FIFTH EDITION

RIGHT *from the* START

The book professional's guide to preparing digital files for print production

For Courier Corporation by

ALAN BARNETT

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Courier

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15 Wellman Avenue, North Chelmsford, MA 01863

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LZW is an algorithm covered by U.S. Patent No. 4-558-302.

Printing (last digit): 10 9 8 7 6 5 4 3 2 1

Printed in the United States of America.

Contents

Preface vii
Introduction ix

PART 1: File Preparation Guidelines

Preparing Page Layouts 3
Choose the right software 3
Creating bleed and margins 4
Working with rules, frames, and borders 4
Using master pages 4
Production tips for preparing files 5

Preparing Graphics 6
Scanning resolutions for live graphics 6
Scanning density 7
Screen grabs 8
Handling vector graphics 8
Handling bitmapped graphics 8
Importing single graphic subjects 9
Preparing color bitmapped images 9
Duotones, tritones, and quadratones 10
Colorized TIFF images 10
Skewing, flopping, and anamorphic scaling 10
When and how to use file compression 11

Fonts 11
What types of fonts to use 11
Applying type style attributes 11
Font management 12
Using fonts in imported EPS graphics 12
Using fonts in imported bitmapped graphics 13
Customized character sets 13
Font substitution systems 13

Contents

Preparing Covers **14**
Paperbound covers 15
Casebound covers 16
Dust jackets 18

Working With Color **20**
Selecting colors from printed samples 20
Correctly using tints of spot and process colors 20
Defining spot colors and process colors 20
Working with colors in imported EPS graphics 21
Working with color scans 21
Unused colors in page layout files 22
Other color considerations 22

Trapping and Imposition **23**
Deciding who should trap your files 23

Naming Conventions **23**
How to name your files 23

PART 2: Production Workflow

Check Your Files **27**
Preflight your files 27
Quality control checklist 29

Contents

Organize Your Files **32**
Collecting your files 32
Compressing your files 33
Submitting your fonts 33
Submitting your transparencies and reflective art 34
Completing forms and other written instructions 34
Submitting revised files 34
Sasmple text file submission form 35
Sample cover file submission form 37

Submit Your Files **38**
Transfer options 38
Notify your CSR 38

Proofing Your Job **39**
Hard copy proofs 39
Soft proofing 41

Courier's Internal Workflow **43**
Prinergy 43

Color Management **44**
A shift from an art to a science 44
Color management as an art 44
Color management as a science 45
The International Color Consortium 46
Be smart about state-of-the-art 47

Tools **49**
www.rightfromthestart.com 49
Courier *FastPath* Web Services 50

Preface

Dear Publishing Professional,

Book manufacturing starts with the right materials: paper, ink, glue, binding material, and of course, your digital files. Courier can help with all facets of the process, but *Right from the Start* focuses on digital file production. Now in its fifth edition, *Right from the Start* reflects the latest in digital prepress technology.

Right from the Start is designed to help you prepare your digital files for speed and accuracy throughout production. From page layout to proofing, *Right from the Start* covers it all.

The fifth edition of *Right from the Start* is closely linked to www.rightfromthestart.com. We've moved the application-based instructions on creating PostScript and PDF files to this website. This allows us to keep the information current through future software releases. You will also find more "web links" in the book directing you to more specific information about a process, procedure, or a technology.

Every one of your books presents its own unique set of challenges, and we can help. We encourage you to think of Courier as part of your publishing team. Use these guidelines as a starting point, but please do not hesitate to call your Courier service representative for advice on all stages of your book's production cycle. We also welcome your comments and suggestions. Your feedback has helped us make *Right from the Start* more timely, relevant, and easy to use.

Right from the Start is also available online through our website at **www.rightfromthestart.com**. If you would like additional printed copies of *Right from the Start* for your designers, compositors, or service bureaus, please contact your sales representative or contact us through the website.

Sincerely,

Stephen Franzino
Vice President of Technology

About the Author

Alan Barnett is a graphic designer with sixteen years of experience in conventional and digital design and production. With his own firm, Alan Barnett, Inc., he specializes in creating books, catalogs, advertising, and marketing materials for clients nationwide including John Wiley & Sons, McGraw-Hill, Oxford University Press, and Pearson Education.

"The learning curve for digital production can be steep," says Barnett. "I encourage people to build their skills over time. It can be frustrating to jump into digital design and production and then wonder why things aren't going your way."

Alan Barnett, Inc. is based in New York City and offers extensive design and production services to publishers, printers, packagers, and in-house design departments.

Acknowledgments

Many thanks to the people who helped make this book possible: Christine Bittner, Randall Chase, Mark Cobleigh, John Dean, Steve Franzino, Terry French, Brett Linton, Arnold Katz, David Katz, Brent Marple, Laurie Nelson, Powell Simonton, Margi Studer, and Ernie Viveiros.

Introduction

For more than 175 years, Courier Corporation has built an unrivaled reputation for quality, dependability, service, and value. Courier's corporate-wide commitment to innovation has put the company at the forefront of information management and electronic publishing technology. This commitment is the driving force behind the company's nearly two centuries of growth. Adding Courier Corporation to your publishing team demonstrates your commitment to quality and innovation in producing your books.

If you are involved in book design, production, or manufacturing, *Right from the Start* is your guide to preparing digital files for imagesetting, computer-to-plate, or on-demand printing. Use this guide to make intelligent choices as you design, construct, and evaluate your digital files and prepare them for manufacturing at Courier.

It's impossible to predict all the varying circumstances that go into the production of every book, and no doubt you will come across situations that will not fit the rules outlined here. Use these guidelines as a starting point, and keep in constant contact with your customer service representative (CSR) for advice on all stages of your book production cycle.

To produce better books more efficiently, think of Courier as part of your publishing team. Bringing your CSR into the project at the earliest possible stage means that you can get all the guidance you need to produce your digital files on time, with a minimum of hassle. Troubleshooting improperly prepared files close to the press deadline results in cost overruns, delayed schedules, and tension for everyone on the project.

Throughout this guide you will see the CSR icon pictured on the left, indicating that it's important to call your CSR to discuss the associated topic. Honest, open, and up-front communication between you and your CSR is essential in guaranteeing trouble-free imagesetting of your digital files. Discuss all the parameters of a project before it begins so you can plan its successful completion as a team. There is no question or concern too trivial or embarrassing to ask, so call as often as you need.

Another important icon to look for is the WebLink icon, pictured on the left. While this guide contains general information about working with Courier, there may be specific information you need to know depending on which Courier plant is producing your job. This may include specific PPDs or other files to download and install on your computer. When you see the WebLink icon, point your web browser to **www.rightfromthestart.com**, where you'll find everything you'll need. Digital prepress technology is changing almost daily, and Courier is committed to keeping on the cutting edge. This guide will be periodically updated and redistributed, but for late-breaking information, news, and answers to frequently asked questions, visit the website.

ALL-NEW FIFTH EDITION

The fifth edition of *Right from the Start* contains updated production guidelines and an all-new section on production workflow that includes information about CTP, color management, preflighting, and much, much more.

If you would like additional copies of this guide, please contact your Courier sales representative.

PART 1

FILE PREPARATION GUIDELINES

Preparing Page Layouts

Choose the right software

To get the job done right you need the right tools, and your job of preparing digital files for print production is no exception. Choosing the right software is a critical first step toward trouble-free production. If possible, you should use only professional level software applications in preparing your files.

One software application will not meet all of your needs. Book professionals — authors, editors, designers, and compositors — work with various applications. You will need a page layout software package, and depending on the nature of your job and the books you produce, you may also need software to do word processing, image editing, and illustration. For each of these tasks you should have a separate software package and you should always use the right package for the task at hand. Create and edit your manuscript with your word processor, your photos with your image editor, and your illustrations with your drawing software. Then import the text, photos, and illustrations into your page layout software to compose your book. Many file errors are the result of files prepared in the wrong application — for example using a word processor to layout pages — and you will save money in the long run by buying and using the proper professional software to get the job done right. For more information on the problems that result by using a word processor to layout pages go to www.rightfromthestart.com.

Creating bleed and margins

If your documents contain bleed, create your page at the actual trim size and hang the bleed elements one-eighth of an inch (.125") beyond the edges of the trim. The amount of bleed may depend on the parameters of the press and paper, so you should consult your CSR before creating your design templates. In addition, be sure to keep all live images and live copy at least one-quarter of an inch (.25") away from the trim.

Working with rules, frames, and borders

EXTRA

If your layout software allows you to inset text from the frame of the text box, use this feature instead of layering multiple boxes. Using fewer boxes simplifies the file and makes future editing easier.

Create ruled boxes with the box drawing tool and use your layout software to apply the desired frame thickness. This guarantees precise corners on your boxes. Do not use individual rules to create boxes, as it is very difficult to get the corners to meet exactly.

