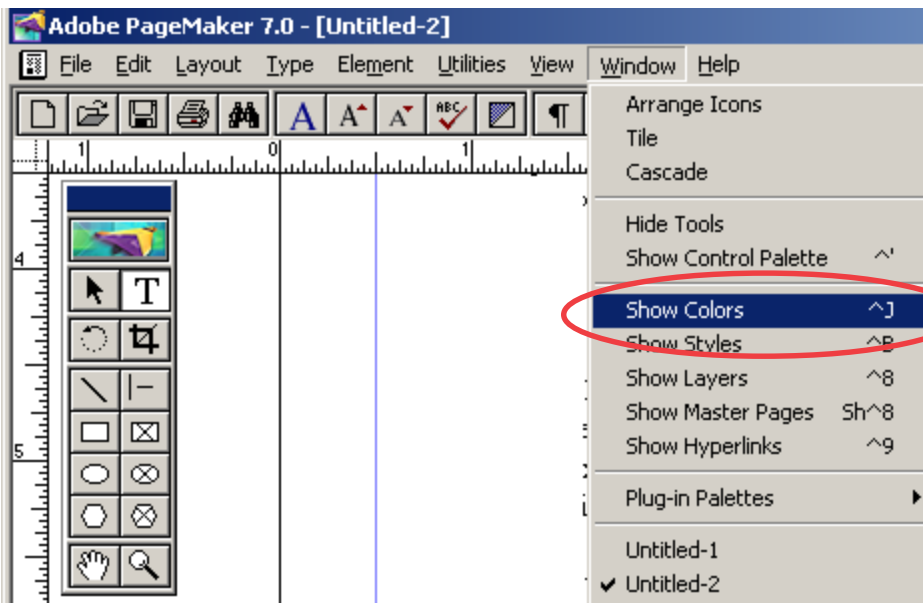


Using Adobe PageMaker for your publications and layout IS a good decision! Way back, long ago in the dark ages when Microsoft Windows really wasn't much for an operating system - and most assuredly didn't look like the Windows you use today - we started using PageMaker. The program and its operating system on the PC platform have matured since then, creating a useful tool for you and us to create nice looking printed work.

There are a few things that most "non-printers" need to know in order for your files to be printed to film or plate successfully though, and this document is our attempt to make your life and ours much less stressful... First and most importantly there are things to consider such as resolution of images for color or black and white printing. If it looks fuzzy on your screen, it will most assuredly not look any better on ours. If you got the picture "from the Web" then it isn't a good enough resolution for us to print! Web designers use 72dpi so pages will load quickly in your browser. Here at Consolidated Press, we prefer 300dpi or more (depending on the image) to ensure a quality job.

Second on your list of things to consider should be color. If you want a specific color, we can do that. If you want us to print a job in one or more colors, those colors should be defined in PageMaker's Color Palette. By default, PageMaker version 7 puts six colors in your list. Don't leave anything to chance! Remove those colors before you start designing anything! And - *please* - remove the color called "auto" from the list. Auto isn't a real color - and you don't want us guessing what color you might have wanted. What would you think if we told you "auto" could end up as hot pink? Most likely that wouldn't be a good thing...

Here are some step by step instructions to get you started down the path to saving us both time and money:



As soon as you get a new document opened in PageMaker:

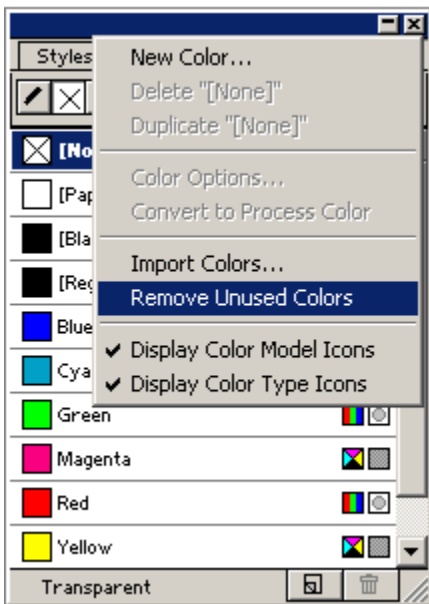
click Window, then Show Colors



The default list of colors will be displayed somewhere on your screen. There are colors there that just won't do you any good - and may cause problems when we try to image your job.

