

# Specifications for press-ready

## OVERVIEW

### Page Setup & Bleed

5mm bleed all round outside trim

3mm safety all round inside trim

Use whole millimetres (round down halves)

PDF size should be trim size + bleed, i.e. no white border or slug

Supply a single PDF file with multiple pages

Order PDF pages as per the finished item, and provide a paper mock-up for books

Document should not be imposed

### Fonts:

Ensure fonts are fully embedded or outlined.

### Images:

Images should be 300dpi.

Line art should be 600-1200dpi

### Colour:

Black text must be 100% black (K) only and set to overprint

PDF files should be in CMYK, though embedded RGB photographs are acceptable.

Documents should use the following profiles for optimised results:

CMYK -Euroscale Coated v2

RGB -Adobe RGB1998

### Trapping:

Trapping to be set to off or false, i.e.. do not trap.

### Microsoft Products.

Ensure to embed fonts if making a PDF file.

Gather and supply all elements used (original images & fonts)



P  
I  
C  
T  
O  
N



[pictonpress.com.au/green](http://pictonpress.com.au/green)

# PAGE SETUP

## Bleed

5mm of bleed is required beyond the edge of the document. Design elements near the edge of the page must extend into this area and will be discarded at the guillotine. This prevents having any white paper appearing along the edge of the document.

## Safety Margin

A minimum of 3mm additional safety margin is required inside the trim area. Please keep important elements that do not bleed off the page inside this area e.g.. body copy. This keeps these elements away from the guillotine, making slight paper shifts undetectable, and ensuring there is no white gap at the edge of the document.

## Units

Use whole millimetres when setting up a document, rounding down for sizes that use half millimetre measurements. E.g.. an A5 document should be 148mm x 210mm rather than 148.5mm x 210mm.

## PDF Size

The total size of the PDF file should be the size of the trim plus the bleed with no further white space around the edge of the document. For example, an A5 should come to 154mm x 216mm.

This actual PDF file is an A4 exported with 3mm bleed. Check this in Acrobat by moving the cursor to the lower left corner of the screen and a box will appear with the measurements. For those using Pitstop, please set the Media Box to these dimensions.

## Press Marks

Press marks are not necessary. Provide the document at the final size with bleed. If it is not possible to supply it this way, centre the artwork within the page and include crop marks.



P  
I  
C  
T  
O  
N



[pictonpress.com.au/green](http://pictonpress.com.au/green)

# FONTS

## Embedding Fonts

Fully embed fonts rather than subsetting. This provides more flexibility and fewer issues when it comes to printing from the PDF. To choose this in Adobe applications, set the “subset font” value to “if percentage used is less than 0%”. Check PDF font embedding in Acrobat’s in the ‘Font’ tab of ‘Document Properties’ (under File Menu)

## Tidying Document Fonts

To avoid bloating the PDF, please ensure not to embed unused fonts. In Illustrator clean up empty text paths, and in Illustrator and InDesign “Find Font” (under Type menu) and replace unused fonts with used fonts. This applies where there are invisible characters such as returns or spaces set in an unused front.

## Outlining Fonts

Outlining transforms font characters to vector paths, discarding extra font functions. Outlining fonts is recommended for large elements such as logos and text graphics. To outline fonts in Illustrator and InDesign, grab the text with the selection tool and select ‘Create Outlines’ under the Type menu.

Remember to save an editable version of your document before you outline, in case you need changes.

Outlining can change the overall appearance of lots of small text, usually making the page appear darker and more dense. It will also substantially increase the document file size. Body copy fonts should be embedded rather than outlined.

## Supplying Fonts

It may be necessary to supply font files if there is a problem with the PDF. If requested to supply fonts, please gather all families and weights used in the document and send as a zip file. The easiest way to do this is to zip the font folder packaged from InDesign or Quark. Make sure the package is from the final version.



P  
I  
C  
T  
O  
N



[pictonpress.com.au/green](http://pictonpress.com.au/green)

# IMAGES

## Colour & Greyscale Resolution

Any colour or greyscale image should be 300-360dpi. A higher resolution will not increase print quality, but it will increase the file size. However, a lower resolution will reduce the print quality. Anything below 150dpi should be fixed and re-submitted.

Using the PDF Optimizer function (under Advanced menu) in Acrobat Professional can drastically reduce file size by reducing all large resolutions down to 300dpi.