If you want your frames or rules to measure a hairline in width, specify the thickness as .25 points. Do not use the predefined "hairline" measurement found in the options of some layout applications. This predefined hairline is the thinnest possible line that the RIP can produce. Therefore, while the rule may look fine on a laser printer proof, it will be nearly invisible when imaged at high resolution.

Using master pages

When creating your files, you should strongly consider using master pages in your design. This takes the work out of building pages based on common elements, thus reducing edit cycles and maintaining consistency throughout your book. Master pages allow a single point of editing where all subsequent pages generated from the master page will automatically reflect the edit.

If you intend to have any blank pages in your layout, your file should contain those blank pages. Insert a blank master page in the appropriate position.

Production tips for preparing files

BLENDS Blends (also referred to as vignettes, gradients, degradés, or fountains) are best created in applications such as Photoshop, Illustrator, or FreeHand, and then imported into the page layout. Imported graphic files that contain a large number of blends are likely to cause production delays. Blends created directly in the page layout software should be tested first to ensure their quality.

To avoid banding or shade-stepping in your blends, keep the following rules in mind:

- The longer the blend, the greater the potential for banding.
- The fewer steps used, the greater the potential for banding.
- Higher resolutions at output can help reduce banding.
- Lower screen rulings are less likely to show banding.
- A gradation from a 30% tint to a 40% tint will more likely show banding than one from 1% to 100% over the same length. (Limiting the range of the blend also limits the number of shades available.)
- Never attempt a blend from one spot color into another spot color or from a spot color to a process color. These blends are extremely difficult to trap. Always blend CMYK combinations or blend one spot color to a lighter tint of the same spot color.
- When creating a blend of a spot color to white, specify 0% of the spot color on the lighter end of the blend. Using white changes the spot color to its simulated four-color process equivalent.
- Avoid using small amounts of black or cyan in process blends, as these colors tend to give shape and definition, thereby increasing the chances of banding.
- When generating a blend in Photoshop, add noise (amount = 2 or 3) to the vignette. This will help break up any banding.
- Blends created in Photoshop can be tested for potential banding with the method described at www.rightfromthestart.com.

IMPORTANT

QuarkXPress users, take note: it is important that you maintain your files in the version of QuarkXPress that was used to create them. Starting a file in version 4 and later saving it in version 5 will cause you to lose trapping information. And there are other problems including subtle shifts in margins during imagesetting.

CAUTION

Do not supply a black barcode unless black is one of the colors in your job. If your job does not use black, double check that you have set the color of the barcode to one of the colors being used.

BAR CODES Use extreme care when creating your own bar codes. Never go to press without first scanning the proofs of the bar codes to ensure their quality. Make sure your bar codes will separate properly. Most bar code generation packages automatically set the bar code color to a custom setting like "bar code black" and the white space to "space color." Adobe Illustrator can open most bar code formats, and the colors can be edited to match the colors in your document.

SMALL TYPE Type in sizes of 10 points or less should not be built with more than one process color because of potential misregistration on press. For the same reason, you should avoid reversing small type out of multiple process color backgrounds.

NESTING EPS GRAPHICS Avoid placing EPS graphics inside other EPS graphics. When this combined graphic file is placed into the page layout, it may disrupt the RIP. Instead, use the originating application to copy the graphic elements from one file into the other file. If you must use nested graphics, be sure to include them when you submit your files. Include any fonts used in those as well, as they may not be discovered as missing until final output is generated, resulting in additional charges to fix the error.

DIGITAL WHITEOUT Delete all unnecessary elements from your page layout and supporting graphic files. Never use a white box to cover them up. Doing so increases RIP times; although you can't see the covered element, it is still there and will be processed by the RIP.

Preparing Graphics

Scanning resolutions for live graphics

If you plan to scan your own halftone images at high resolution for inclusion in the final output, you should use pixel-per-inch resolutions between 1.5 and 2 times the halftone line screen at which the files will print. For example, if your final output is to be RIPed at 150 lines per inch, your live art scanning resolution should be between 225 and 300 pixels per inch. Line art should generally be scanned at 600 to 1,200 pixels per inch. Since the detail you need to capture determines the scanning resolution, you should evaluate your artwork with your CSR before you begin scanning to determine the best resolution to use.

Remember that scaling your scanned art in the page layout application will affect the resolution. For instance, increasing the size of an image to 200% cuts the resolution in half. Therefore, you should scale your art in the scanning application, and bring it into the page layout at actual size.

Scanning density

When preparing scans or digital photos, keep in mind the parameters below for proper density. This will help avoid problems associated with dot gain on press. Treat the parameters as guidelines. There will be instances where a trained scanner operator may notice distinctive qualities of individual photos that may require deviation from these guidelines. In this case the scanner operator is encouraged to make the necessary adjustments to provide Courier with the best possible scans.

	Highlight Dot	Shadow Dot (Stoughton)	Shadow Dot (Other Plants)
Uncoated stock WEB	5%	83%	88%
Coated stock WEB	5%	88%	92%
Uncoated stock SHEETFED	2%	92%	92%
Coated stock SHEETFED	2%	98%	96%

When adjusting the midtones, use the following parameters to adjust for dot gain:

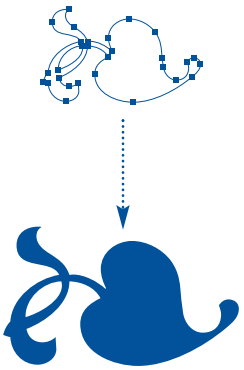
Uncoated stock WEB	20–25%
Coated stock WEB	15–20%
Uncoated stock SHEETFED	12–17%
Coated stock SHEETFED	7–12%

In addition, specular highlight areas such as eyes or light bulbs, should drop out to 1%.

Screen grabs

The resolution of a "screen grab" image is determined by the display resolution setting on your computer. So before capturing screens to use as illustrations, you should set the display resolution on your monitor as high as you can. This way the screen capture will be of the highest possible resolution and more appealing in print. You can find instructions for setting the display resolution at www.rightfromthestart.com.

Handling vector graphics



Enlargement of a vector image maintains the highest quality because all shapes are mathematically described.

Vector graphics comprise illustrations created with drawing applications such as Illustrator, FreeHand, and CorelDRAW. These programs allow you to construct illustrations based on mathematically defined lines and curves, and use the Encapsulated PostScript (EPS) format. Because they are constructed mathematically, it is possible to use the page layout application to scale, rotate, and skew the graphics with no loss of quality upon printout.

Warning: Vector drawing applications allow you to import bitmapped images. If you choose to do this, you can no longer reliably scale, rotate, or skew the overall image, for the reasons explained below.

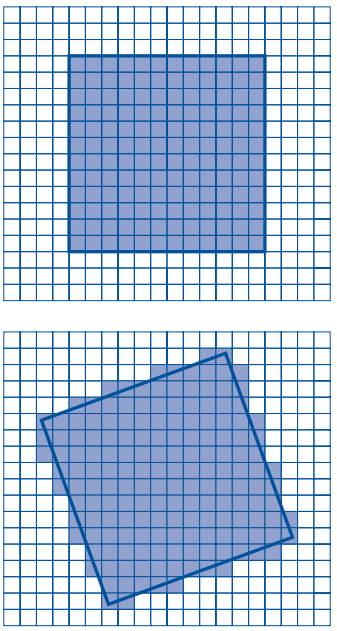
For working with spot colors in vector graphics, see the section *Working with colors in imported EPS graphics* on page 21.

Handling bitmapped graphics

Enlargement of a bitmapped image causes degradation of quality because no new pixels are added to the image.

Bitmapped graphics comprise art that is scanned, produced, or edited in paint applications such as Adobe Photoshop. These programs construct art from a mosaic of fixed pixels of a fixed size. Scaling bitmapped images after they are imported into a page layout scales the pixels. So if you enlarge the image, you will see the individual pixels; if you reduce the image, you will sacrifice detail in the picture. Therefore, if you cannot initially capture the image at the correct size, it is best to scale it in an image-editing application which has sophisticated ways to create or discard pixels (see *Scanning resolutions for live graphics* on page 6).

In addition, you should not rotate or skew live bitmapped images or copydot scans in your page layout. The pixels are mapped to a horizontal/vertical grid that cannot be altered. If you attempt to rotate or skew the image, it is



Rotating bitmapped images in page layout applications is not successful because the image must be remapped to the fixed horizontal/vertical grid.

remapped to the original grid, resulting in a loss of quality. Image editing software is better than page layout software at remapping the pixels. Perform your rotating or skewing operations before you place your image into the layout. If possible, capture your scans at the proper rotation for the best image quality.

If you plan to prepare bitmapped graphics as duotones, tritones, or quadratones, refer to the section *Working with colors in imported EPS graphics* on page 21.

If you plan to import your grayscale and color TIFF images into your page layout, be certain that the background of the picture box is filled with white, 0% black, or any color other than "None." This will help to avoid jagged edges around the picture.