Start every publication by removing those colors

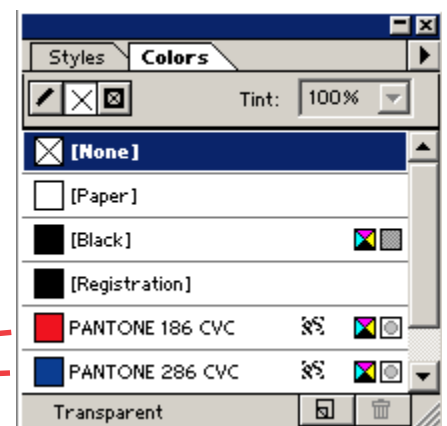
Click and hold down your left mouse button on the pull-out tab in the color window. Slide your mouse pointer down over **Remove Unused Colors**.

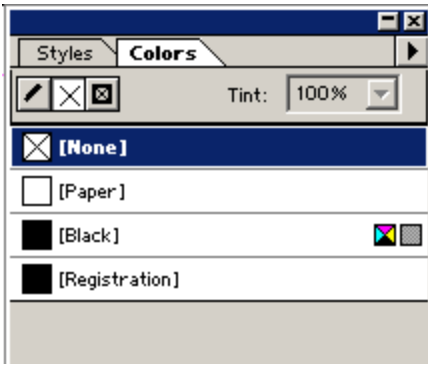


The next order of business - while we are on the subject of color - would be to add colors that you know you need in your publication.

If you are using EPS files that contain your logo, those colors will already be "embedded in your file (especially if we built the file for you). In cases like that, you may not need to add colors.

These colors appear "as if by magic" in your color list when you "place" an EPS file in your document. Colors that say PS on them cannot be added or changed by you...





OK, now that you have the Color List open, most likely it is IN THE WAY...

One (not very good) solution is to just hit the “X” in the top right corner to close that box - just like every other window inside MS Windows.

The problem with that is you have to open it up regularly to make sure nothing new shows up when you place a new graphic...



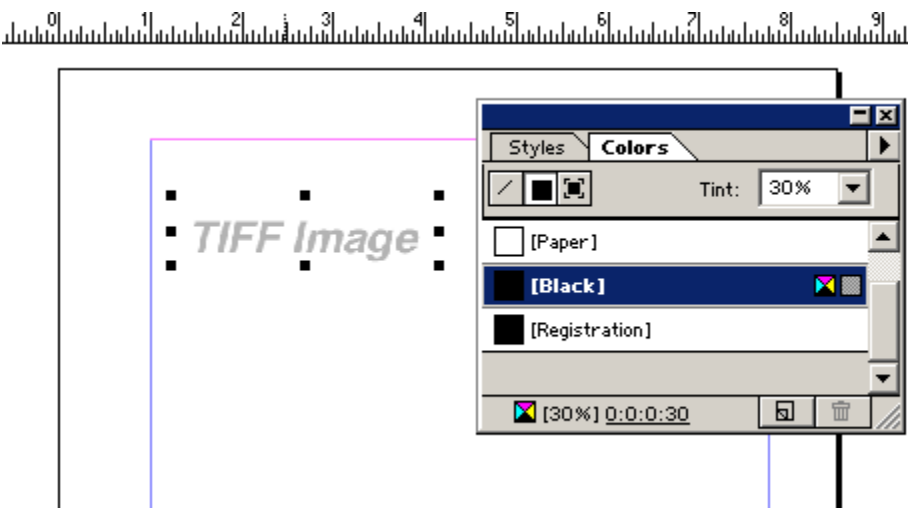
Just click the minimize button (beside the X) to get this small version of the color pallet.

IMPORTANT:

Every time you add a graphic - Make sure you expand the color window (same button you used to make it small) and see if anything changed.

If new colors appeared - that you didn't want - you need to put the graphic into a program like PhotoShop and fix that problem before you place the graphic in PageMaker.