## Mono Bitmap (Line Art) Resolution

Any single bit graphics such as scanned text or logos should be 600-1200dpi.. The compressed file size of these images is usually extremely small, don't be afraid to use 1200dpi.

## RGB vs CMYK for photos

We accept and encourage clients to supply full colour photographs as profiled RGB, these will only be converted at the last stage before printing. If there are CMYK-specific changes, the image should obviously be CMYK e.g. if there is black text from Photoshop for some reason.

## Gradients

Where possible, gradients should rasterised to avoid banding issues that can occur with vector gradients from Illustrator, Quark, InDesign, Corel etc.. First create the gradient in Photoshop , add a small amount of monochromatic noise, then use a gaussian blur to smooth it back out. Place this graphic into your page layout program as you would a photo.

If using vector gradients, please keep the CMYK values above 20% difference to avoid banding.

## Transparency & Blending Effects

Where possible, use swatch tints rather than opacity, this drastically simplifies fixing colour issues. For maximum pdf stability, create effects such as opacity and layer blending in Photoshop and import to your page layout program as a flat graphic at 100% opacity.



P  
I  
C  
T  
O  
N



[pictonpress.com.au/green](http://pictonpress.com.au/green)

# COLOUR MANAGEMENT

## Please Note:

We always strive for the best results, but it is impossible to exactly replicate colours between different devices and technologies. Printed colours will never look exactly like they do on screen. There are calculations and changes to colour information at each step of the journey as it passes through different technologies. Here are a few simple measures to noticeably improve your colour reproduction.



## Colour Management

At least basic colour management is recommended. The monitor calibration application Adobe Gamma installs with Adobe products and is a quick, cheap start, Mac OS also has a similar utility. This is much better than nothing at all.

## Colour Profiles

Colour profiles define how a colour is created and interpreted by devices. Calibrating and profiling a device such as a computer monitor will change the way it interprets a colour (and therefore how a human adjusts colours based on appearance). Profiled graphics will much better preserve colours as they change between technologies.

*If you use a common profile, ensure your pdf is tagged.*

*If you use an uncommon (custom) profile, make sure it is embedded into the pdf.*

## Recommended Profiles

We recommend and use the following common profiles:

CMYK -Euroscale Coated v2

RGB -Adobe RGB1998

## Document Colour Setup

PDF files should be supplied as a profiled CMYK document. As mentioned in the IMAGES section, profiled RGB photographs embedded into this CMYK PDF are acceptable and recommended. These will generally produce better quality end results than converting the placed images to CMYK in Photoshop.

P  
I  
C  
T  
O  
N



[pictonpress.com.au/green](http://pictonpress.com.au/green)

# COLOUR SETUP

## Black

Black text should be 100% K only. Mixed values will cause printing problems when K is less than 100% (often occurring when converting colours or profiles). This is because it is a screen of black (i.e. regarded as a dark grey), and will not trap.

This is also a reason not to typeset in Photoshop.

Check this by toggling black on and off using InDesign's "Separations Preview" palette (under Window -> Output) or Acrobat Professional's "Output Preview" (under Advanced menu). Black elements should disappear completely.



P  
I  
C  
T  
O  
N

## Overprint Black

Small black elements should be set to overprint, meaning that the other channels or inks are not affected where there is black, please set small black elements to overprint. Check this using above method, black text should switch off and not be replaced with white (unless background is white).

## Simple CMYK Colours

Where possible, use simpler CMYK colour values, they hold up better in offset printing. Colours using two of the four process colours are twice as easy to register and control. For example a tried and tested red is 100% Magenta plus 100% Yellow. Isolated process colours look clean, they are essentially spots e.g.. 100% cyan.

## Spot Colours

Check that spot colours separate using the above preview methods. The spot colour should completely disappear when you toggle a spot ink. If the job is a Spot only job and you are having trouble with separations, substitute the spot with a process colour, but please clearly specify what colour it should be, and make sure that it separates properly, leaving no traces on other plates/channels. Contact us if you have questions regarding this process.



## Trapping

Do Not Trap - we will sort this out for you.

Trapping adjusts certain areas of print graphics to stop white gaps appearing between colours when printed.



[pictonpress.com.au/green](http://pictonpress.com.au/green)