Importing single graphic subjects

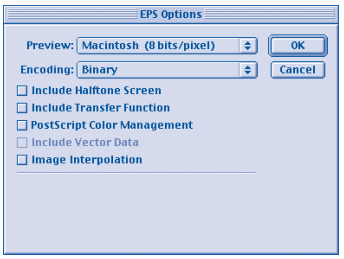
Avoid using large images that will later be cropped in the page layout. Even though only part of the image will be visible after cropping, the rest of the picture that is hidden will still be processed by the RIP. This results in large file sizes and increased processing times. If it is more convenient to group images into one scan, use the cropping tool in your image editing program to convert the scan into separate images.

Preparing color bitmapped images

You must take great care when preparing color bitmapped images. If your scanner captures images in the RGB color space, it is essential that you convert the scans to CMYK before importing them into the page layout so that they will separate properly. Remember that images captured through PhotoCD, digital cameras, or other methods may originally be in other color spaces such as Lab or YCC, and must be converted to CMYK. Note that screen captures may start as indexed color and must also be converted to CMYK.

If you plan to prepare grayscale images as duotones, tritones, or quadratones, be sure that your spot colors are defined properly, and that your file type supports spot colors.

When saving EPS files in Photoshop, set the encoding to Binary and do not include Halftone Screen or Transfer Function. Do not save as JPEG, Scitex CT or GIF.



When saving EPS files in Photoshop, set the encoding to Binary and do not include Halftone Screen or Transfer Function.

Duotones, tritones, and quadratones

If you plan to convert grayscale images to multitone, use Photoshop 5.0.2 or later. Be sure that you properly define the spot colors with names that match the spot color names in the page layout application, and save the images as EPS files. Multitones saved from Photoshop versions 5.0 or earlier must be treated differently. See www.rightfromthestart.com for information on creating multitones with early versions of Photoshop.

NOTE

Be aware that Acrobat Distiller 3.ox does not directly support multitone separations. You must use Acrobat Distiller 4.ox or later for your duotones, tritones, and quadratones to separate correctly.

Colorized TIFF images

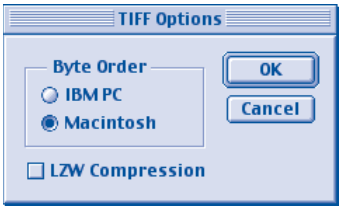
In four-color work, do not colorize TIFF images within your layout application. This can cause unpredictable results. Instead, use an image-editing software package such as Adobe Photoshop. This will allow you to more accurately describe how you want the color to look and separate.

Colorizing an image with QuarkXPress in a two-color publication can be done successfully. However, due to a bug in the application, if you attempt to create a fake duotone (a black halftone in a picture box with a spot color background) the background will separate as four-color process. You can fix this bug by installing PrinergyPrintXT. You can download this QuarkXTension from the Tools section of www.rightfromthestart.com.

Skewing, flopping, and anamorphic scaling

After importing an image into a page layout, if you skew (slant), flop, or anamorphically scale (a disproportionate scaling of the horizontal an vertical axis) it, the image will be distorted. This will affect the quality of the printed image. The page layout application does not apply these transformations as well as a dedicated graphics editor. It is best to perform these operations in the graphics editor and import the image into the page layout unaltered.

When and how to use file compression



Do not use Photoshop's LZW Compression option when saving files in TIFF format.

From within your image editing application, do not compress any graphic files that you plan to import into your page layout. For example, when saving TIFF files in Photoshop, you have the option of applying LZW compression. Leave the box unchecked so no compression is applied.

If you use stand-alone file compression utilities such as StuffIt, PKZip, or WinZip, the resulting compressed files cannot be imported into a page layout. Use these utilities only to compress files for storage, archiving, or sending over the Internet—they will have to be decompressed before they can be used. If you plan to use file compression in this way to submit your files, see the section *Compressing your files* on page 33.

Fonts

Type 1 fonts consist of two elements: a bitmap font (screen font) and a corresponding outline font (printer font).

Unlike Type 1 fonts, TrueType and OpenType fonts are represented by a single icon.

NOTE

Courier accepts OpenType fonts as long as they are embedded in a PDF file.

Font problems are perhaps the major cause of production delays. Proper font handling will streamline the processing of your files. While it may take a lot of coordination, it is a necessary and worthwhile step. You will be asked to turn in copies of all screen fonts and corresponding printer fonts used with each job. You can do this legally if you follow the guidelines in the section *Submitting your fonts* on page 33.

What types of fonts to use

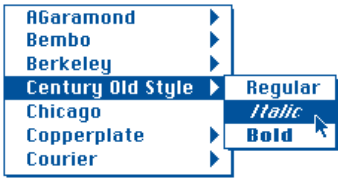
There are two types of fonts commonly used for page layout and illustration applications: Type 1 and TrueType. The illustrations on the left show the icons for each, so you can determine which kind you are using.

On the Macintosh, avoid using any system fonts, such as Charcoal, Geneva, Chicago, Monaco, New York, or any other font with a city name. You will see some of these names in your font menus because they cannot be removed—resist the temptation to use them!

Applying type style attributes

When applying type styles to text created in page layout applications, do not apply the bold or italic style attributes available in the type menu or type manipulation palette.

Never artificially apply a style attribute like this...



Instead, select the actual font name from the font menu, like this.

Instead, choose the actual font name from the font menu. For example, to get Century Old Style Bold, you should select *Century Old Style Bold* in the font menu. Choosing Century Old Style Regular and then artificially making it bold with the bold style attribute may not yield the expected result upon high resolution output, as bold may not be contained as a subset in the printer font metrics. Even though it may look good on your laser printer, your document could come out with the font in its regular weight, or worse yet, in the Courier font.

Following this practice will also help you to avoid using fonts that do not exist. For example, there is no instance of Century Old Style Bold Italic, and so it does not appear in the font menu. Do not attempt to create it by using Century Old Style Regular and then apply the bold and italic style attributes.

It is a good practice to use the font utilities included in your page layout application to search for all instances of artificially styled fonts and to replace them with the actual font in its unmanipulated form. For example, search for all instances of Century Old Style that have been made bold, and replace them with the proper Century Old Style Bold.

Font management

You should use a professional font management tool whenever possible, because operating systems have no way of dealing with font conflicts. With font management software you can identify and troubleshoot any conflicts and instability issues.

Using fonts in imported EPS graphics

IMPORTANT

In vector-based applications like Adobe Illustrator, you should set the output resolution to 2,400 dpi. Otherwise, facets may appear on curves that should be smooth.

Most page layout applications will give you a list of fonts contained in a document. However, they may not list the fonts used in imported EPS graphics. Therefore, you must keep track of all fonts used in supporting files because they also become part of the page layout file.

You can remove font information from illustration files by converting type into editable outlines. See the manual that came with your illustration software for instructions on how to do this. This is recommended only for display type. In order to perform this conversion, the corresponding printer/outline font files must be available to your system.

Using fonts in imported bitmapped graphics

Fonts used within bitmapped graphics are automatically converted into a mosaic of pixels and lose any font information. Therefore it is not necessary to record the fonts you have used within these files. In order to get the best results, image resolution should be set to 1,200 dpi.

Customized character sets

You may wish to modify typefaces or create customized ones with programs such as Fontographer. If you do, make sure that your fonts have unique names to avoid conflicts with industry standard names. For example, if you've altered some characters of the Tekton font, you may want to name your font "Tekton Modified."

Since your customized fonts are not commercially available, you must provide the plant with the font files. You should also include a hard copy keyboard map of the custom font in case any last-minute typesetting is necessary at the plant. Be sure to note on your digital file submission form that your job includes customized fonts.

Font substitution systems

Never use font substitution systems such as the ones that are part of ATMDeluxe, FrameMaker, PageMaker, and QuarkXPress. They create artificial fonts that substitute for the real ones when the real ones are not available, and they do not alert you when a substitution is being made.

Preparing Covers

Creating a good template is the key to producing a cover layout in your page layout application. Follow the instructions below to set up margins and guide rules that will allow you to layout your coves quickly and efficiently.