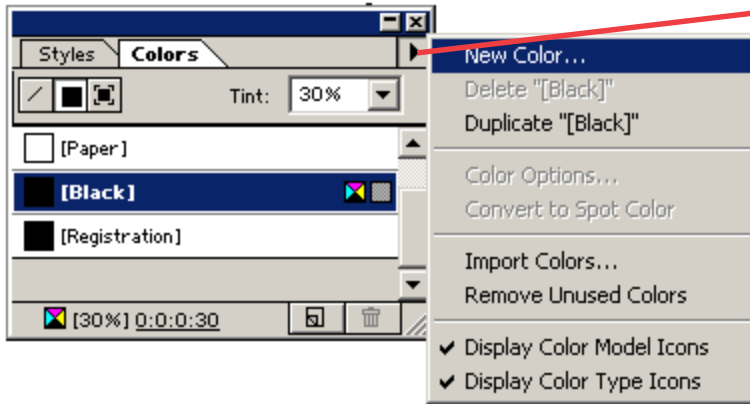
Also, if you insert a colored graphic - and nothing appears in your color list - then you need to know that it will NOT print correctly when you attempt to print separations...



IF YOU HAVE A CHOICE, always use TIFF Files. Those files can be selected and colors can be assigned inside of PageMaker.

The example to the left shows how you can change the color to a 30% screen of that color.

On the next page, you can see how to add a color to the pallet and modify that same image...



In your color window, click the right arrow to expand your choices.

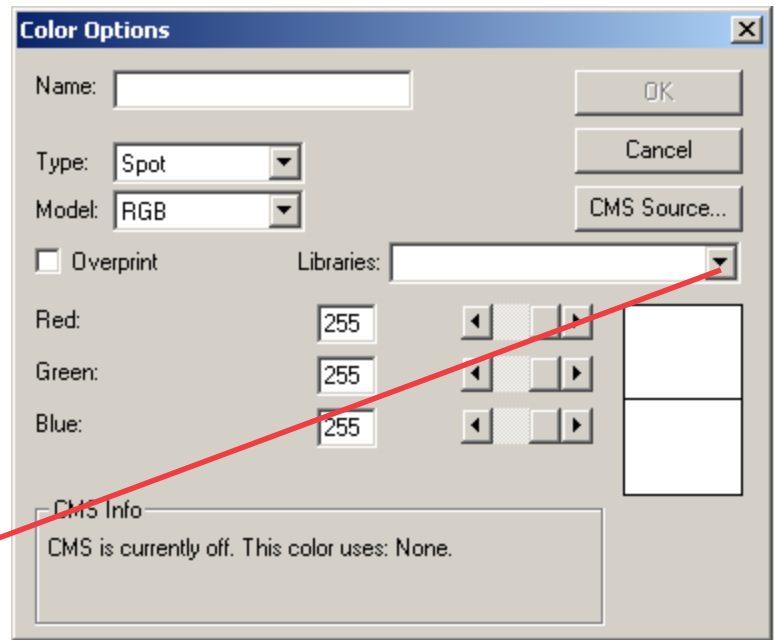
When the menu appears, click on the “New Color” item.

You should see the Color Options Dialog box (shown below)

From inside this window, you can do almost all things color related. You can add the colors you need to get the effect you want on your printed piece.

Let’s start out by adding a bright red ink. It is Pantone Matching System 185 Red. For short, most printers and graphic artist refer to that color as PMS-185.

