right (when "right" is only known to the artwork creator) may become secondary to hitting naturally occurring colors that most people will recognize as right or wrong.
2. Printers think big pictures are more important than little ones.
3. Readability is paramount for a press operator. If type conflicts with art, they will make sure you can read the type.
4. Advertising material is more important than editorial material. Accurate company colors, and photos of the president, will be perfected before a graph or pie chart illustration will.
5. Consistency of color throughout a publication is a primary objective. If you have a background color running on every page, operators will try to hit that color before they focus on any other photos on that page.

To keep a press operator from making the "wrong" decision, you should tell your printing company representative what you believe are the most important elements of your design. And if your project has several pages, tell him or her what's important on each page. That way, if a compromise has to be made on press and you can't be there to make the decision, you've got control over the end results.



### Comp for Folding

Do you ever wish your proofs came folded?

Now when you order a hard copy proof from L&B on a project that has multiple pages or folding we now make a full size comp for you. It allows you to see the job exactly as it will be produced to help eliminate any errors.



## Comparing Paper Weights

There are several different grades of paper: bond, book, text, cover, etc. Unfortunately, it's a bit confusing to compare weights of papers because our papermaking ancestors used a different method of calculating weight for each grade of paper.

Below is a chart to help you select papers based on their equivalent weight among grades. For example, 50# offset for your print project is similar to 20# bond.

As you'll note on the chart, you can get most bond papers in an equivalent text weight. Bond papers are designed for one-sided printing and copying, and text/offset papers are designed for two-sided printing and copying. (Bond papers will have more "show-through" on the back side.)

When specifying papers, remember that paper is sold by the pound – the heavier the paper, the more it costs.

### Equivalent Paper Weights

Bond	Text/Offset	Cover
16#	40#	n/a
20#	50#	n/a
24#	60#	n/a
28#	70#	n/a
32#	80#	n/a
n/a	100#	60#
n/a	n/a	65#
n/a	n/a	80#
n/a	n/a	100#

n/a-not available



## Customer Loyalty . . .

"It takes a lot less money to increase your retention of current customers than to find new ones . . ." Do you have a specific plan for building customer loyalty?

If you currently retain 70% of your customers and you start a program to improve that to 80%, you'll add an additional 10% to your growth rate without having to sell one new customer!

### How do you build a customer loyalty plan?

- **Market to your Own Customers!** They were happy with your service in the past – They are the most logical choice of who will buy from you in the future. Don't make the mistake of only marketing to prospects. Let your current clients know about you again.
- **Use Complaints to Build Business!** – If a clients complaint is resolved quickly, the customer might be even more likely to do business than the average customer who didn't have a complaint! Follow up on projects you've completed recently and if a client is not fully satisfied with your service now is the time to really shine!
- **Reach out to your Clients – Contact . . . Contact . . .** Contact with current customers is a good way to build their loyalty. The more the customer sees someone from your firm, the more likely you'll get the next order.



## Evaluating and Comparing Quotes

*When looking for the lowest bid, here are some non-price factors to consider to get to the real “bottom-line.”*

- Is shipping, delivery included?
- Are credit terms favorable?
- Is the price firm, or subject to increases in paper costs? Does the price include minor changes in type or specs?
- Is the lead time acceptable?
- Are couriers needed for pick-up, proofs, and samples?
- Is the location convenient if a press proof is needed?
- Prepress Risk: Is the prepress staff experienced with your software? Are they willing to help troubleshoot problems?
- Quality Risk: Is this project comfortably within the printer’s capabilities?
- Communication Risk: Does the sales rep or CSR fully understand what you need?
- Delivery Risk: Will the job be delivered on time?
- Storage Costs: If needed, can the job be stored free of charge before shipping?



## Tips for Choosing Paper

1. Set aside a few minutes to familiarize yourself with current paper options. Ask your printer or paper merchant for current swatch books of the stocks you are most likely to use.
2. Avoid using glossy paper for materials on which people must write, such as reply cards. Coated paper may cause writing and ink-jet addressing to smear and become illegible.
3. Don’t skimp on paper when looking for ways to cut costs. For smaller projects, paper may account for only 10% of the total cost of the project. Using the best quality paper may cost only a few extra dollars. For larger projects, compare prices using your top choice and a less expensive option. Factor in the overall look and quality of your piece before making a decision.
4. When printing on lightweight paper, consider your design. Text won’t show through to the other side of the paper, but photos and solid blocks of color may. To avoid a distracting, see-through look, choose a heavier paper, or a paper specifically formulated for two-sided printing.
5. Ask for samples of a printer’s current “house” paper. Don’t assume what’s house today will be house a few months later. Printers change house stocks based on pricing, availability, and performance on press.



## Four-Color Black

When a plain black (100 percent K) object overlaps colored objects like photographs, its density shifts, depending on whether it’s over a light or dark area. Adding color to your black solves the problem. (100 K, 40 C)



## Tips for Reading Proofs

- Use bold or bright colored markers to indicate corrections
- Read your proof slowly
- Check page sequence
- Check alignment of page numbers
- Measure final, folded size
- Check headlines, addresses, phone numbers, and dates for typos
- Make a note of the most important element of the job regarding color
- Write clear and careful instructions
- Check borders and rules for alignment
- Double check for font mishaps
- Check line endings
- Have someone not familiar with the piece review it
- Discuss cost of changes with printer or prepress supplier



## Adding sparkle with metallics

Some projects call for a little extra sparkle to catch a reader's attention.

### Metallic inks

Printing with metallic ink costs just a little more than regular ink. You can choose from standard silver, gold, copper, or bronze colors, or create special metallic shades to complement whatever you're designing. A metallic ink color selector will show you the amazing options.

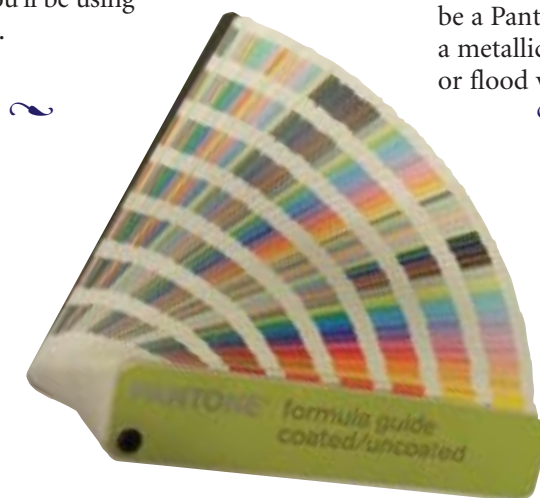
(Pantone.com)

Metallic inks shine best when printed on glossy, coated paper. When printed on uncoated paper, metallic inks soak into the paper, losing their luster while maintaining the color. Contrary to popular belief, varnishing a metallic ink will not make it shinier; varnish simply adds a thin layer of protection.

If you're considering metallic inks, here are a few tips:

- Arrange to be present for a press check if you're uncertain about your design. Standard color proofs won't accurately portray metallic effects, so the only way to know for sure is to see the metallic ink on the actual paper.

- Add time to your schedule. Some metallic inks require extra dry time before handling.
- Consider the flakes. The powdered metal (used to tint the base) can flake off, wreaking havoc with some copiers and printers.
- Ask for a free ink draw down of the metallic ink of your choice on the actual stock you'll be using for the project.



## Five-color Press

L&B'S Heidelberg GTO-DI five-color press has the ability to add a fifth color or a varnish to your job without an extra pass.

This fifth color can be a Pantone color, a metallic, or a spot or flood varnish.

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