- Use your page layout application (not your illustration application) to create your cover.
- Always set your document size to the size of your final, flat trim. The way you calculate this will vary depending on whether your cover is paperbound, casebound, or a dust jacket.
- Always verify the text bulk with your CSR. Spine widths should be rounded up to the nearest sixteenth-inch, and can be calculated by applying the formula:

  Text bulk = page count ÷ pages per inch

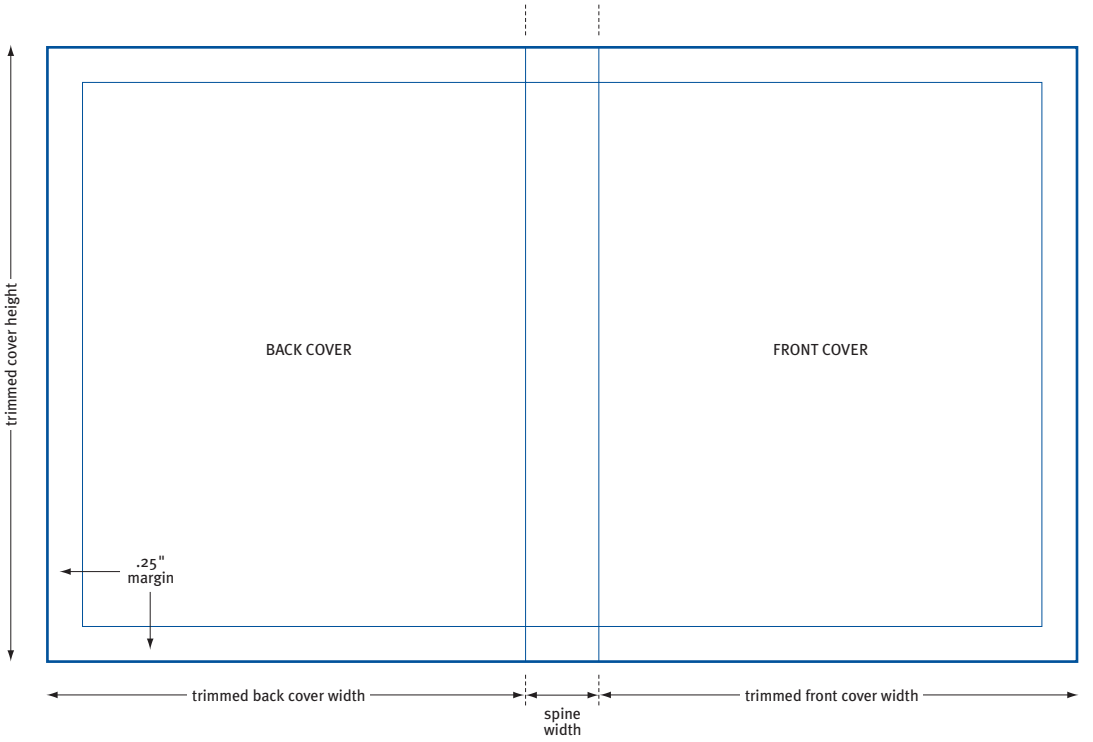
- Do not set your document to a larger size and float your final, trimmed cover on the page. You risk the chance of not positioning your hand-placed crop marks accurately, and it forces the prepress operator to apply custom offsets in the imposition application.
- If there are items that bleed, simply hang them over the edge of the document page by one-eighth inch.
- To print out your cover design with crop marks, let the page layout application do it for you by choosing to print registration marks in the print dialog box.
- Keep all live items at least one-quarter inch away from the edge of the document page.

NOTE

Most designers create their covers in a page layout application, set the the document size to the flat cover size, and let the application print the crop marks. But if you use an illustration application such as Illustrator or FreeHand to create your covers, you should take the extra step to create a template in a page layout application and place the cover into it. This is an easier and more foolproof way to ensure that your trim marks, margins and guides are placed properly.

An AppleScript is available on Courier's website www.rightfromthestart.com. It works with QuarkXPress to automatically set up a cover template with the correct spine, margins, and panels. It works only on the Macintosh platform.

Paperbound covers



NOTE

The minimum spine width for a paperbound cover is 1/8-inch. A spine this thin cannot contain any type. To place type on a spine, you must maintain margins of at least 1/16-inch. Therefore, the spine width can be a minimum of 1/4-inch with a type area of 1/8-inch.

STEP 1: Set the width of your document to the flat width of the cover (on a paperbound cover, the spine width equals the text bulk):

Document width = back cover width + spine width + front cover width

STEP 2: Set the height of your document to the height of the cover.

STEP 3: Set margin guides at .25". This defines your live area. Hang bleed elements .125" past the trim, but keep all live elements within these margins.

STEP 4: Create a two-column layout where the gutter width equals the spine width. Use the space inside the gutter to place your spine elements.

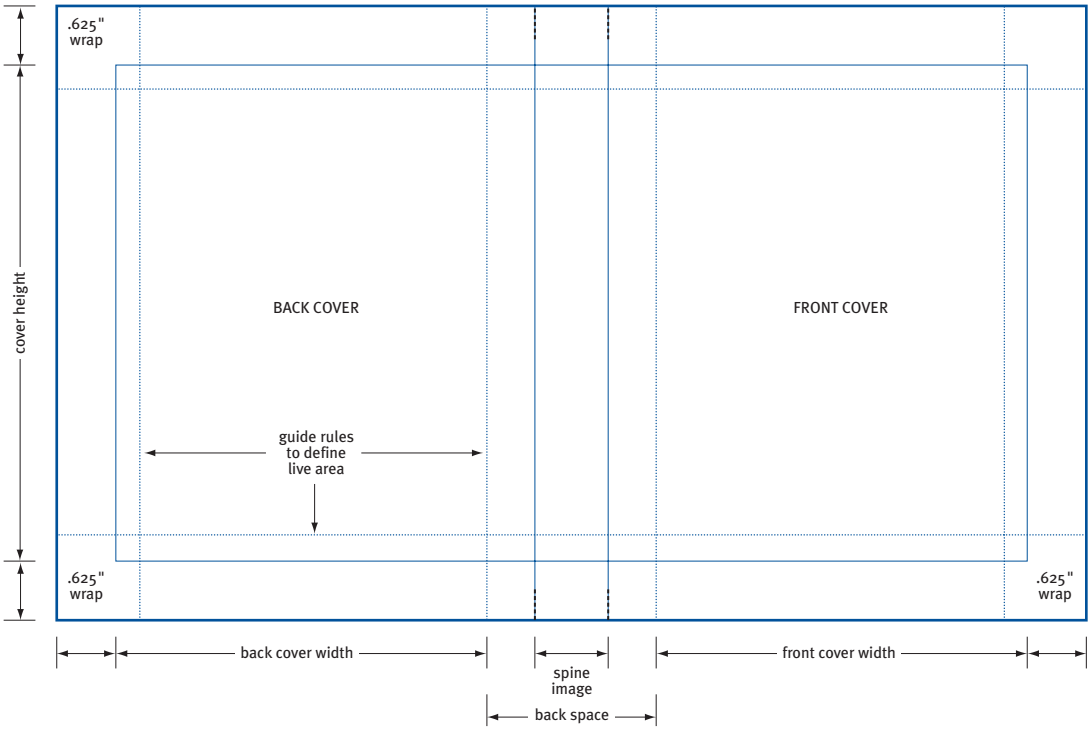
STEP 5: Create fold marks on the master page. Make a half-point dashed line the entire height of the cover at the first spine fold. Start the line one-quarter inch above the top trim and end the line one-quarter inch below the bottom trim.

Next, create a thin, vertical white box on top of the line you just made. Start the box one-eighth inch above the trim and end it one-eighth inch below the trim. (In this case it's okay to break the rule about not using digital whiteout on page 6.)

Group the box and the line, and step-and-repeat the grouped items over the distance of the spine. Lock both fold marks to ensure they remain in position.

STEP 6: Return to the document page and design your cover on this template.

Casebound covers



STEP 1: Determine the width of the front and back covers (boards) from the width of the trimmed page:

Front cover width = back cover width =
page trim width – .1875"

STEP 2: Determine the back space of the case (i.e., the distance between the front and back covers around the back of the book). To do this you look it up based on the text bulk in the Courier Casebound Layout Sheet available at www.rightfromthestart.com.

STEP 3: Set the width of your document to the flat width of the cover:

Document width = 0.625" wrap + back cover width + back space + front cover width + .625" wrap

STEP 4: Determine the height of the front and back covers (boards) from the height of the trimmed page:

Cover height = page trim height + .25"

STEP 5: Set the height of your document to the flat height of your cover:

Document height = 0.625" wrap at head + cover height + 0.625" wrap at foot

STEP 6: Set margin guides at .625". This defines the wrap. Do not place live elements in the wrap area.

STEP 7: Determine the width of the spine image area.

For type only (leaves 1/16" margin on both sides of spine):

Spine image width = text bulk

For rules and panels (leaves no margin on sides of spine):

Spine image width = text bulk + .125"

For rules and panels intended to bleed into hinge:

Spine image width = text bulk + .25"

STEP 8: Create a two-column layout with the gutter in the center and the gutter width equal to the spine image width. Use the space inside the gutter to place your spine elements.