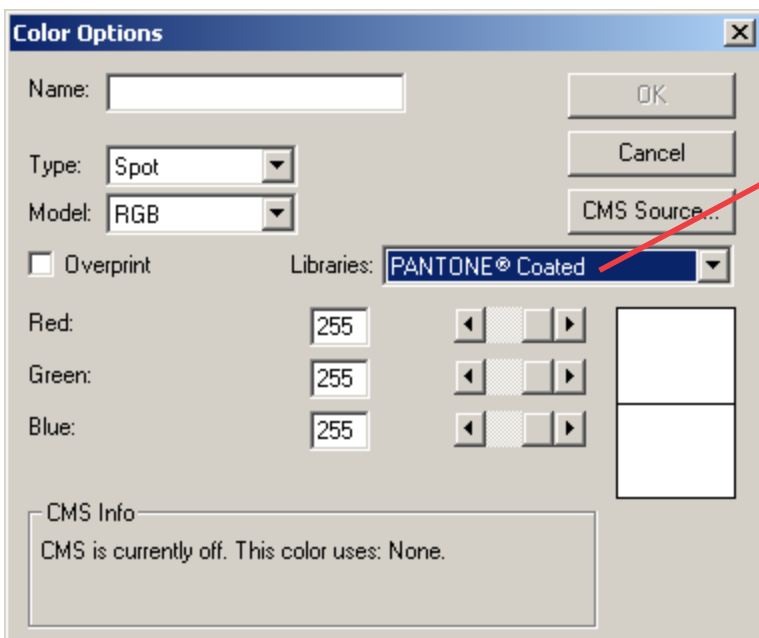
To get to the list of Pantone colors, click the pull-down beside “libraries” and choose Pantone Coated or Uncoated from the list.



If you are printing on glossy paper, pick Pantone Coated.

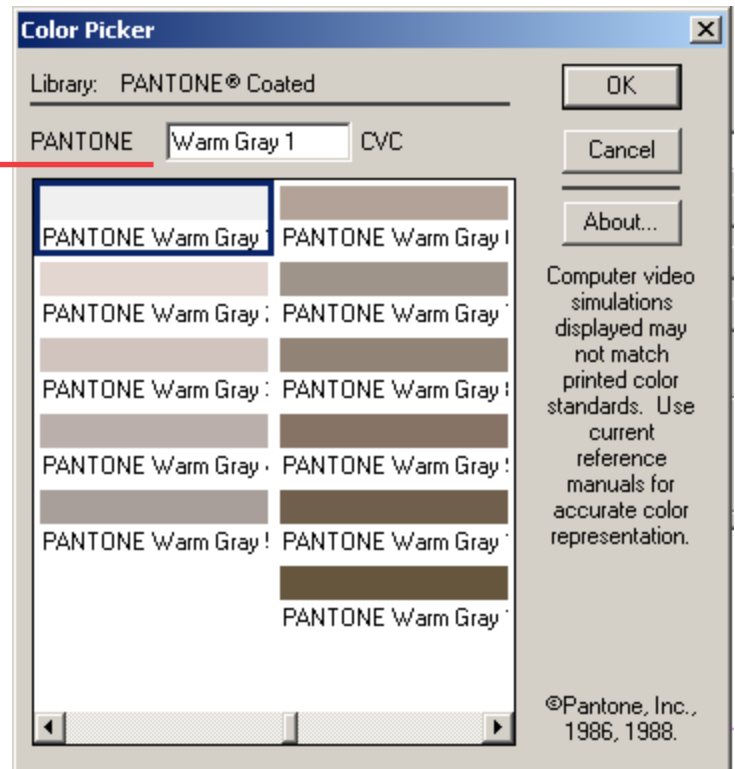
If you are printing on bond, uncoated cover, bristol or what some people call “just regular paper” you want to pick Pantone Uncoated.

Those two choices don’t make any real difference in how the color looks on your monitor unless it has been calibrated to properly display Pantone colors. It just helps us make sure we know what kind of paper you want...



As soon as you pick Pantone Coated, the window shown to the right opens.

Where it says warm gray, erase that and type the number "185" in that space.



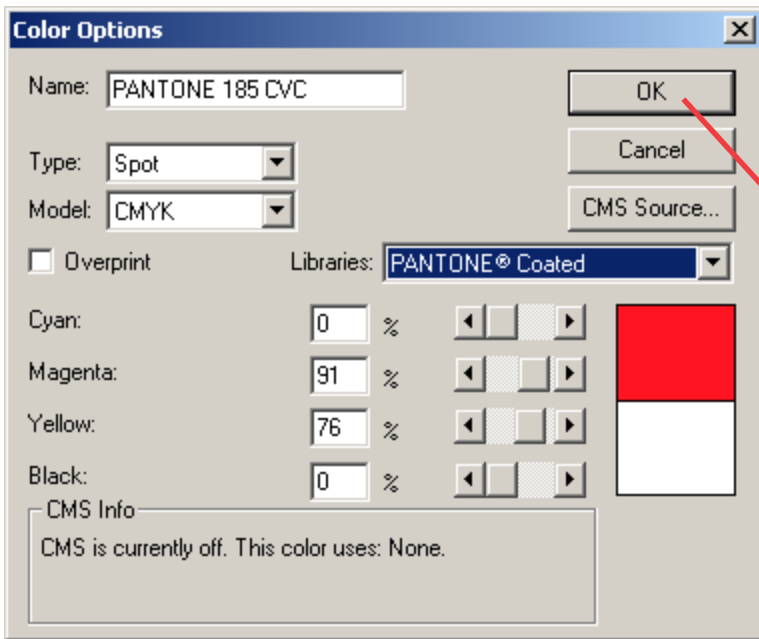
You will see the colors changing as you type in your number...

PageMaker is smart too.

It highlights the color you typed so when you click the OK button, your choice is remembered and added to the Color Options dialog box.

Click OK

Let's see if that happened on the next page...



Your new color should be in the box like my example to the left.

If it is, click on the

OK button

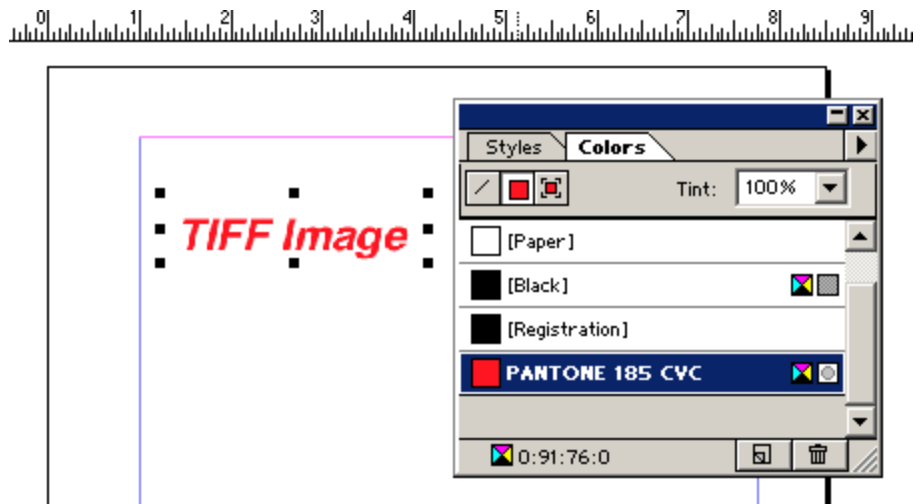
The color is now in your color list and you can change the color of graphics or text by choosing that color.

With the Pointer tool, select your graphic and then choose Pantone 185 CVC from the list.

Just like magic, you have a TIFF image now that will print in bright red ink.

For this to work properly, you have to have a proper image.

Grayscale is the way to go. Anything RGB will not print out correctly.