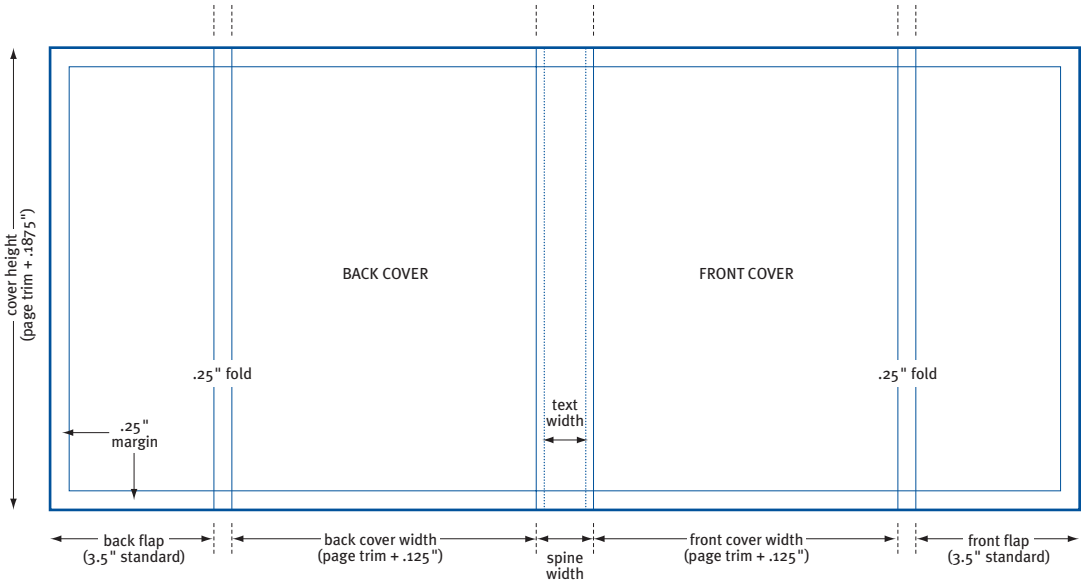
STEP 9: Place guide rules 0.25" in from the wrap margins. These help define your live areas for the front and back covers.

STEP 10: Place vertical guide rules at each edge of the back space. These mark the edge of the joint and help define your live areas for the front and back covers.

STEP 11: Create fold marks on the master page using the process described in Step 5 for paperbound covers. The fold marks can be positioned directly on the document page. Since they are in the wrap area, they will not show in the bound cover.

STEP 12: Return to the document page and design your cover on this template.

Dust jackets



STEP 1: Determine the front and back cover width:

Cover width = page trim width + .125"

STEP 2: Decide on the flap width. It is variable and can be set to meet your needs. Courier's standard is 3½ inches. Contact your CSR if you need help determining the width that is best for your cover.

STEP 3: Determine the spine width by looking it up on the Dust Jacket Spine Sizing Chart on the next page.

STEP 4: Set the width of your document to the flat width of the cover:

Document width = back flap + .25" fold + back cover width + spine width + front cover width + .25" fold + front flap

STEP 5: Set the height of your document to the height of the cover.

> Document height = cover height + 1.25" (.625" turn on top and bottom)

STEP 6: Set margin guides at .25". This defines your live area. Hang bleed elements .125" past the trim, but keep all live elements within these margins.

STEP 7: Create a two-column layout where the gutter width equals the spine width. Use the space inside the gutter to place your spine elements.

STEP 8: Create guide rules on the master page to delineate the panels, quarter-inch fold, and spine text width (see the Dust Jacket Spine Sizing Chart below to determine the spine text width).

STEP 9: Return to the document page and design your cover on this template.

NOTE: It is not necessary to draw fold marks on this template. However, if you would like to, do so in a manner similar to that described for paperbound covers (step 5).

NOTE: Elements on the front and back covers should bleed into the quarter-inch folds.

DUST JACKET SPINE SIZING CHART (all measurements are in inches)

Text Bulk	Spine Width	Text Width	Text Bulk	Spine Width	Text Width
1/4	1/2	1/4	1 1/16	1 9/16	1 5/16
15/16	5/8	3/8	1 1/8	1 5/8	1 3/8
3/8	11/16	7/16	1 3/16	1 11/16	1 7/16
7/16	3/4	1/2	1 1/4	1 13/16	1 9/16
1/2	13/16	9/16	1 5/16	1 7/8	1 5/8
9/16	7/8	5/8	1 3/8	1 15/16	1 11/16
5/8	1	3/4	1 7/16	2	1 3/4
11/16	1 1/16	13/16	1 1/2	2 1/8	1 7/8
3/4	1 1/8	7/8	1 9/16	2 13/16	1 15/16
13/16	1 1/4	1	1 5/8	2 1/4	2
7/8	1 5/16	1 1/16	1 11/16	2 5/16	2 1/16
15/16	1 3/8	1 1/8	1 3/4	2 7/16	2 3/16
1	1 7/16	1 3/16	1 13/16	2 1/2	2 1/4

Selecting colors from printed samples

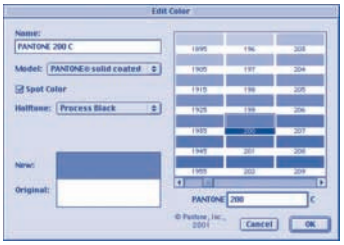
Because computer monitors are subject to deviation and have a larger color space than print media, the color you see on screen can be different from the final printed color. Be very cautious when choosing colors on screen. It's best to use printed tint charts or Pantone books as your reference.

Correctly using tints of spot and process colors

Feel free to use tints or shades of spot colors (Pantone) and single process colors, although you should try to do so only in five percent increments.

Never apply a tint or shade to a four-color process color. For example, if you've composed a red color from 100% magenta and 100% yellow, do not make pink by applying a 50% shade to that color. Instead, create the pink you want as an independent color from a combination of process colors, and use this built-up color at a shade of 100%.

Defining spot colors and process colors



To set a Pantone color to separate as a spot color in QuarkXPress 5.0, the Spot Color feature must be checked.

It is extremely important to define colors properly to ensure that they separate as you intend. This is frequently the most overlooked aspect of preparing color files for separation. The illustration at the left shows an example of how this is done in QuarkXPress 5.0. Other page layout applications work in a similar way.

The color definition area of your page layout software allows you to control whether the color you are creating will separate as four-color process (to four plates) or as a spot color (to one plate). Be sure that the spot color feature is turned on or off based on the following conditions:

- If you want a process color to separate to the corresponding CMYK plates, the spot color feature should be turned off.
- If you want a spot color to separate to its own plate, the spot color feature should be turned on.
- If you want a spot color to be simulated in its corresponding four-color equivalent, the spot color feature should be turned off.

To check that your files will separate as you intend, you can print separations from your laser printer. You can do this in QuarkXPress by setting the Separation pop-up menu in the Print dialog box to "On."

Alternatively, if you want to save paper or if a printer is not readily available, you can print a separated PostScript file and distill it with Acrobat Distiller. Then you can view the separations with Acrobat Reader.

For more information on defining colors, visit Courier's website, www.rightfromthestart.com.

Working with colors in imported EPS graphics

If you are using spot colors in your imported graphics, it is essential that you define the same color in your page layout files. Keep in mind that your drawing software may name a color somewhat differently than your page layout software. (For example, Adobe Illustrator may name the color Pantone 287 CVC, while QuarkXPress calls the color Pantone 287 CV.) Therefore, it is necessary to change the name in one file so that it matches the other exactly. If you fail to do this, each color will separate to an individual plate. Some page layout applications automatically add the correct spot color to the color palette when you import your graphic. If this happens, remember that even though the correct color was added for you, its name might be wrong.

The same rule applies to image editing applications if you are using spot colors to create monotones, duotones, tritones, or quadratones.

EXTRA

You might want to try setting up your two-color design using black and cyan as your two colors. This makes managing imported graphics easier, and color naming is not an issue. When the job goes to press, the proper inks are used, substituting for the black and cyan plates.

However, if it is important to see the proofs in the actual color, or if you plan to repurpose your book for distribution as a PDF file, use the actual colors in the file.

Working with color scans

All color scans, whether in TIFF or EPS format, must be saved as CMYK if they are to separate properly for printing. High-end scanners automatically produce CMYK scans, but desktop scanners may produce RGB scans, so the conversion to CMYK is necessary.

Images captured by methods other than scanning, such as digital photography will not originate in CMYK, and therefore must be converted.

Unused colors in page layout files

During the design process many colors may be defined, tested, and then rejected. However, the rejected colors may remain in the layout files. You should remove these unnecessary colors from the color palette to speed printing and to ensure that they are not accidentally used.

Some page layout applications include the colors Red, Green, and Blue in the default color palette. These colors are made of components of red, green, and blue light, not CMYK inks, and should be removed to speed printing and prevent accidental use.

Other color considerations

SPECIAL COLORS Some special colors, such as metallics, fluorescents, or varnishes, will not be available in your applications' color palettes. If you plan to use a special color, define it as a spot color, give it a unique name, and call your CSR for advice on how to proceed before you begin working.