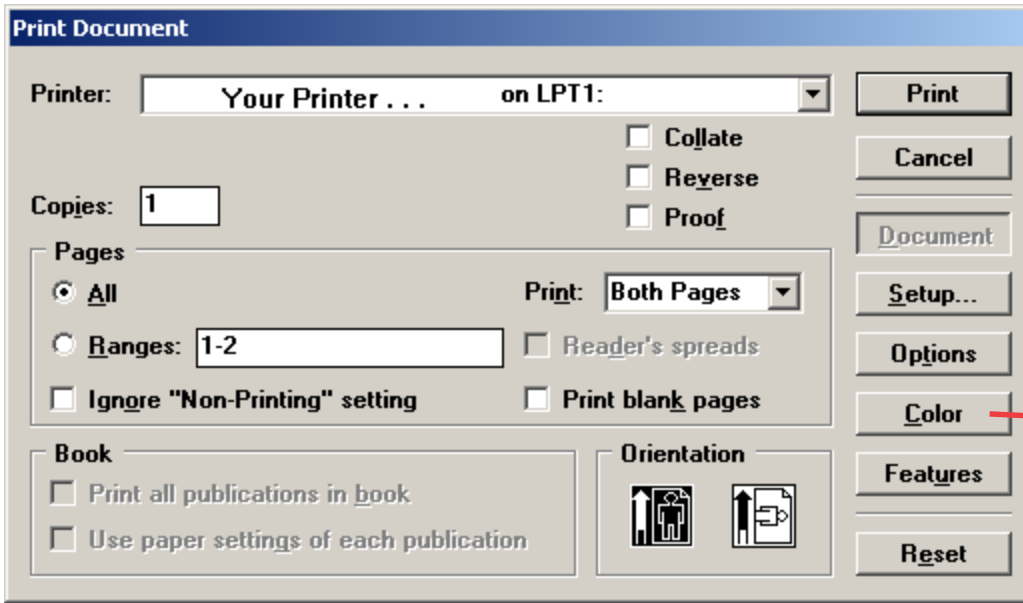


So, here we are. We have everything designed up the way we want it. Colors have been added and everything looks nice on the computer screen. Here is where my printing nightmare can begin - or - this is your opportunity to really do the job right.

Before you bring a job to me, you should print it on a black and white printer. It can be a laser or an inkjet - but either way all you are going to print is black ink.

From within PageMaker, choose File, then Print (more about that on the next page)

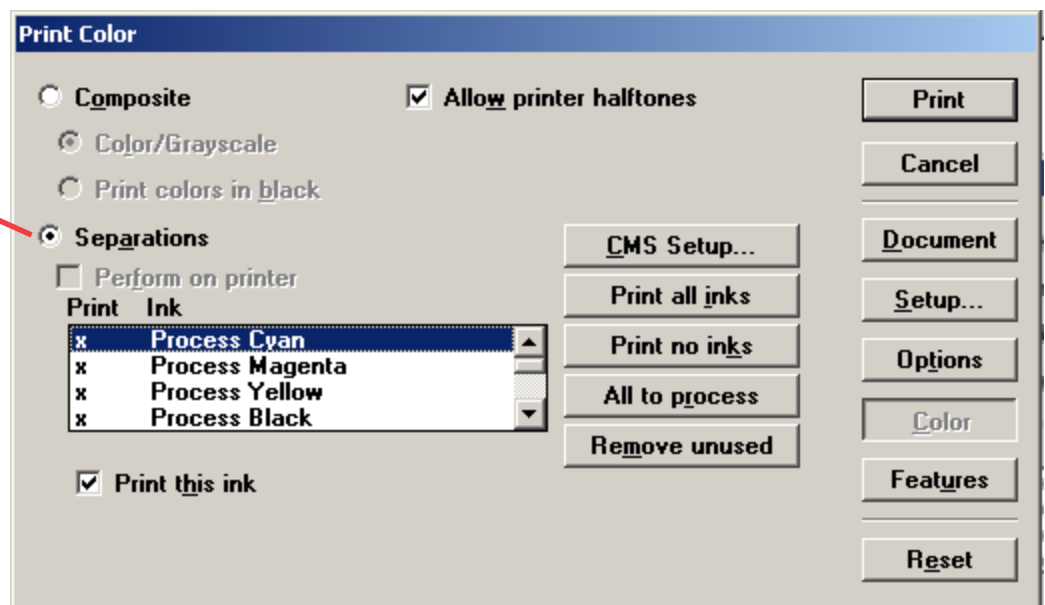
OK, so I am sure you have been here lots of times... Normally you just click the OK button and your printer starts rolling out paper copies of what is on your screen.



THIS TIME we are going to do something different and maybe even special...

Click on the Color button and let's see what we can do to improve your file

Click on Separations



Time to learn again... Process Black will be anything that is black ink in your publication. Unless you define another black - that IS black always in PageMaker. You cannot delete it.

In the picture above, you should be able to find that PMS-185 we added a little while ago. Highlight it and put a check mark beside "Print this ink" Click the "Print" button and let's look at what comes out.

If you have colors that you didn't plan to pay to have printed - we need to do some work. The next page shows you a little about how we put ink onto paper...

So here we are standing beside the press... The press pictured here is a six color Heidelberg with a coating tower. In the grand scheme of things, this is a really neat press and it can do a lot of printing stuff that is ultra cool.

From where you stand - here are a few important things to know:

Each one of those “bumps” are color heads. You pay for each color we run on a job. The more you use - the more your job costs. Each one of those color heads has ink in it (and yes - black ink IS a color). Each of those heads require a plate to transfer your information onto the printed sheet. When your job is complete, each of those units has to be cleaned up too. That way the ink doesn't dry up and ruin the rollers that put ink onto the plate and your paper.

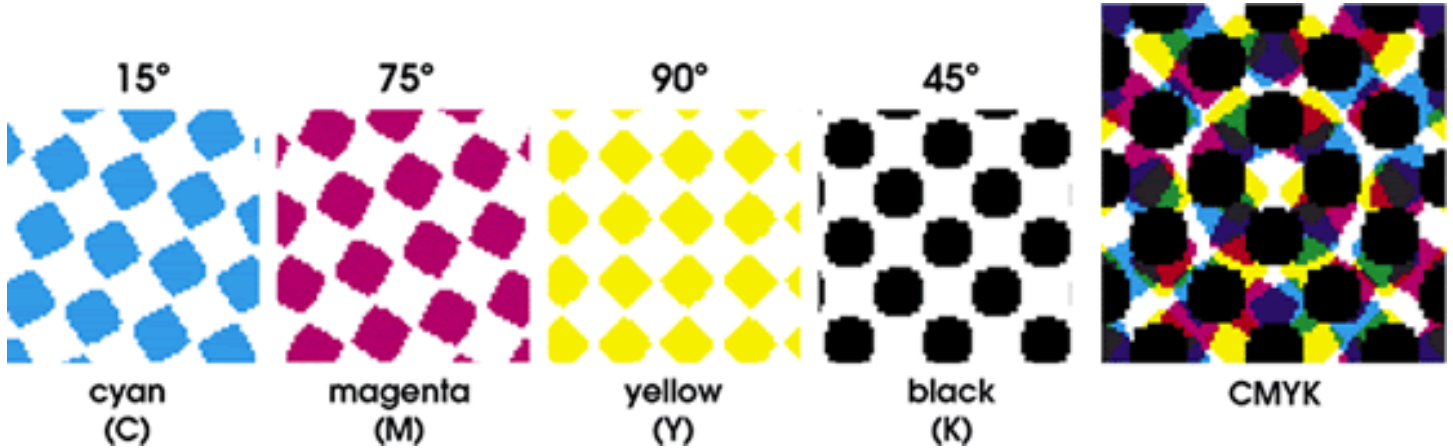
Setup, makeready and cleanup afterward all take time and the more time we spend, the more it costs. Not to say that we don't enjoy colorful work - but you just need to know all these facts to be sure you are getting what you want for the most reasonable price possible.



There IS some MAGIC though in the world of printing... That magic is called four color process printing. Sometimes referred to as CMYK for the four colors used. Cyan, Magenta, Yellow and Black inks are used to create all the colors in a photograph. If you ever look at a picture printed in a magazine with a magnifying glass you can see a pattern of dots that fool your eye into believing that it sees a color picture.

Process color printing can be slightly more expensive than four spot colors because of the quality required to get the images from each printing head on the press in proper registration.

The other thing that can happen is colors can shift when you print them in process colors. A good example is the PMS-185 red we added earlier in this exercise. Printed as process colors it is a combination of 91% Magenta and 76% Yellow. If for any reason the press operator doesn't hit those percentages exactly - color can shift. The other thing that happens is when you pick a color on your monitor and then tell the machine to make it CMYK, shifts in color happen there before it ever gets TO the press...



Another item of great importance - and we mentioned it before - is that low resolution images will not give good quality on a press or a digital copy machine. If you take an image that started out as RGB and try to convert it to CMYK you may cause color shifts that make people look sunburned (or worse).

It can sometimes be difficult to understand the reasons for color shift in color space conversion.

The best way to see the color differences between the CMYK and RGB color spaces is to look at a color gamut comparison chart.

The chart to the right plots the visible color spectrum as the large “horse shoe” area, and within this is a plot of the CMYK colors, and the RGB colors.

You can see that in some areas the RGB color space is “outside” that of the CMYK space.

It is these colors that will be affected by a conversion from RGB to CMYK