RECOMMENDED DMAX VALUES When building process colors, keep in mind that printing presses cannot deal with too heavy an ink coverage. Maximum densities (DMax) for process colors should be kept to less than 300% for offset sheetfed printing, and less than 280% for offset web printing. So you should not use a color whose component process ink percentages add up to more than the DMax value for the type of printing you plan to do.

MULTICOLOR BLACK Sometimes a design calls for a richer, four-color black. This should never be defined as 100% of all four process colors due to the DMax limitations explained above. While actual percentages may vary, "rich black" is defined as 40% cyan and 100% black. For an even fuller four-color black, "full-body black" is defined as 60% cyan, 40% magenta, 20% yellow, and 100% black.

Trapping and Imposition

Deciding who should trap your files

It is highly recommended that you do not attempt to do trapping on your own. Page layout and illustration applications do not currently have trapping capabilities sophisticated enough to handle complex situations such as trapping text to imported graphics. In addition, many design and production professionals may not have the knowledge, experience, or time to perform complex trapping.

Digital prepress professionals are better equipped to handle trapping because they have years of experience as well as sophisticated software at their disposal. They also understand all the factors that go into trapping your files, including the type of paper to be printed on, the printing process to be used, pressroom conditions, expected dot gain, etc.

Naming Conventions

How to name your files

Carefully naming your files is important to keep your work organized and to ensure a smooth workflow in processing your job. In general, follow these rules:

- It is very important that the files flow in numerical order for easier refinement and imposition. For example:

  00_FM(i-xii)
  01_CH01(001–036)
  02_CH02(037–071)
  03_CH03(072–104)
  04_BM(105–128)

- Keep Macintosh file names under 20 characters in length.
- Windows file names should have eight characters followed by a period and a three character extension.
- Do not begin a file name with a space.
- Use only alphanumeric characters in file names. Avoid using symbols and punctuation marks other than a period or an underscore.
- Due to Unix server limitations, avoid using spaces in file names. A good alternative is to use underscores.

- Assign a unique name to each file, as duplicate file names will be overwritten.
- Do not submit a revised file with the same name as the original file.
- Use extensions after the file names to identify the file type, such as ".tif" or ".eps."
- The name of the file should reflect its content. For example:

FC_BC	Front and back cover
00_FM(i–xii)	File sequence number 0, front matter, pages i–xii
01_CH01(001–036)	File sequence number 1, chapter 1, pages 1–36

Many publishers adhere to strict naming conventions where file names are made up of codes that are particular to their operation. It is a good policy to send documentation of the naming convention for Courier to keep on file. This way, Courier's staff can easily interpret the file names.

PART 2

PRODUCTION WORKFLOW

Check Your Files

Preflight your files

Preflighting is the key to trouble-free manufacturing. Courier employs preflight software in the production of your jobs, but at what cost — time, money, or quality? The best remedy is to move many of the elements of the preflight check upstream to the composition stage. The advantage is instantaneous feedback to the document creator. Book manufacturing must be thought of as just that — manufacturing. Files need to be treated as raw material in that process just as paper or binding board. A clear understanding needs to be set at the beginning in order to understand who is responsible for what.

Courier makes available a number of tools in the form of preflight preference settings for most all of the major preflight software and technology in the form of services under Courier *FastPath* suite of services.

WHAT TO LOOK FOR WHEN PREFLIGHTING YOUR FILES

Every file must go through two stages of preflight. In Preflight 1, the document creator uses a preflight application to analyze the files before releasing them to Courier. In Preflight 2, an experienced Courier prepress professional checks for things not covered by the preflight software.

PREFLIGHT 1

Examples follow of the situations you may encounter when preflighting your files with a commercially available preflight application in conjunction with Courier's corresponding preference settings file.

A *fail* is a hard stop in the preflight procedure. The offending issue must be resolved before your file can be submitted to Courier. Preflight software will fail under any of the following conditions:

- Fonts are not embedded
- PDF security is set that will not allow the printing of the document
- Printer fonts are not available for Type 1 fonts
- Document requires repair upon opening

- The absence of modern compression algorithms (PDF 1.1)
- Required QuarkXTensions are not available (they must be submitted with the job)
- RGB color space is used in either text or images
- Lab color space is used in either text or images
- Index color space is used in either text or images
- Line/frame weights are under .25 points

A preflight *error* can affect your job with regard to quality, and therefore should be resolved before submission to Courier. Preflight software will report errors under any of the following conditions:

- Halftone resolution is below 200 dpi (inform Courier of any images submitted at less than 200 dpi)
- Line art resolution is below 600 dpi
- Fonts are not subsetted
- Page size is inconsistent
- The document was created with the PDFWriter (which assumes web publishing, not print publishing)
- PDF file is "print only"
- Ink coverage is more than 300%
- Custom undercolor removal is applied to the document
- Custom halftone functions have been applied
- Custom Transfer functions have been applied
- Complexity of any path is over 10,000 points
- Individual images are suppressed for printing
- Fill color of "None" in any QuarkXPress picture boxes

A *caution* should have a minimal impact on your job, but it is encouraged that you avoid the issue in future jobs. Preflight will issue cautions under any of the following conditions:

- TrueType, Multiple Master, and Type 3 fonts are used
- ICC profiles (Do not attach ICC profiles to your images unless you have predetermined a color workflow with Courier)
- Minimum line/frame weight of .25 points
- Composite (2-byte fonts) are used
- Artificial type styling is used

Preflight software issues reports on the following:

- The presence of registration marks
- The version of software used to create the document
- The types of fonts used in the document

PREFLIGHT 2

- Check for bleed
- Check for screen values below 5%
- Check margins
- Check that folios back up
- Check for design element consistency — common elements, common headers, common footers, etc.
- Check pagination
- Check consistency of offsets

Quality control checklist

Use this checklist when building your files and again when preparing them to send to Courier. This will ensure that your files conform to all the standards in this guide.

Preflight

☐ Files have passed a preflight inspection using a preflight preferences file available at www.rightfromthestart.com.

Documentation

☐ If files are submitted on removable media, a printed directory of the contents of the disk/cartridge is included.

☐ File submission form is completely filled out.

☐ Any proofs supplied with the files are printed from the proper files (i.e., if PDFs are supplied, the proofs are printed from the PDF files).

☐ If a PDF file is password protected, the password is supplied.

Media

- ☐ Media are clearly labeled with company name, disk number, contact, project name, date, etc.
- ☐ Recommended file naming conventions are followed.
- ☐ Revised files have new suffixes on their old file names.
- ☐ All layout files are supplied.
- ☐ All companion graphic files (EPS, TIFF, etc.), any nested graphics, and fonts used within them are supplied.
- ☐ Appropriate software programs are used in compatible versions.
- ☐ Any compression programs used conform to Courier's guidelines.

Fonts

- ☐ All fonts, including base 14 fonts are embedded and subsetted in all PDF files.
- ☐ Screen and printer fonts are included with all application files.
- ☐ Both .pfm and .pfb files are included with all application files prepared on a Windows-based PC.
- ☐ Keyboard maps are supplied for foreign language or custom fonts.

Text

- ☐ Type styles are properly applied.
- ☐ Reverses and outlines are properly built.
- ☐ The use of tiny type or multicolored small type is avoided.
- ☐ All type is aligned with tabs.
- ☐ Attention is given to text within graphics. Fonts are provided or converted to outlines.
- ☐ The output resolution in your illustration files is set at 2,400 dpi.

Graphic Elements

- ☐ Borders and rules are properly built.
- ☐ Hairlines are specified no less than .25 points.
- ☐ There is minimal nesting of EPS graphics.
- ☐ Scaling, cropping, and rotating are used knowledgably.
- ☐ Attention is given to blends: shade-stepping and other processing implications are avoided.
- ☐ All imported graphics contain single subjects.
- ☐ Bar codes have been properly built.
- ☐ Resizing images has been thoughtfully implemented with careful consideration given to resolution.
- ☐ Images have been provided in the proper format.

Colors

- ☐ Colors are properly defined with attention to separation on or off.
- ☐ Unused colors are deleted.
- ☐ Special colors are properly applied.

Miscellaneous File Construction Items

- ☐ Registration marks are in place with an 18-point offset if you are printing at Westford and Stoughton, or a 12-point offset if you are printing at any other plant.
- ☐ Document size does not exceed the limits of the final output device or press.
- ☐ Unwanted items have been deleted, not covered with a white box.
- ☐ Bleed, margin, and trim are properly applied.
- ☐ Image replacement considerations have been followed.

Other Materials

- ☐ All transparencies and reflective copy to be scanned are supplied.
- ☐ Clear instructions about how to handle scans are supplied in writing.

Organize Your Files

IMPORTANT

Courier recommends that you submit your work as Adobe PDF files. You can find instructions for creating them on the website www.rightfromthestart.com

There is one exception, however: *You should submit application files for covers.* Last-minute changes in spine width necessitate changing the files, and PDF files cannot be altered.

TIP

When you create organized subfolders or subdirectories, your job will be more legible and will flow through manufacturing more easily. First, create the topmost folder or directory, and name it with the ISBN number of the project. Then add clearly named subfolders for your layouts, fonts, and images.

As with conventional print jobs, all materials must be submitted complete and properly organized so there will be no confusion at the plant as to how to proceed. Remember that the production staff may be working on your job after hours, when you cannot be reached to answer questions. It is a good idea to keep copies of all forms and written correspondence that you send in.

Collecting your files

The process of collecting all the files needed for output is a critical and often overlooked stage during the file submission process. A large percentage of work arrives at Courier's printing facilities missing critical components such as fonts, graphics, or entire chapters. The best way to resolve this problem is to use the "collect for output" tool in your preflight software or page layout application.

You must collect all the files necessary to print your job. This includes page layout files, live graphics, and fonts. We also recommend that you collect the final preflight inspection report(s) for your files. *Keep the original files on your hard drive, and only send copies of those files. Courier is not responsible for lost files.* If you used QuarkXPress, include any XTensions used to create your layouts. Categorizing your files will help the production staff. Make individual folders or subdirectories to contain layouts, fonts, etc. If you send your files on removable media, you should also include a printout of the directory that shows the organization of your files. You could use this printout as a final check that all necessary files are present. If you are submitting disks or cartridges, they must be clearly labeled.

NOTE

It is strongly recommended that you use the collect function of your page layout or preflight software to gather all files used in your documents.

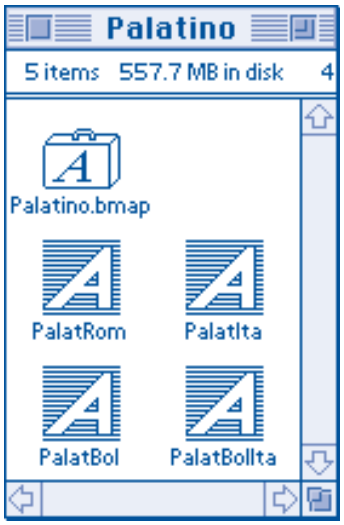
Compressing your files

After collection is complete, compressing all of the files into one complete archive is the best way to ensure that all of the files will remain intact as a complete set. Whether you use the file compression functionality that may be available within your page layout or preflighting application or you use one of the stand-alone file compression utilities listed below, be sure to indicate how your files were compressed on your file submission form, and in any other written instructions you send.

Macintosh	Windows
StuffIt	PKZip
Zip	StuffIt
	WinZip

You must collect and compress your files when sending multiple files via the Internet. However, it is also recommended that you compress single files before transmission, as sometimes uncompressed files are unreadable upon receipt.

Submitting your fonts



An example of an entire package of bitmap and outline fonts. The Palatino font suitcase contains the bitmap font files that correspond to the four separate outline font files.

If you are submitting application files, it is imperative that you submit copies of all the bitmap fonts (screen fonts) and outline fonts (printer fonts) you use in your jobs. Many manufacturers continually revise their fonts, so if your version is different from the plant's, you may see unexpected spacing or line breaks in the final output.

If you are preparing your files with Windows, be sure to supply both the .pfm and .pfb files. Please be sure to submit only the fonts used in your files.

Courier owns the entire Adobe type library which cross-licenses fonts from other foundries, including Monotype and Linotype. According to the licensing agreement of Adobe and most other font foundries, it is perfectly legal for you to send your fonts to a vendor, as long as that vendor already owns the fonts. If you use any non-Adobe fonts, Courier will buy a copy from the manufacturer and you will be billed additionally. If you send customized fonts, they will be discarded after final output.

Submitting your transparencies and reflective art

IMPORTANT

Be sure that your art is sized correctly. Incorrect sizing of images to be scanned will result in additional charges.

All transparencies and reflective art that you want to have Courier's scanner operators scan for you should be submitted in an organized, easy-to-understand manner. All art should be clearly labeled with appropriate reference numbers. You should also include the percentage enlargement or reduction and any special instructions such as rotation, color correction, or retouching that you require.

Completing forms and other written instructions

Completely fill out the file submission form and include it with the other materials. There are sample forms on pages 35–37. You can download additional forms at www.rightfromthestart.com. Don't hesitate to call your CSR if you have any questions about how to complete the form or what information to include. Remember that all the information requested on the form is important to the production staff, and it will help expedite the processing of your job.

Submitting revised files

If you send revised files to the plant, be sure they do not have the same name as the original files. Adding a suffix (such as R1, R2, etc.) to the file name is a good way to differentiate your files.

Text File Submission Form Courier

Before filling out this form, please check that your entire job conforms to the standards in *Right from the Start: The book professional's guide to preparing digital files for print production, Fifth Edition*.

Job/Part Number _____

Book title _____

Author _____

Courier salesperson _____

Courier CSR _____

CUSTOMER INFORMATION

Company name _____

Contact name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-mail _____

Composition house _____

Composition contact _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-mail _____

FILE INFORMATION

Preflight
- ☐ Files were created using Synapse Prepare
- ☐ Files were created using *FastPath* File Check. Profile used _____
- ☐ Files have been inspected using preflighting software. Software used _____ Profile used _____
- ☐ The inspection report is being supplied ☐ As hard copy ☐ As a digital file

Transmission
- ☐ Removable media (describe) _____ ☐ E-mail to _____
- ☐ FTP file name _____ ☐ WAM!NET tracker ID _____
- ☐ Other _____

Fonts
- ☐ Type 1 ☐ TrueType ☐ Multiple Master ☐ OpenType
- ☐ All printer and screen fonts are submitted

Application Layout application used _____ Version No. _____ Platform: ☐ Macintosh ☐ Windows

Colors Colors to be printed _____

Files Files listed on other side are: ☐ Adobe PDF files ☐ PostScript files ☐ Application files

Please complete the file list on the other side of this form.

Are files compressed? ☐ No ☐ Yes (if yes, what compression software was used?_____ version _____)

Trapping ☐ Files do not need trapping ☐ Please trap the files for us ☐ Files have been trapped (not recommended)

Proofs
- ☐ Hard copy proof has been reviewed and is supplied
- ☐ No hard copy proof supplied. PDF files have been reviewed and are ready to print

Artwork ☐ Digital scanning (to be placed in file)

Measurements Total page count _____

Trim size _____ Bleed amount _____

Head margin (top) _____ Gutter margin (inside) _____

Other ☐ Special instructions attached on separate sheet

Sample Text File Submission Form (back)

File List / Pagination

Courier

Important: This file list also serves as your pagination instructions. Please list all files in page order. Necessary blank pages must be inlcuded in files.

File name	Application/version	No. of pages	Page range	Colors
oo_FM(i-xii)	PDF	12	i–xii	C M Y (K) / PMS 467
01_CH01(001–036)	PDF	36	1–36	C M Y (K) / PMS 467
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
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				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS
				C M Y K / PMS

TOTAL NUMBER OF PAGES |_____|

Cover File Submission Form Courier

Before filling out this form, please check that your entire job conforms to the standards in *Right from the Start: The book professional's guide to preparing digital files for print production, Fifth Edition*.

Job/Part Number _____

Book title _____

Author _____

Courier salesperson _____

Courier CSR _____

CUSTOMER INFORMATION

Company name _____

Contact name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-mail _____

Composition house _____

Composition contact _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-mail _____

FILE INFORMATION

Preflight
- ☐ Files were created using Synapse Prepare
- ☐ Files were created using *FastPath* File Check. Profile used _____
- ☐ Files have been inspected using preflighting software. Software used _____ Profile used _____
- ☐ The inspection report is being supplied ☐ As hard copy ☐ As a digital file

Transmission
- ☐ Removable media (describe) _____ ☐ E-mail to _____
- ☐ FTP file name _____ ☐ WAM!NET tracker ID _____
- ☐ Other _____

Types of cover ☐ Paperbound ☐ Casebound ☐ Dust jacket

Fonts ☐ Type 1 ☐ TrueType ☐ Multiple Master ☐ OpenType
☐ All printer and screen fonts are submitted

Application Layout application used _____ Version No. _____ Platform: ☐ Macintosh ☐ Windows

File File names _____

Are files compressed? ☐ No ☐ Yes (if yes, what compression software was used?_____ version _____)

Colors Colors to be printed _____

Trapping ☐ Files do not need trapping ☐ Please trap the files for us ☐ Files have been trapped (not recommended)

Proofs
- ☐ Hard copy proof has been reviewed and is supplied
- ☐ No hard copy proof supplied. PDF files have been reviewed and are ready to print

Artwork ☐ Digital scanning (to be placed in file)

Measurements Cover trim size _____
Spine width _____ Bleed amount _____

Other ☐ Special instructions attached on separate sheet

Submit Your Files

Transfer options

You have four options for transferring your files to Courier:

REMOVABLE MEDIA Copy your files to the media of your choice. Be sure that they are clearly labeled.

FTP (File Transfer Protocol) For instructions on sending your files via the Internet to Courier's FTP server, visit www.rightfromthestart.com.

WAM!NET WAM!NET is a subscription-based, high-speed network designed to facilitate and monitor the transfer of large graphic files from point to point. For more information go to www.rightfromthestart.com

E-MAIL It is possible to send files via e-mail, but the three options listed above are preferred. Please note: files submitted via e-mail must be under 10 megabytes in size. File exceeding 10 megabytes will not transfer.

Notify your CSR

Regardless of how you submit your files, it is important that you communicate to your CSR that the files are coming and how they are being transferred. E-mail is the recommended way to communicate this information.

Proofing Your Job

Hard copy proofs

NOTE

Computer-to-plate (CTP) is also sometimes referred to as direct-to-plate (DTP)

Courier has completed the transition from a film-based workflow to a fully digital computer-to-plate (CTP) workflow. This brings some minor adjustments to the proofing process. Film contact based proofing methods formerly used, such as Dylux proofs (bluelines), blackprints, and Matchprints, are rendered obsolete in a CTP workflow.

There are many advantages to using digital proofs. One is that digital proofs can be closely calibrated to printing conditions. Using color calibration tables to simulate press and paper characteristics, digital proofs can deliver higher quality with improved predictability and consistency that cannot be accomplished using the standard predetermined color materials for film contact proofs. Another advantage is improved cycle time. Since there is no need to generate film prior to proofs, proofing cycle time from receipt of files to release of proofs is shortened.

IMPORTANT

Mark all corrections on the DBL/blueline and then also list them on the proof approval form. Never use stickies — they fall off easily resulting in missed corrections.

DIGITAL BLUELINE (DBL) The digital blueline is a composite grayscale laser print that replaces conventional film contact Dylux proofs. DBL is a 600 dpi duplex laser proof generated from the normalized PDF. DBL is designed to have the same characteristics of conventional blueline proofs. It is used for proofing page composition, pagination, trims, and bleeds.

NOTE

Keep the following quality factors in mind when evaluating CTP proofs:

Digital bluelines reflect layout and text flow but should not be evaluated for images or type rendering.

Imposition inkjet proofs are uncalibrated color proofs, and are used only to show color breaks.

COLOR LASER This new type of proof is a composite color laser print and is more expensive then a regular DBL. It replaces the conventional film contact Dylux proof. It is a 2,400 dpi, uncalibrated duplex color laser proof generated from the normalized PDF. The color DBL is designed to have the same characteristics of conventional blueline proofs. It is used for proofing page composition, pagination, trims, and bleeds. PMS colors are simulated with CMYK toner.

PHOTOPRINTS Photoprints replace conventional film contact blackprints and are used to proof black-and-white halftone images incorporated into one-, two-, and four-color work. Proofs are generated on a high resolution 1,200 dpi printer using specific calibration curves to better simulate printing conditions. Photoprints are high quality and are used on press for guidance.

IMPOSITION INKJET PROOFS These plotter proofs are 600 dpi, uncalibrated color proofs. They are output as imposed flats and can be folded and trimmed in signatures like a conventional Dylux proof, however they do not back one another up. They are used to show page composition, color breaks, pagination, and bleeds. PMS colors are simulated as CMYK equivalents.

HIGH QUALITY INKJET PROOFS These imposed proofs are output at 720 dpi. While they are calibrated for color, they cannot predict potential moiré patterns. Inkjet proofs are generated from the same file used to produce DBL proofs. They are high quality color proofs, and they are used on press for color guidance. Inkjet proofs are produced using specific color profiles and calibration tables to better simulate press conditions. Proofs can be provided from 1-up to 16-up imposed flats.

KODAK APPROVAL XP4 This top-quality proofing system is the ideal way to proof. The proofs represent dot-for-dot output on the actual stock on which the job will print, both sheetfed and web. Line screens of 133, 150, and 175 are set to match the platesetters. You will be able to evaluate your proofs by seeing exactly how the color combines with the hue, dot shape, texture, and grain of the paper. Curves are applied to the proof to represent dot gain on press.

NOTE

Kodak Approval proofs are contract quality, dot-for-dot proofs, capable of predicting various printing conditions including Pantone color and lamination. Approvals are output on the actual printing stock for the job, and are rendered at the same resolution and screen ruling as the printing plate. Evaluate Approval proofs as you would the printed product.

Soft proofing

Soft proofing is a paperless proofing method whereby an image file represents text pages or a cover. You view soft proofs on your computer screen or print them out on your printer. Soft proofs bring many advantages to the approval process, first and foremost of which is speed. Because soft proofs are digital files, they can be transferred via the Internet. This has a dramatic impact on time with no premium associated with distance. Another advantage is distribution — a soft proof can be sent to multiple locations simultaneously.

The most effective use of soft proofing incorporates the use of a "palette proof." A palette proof is a multi-page hard copy proof that represents all the relevant color information in a book, such as commonly used designs, sample chapter openers, screen tints and blends, along with Pantone colors and representative images. The concept is to assemble the palette layout, create a hard copy proof, and sign off on color for the job ahead of the finished files. This eliminates the burden of checking color in the soft proofing stage. The signed-off palette proof is held by Courier for color guidance on press.

Courier offers three types of soft proof, each with its own strengths and weakness.

PDF-RENDERED PDF-Rendered soft proofs are vector based PDFs that have been normalized and rendered, stopping just short of the screening process (RIP). The advantage of this proof is that it is a vector based PDF, so it offers the smallest files sizes and can be viewed on both Mac and PC with Acrobat Reader. You can request the proof on a page-by-page basis or as an imposition flat. The drawbacks of this proof are that it isn't a dot-for-dot soft proof, and that separations can't be turned on or off through Acrobat Reader. Contract color cannot be viewed due to the lack of monitor calibration.

PDF-RASTERED PDF-Rastered soft proofs take the PDF-Rendered proof a step farther. They are more time consuming to produce, and are therefore more expensive. Customers have mixed feelings about these proofs. Some like them because they are a true dot-for-dot proof, however others don't like the screened preview they see in Acrobat Reader. The advantage is that this proof is the most reliable, cross-platform proof your money can buy. What you see is what you get with a low margin of error. The proof shows content only — it is not accurate for color due to monitor calibration, and the file sizes are slightly larger than PDF-Rendered proofs. The proof shows unimposed pages as reader spreads. The proof checks imposition, shows any RIP issues, and is the most complete soft proof Courier offers. A drawback is that it is difficult to show trapping.

VPS VPS, or Virtual Proofing System, is a raster-separated file that can be viewed on screen. You can download viewing software from Courier's website at rightfromthe start.com. VPS is a true dot-for-dot representation of your file with the lowest margin of error. With the viewing software you can turn separations on and off to see whether a page breaks down to spot or process colors as the designer intended. The proof comes as an imposition flat. The drawbacks to VPS are that the files can be large, and currently they can be viewed only on the Macintosh platform.

Prinergy

Courier has standardized on Creo's Prinergy system as its prepress front-end. Among its strengths are flexibility, speed, and image quality. Prinergy is a full workflow management solution geared to leverage the now standard PDF workflow. Based on state-of-the-art technologies and open industry standards like Adobe Extreme and PDF, Prinergy is an end-to-end PDF workflow solution. For a Prinergy workflow diagram, visit Courier's website www.rightfromthestart.com.

Prinergy uses job tickets to carry processing instructions through the system. Job tickets can be linked to production templates known as "Process Plans" to create automated prepress workflows. The architecture of the system enables Courier to distribute work to any of Courier's plant locations, to perform late-stage editing, and to archive work for future reprints. The Prinergy system utilizes a powerful Oracle database which stores job status, history, and archive information, so you can trust that the system will pick up the most current reprint in the archive.

The Prinergy system also automates many other prepress tasks such as trapping, imposition, and proofing, both hard copy and soft proofing.

Prinergy is the cornerstone of Courier's digital front-end. Many of our client tools that are currently available or under development link into the Prinergy system, such as preflight tools, preference settings, directives, or links into web hosted soft proofing.

Color Management

A shift from an art to a science

A designer conceives a book cover, and a printer prints it. The process by which this happens today takes the cover image from the designer's imagination, to a computer screen, to a printed proof, and finally to the printed product. Color management is the process that designers, prepress professionals, and printers follow to ensure that the colors in the final product match what the designer imagined in the first place. Technology is pushing most of this process from an "art" to a "science," and this represents an opportunity for book publishers to get a better product, saving time and money along the way.

Color management as an art

Here's how the "art" of color management can work without taking advantage of recent technological innovations: A skilled designer knows not to rely on the color as seen on a computer monitor. Relatively speaking, printed proofs are much more reliable. A designer with a "good eye" for color and who is familiar with a particular monitor can work with the inaccurate colors and still get fairly close to the desired colors in the proof. Next, a skilled digital prepress professional with a "good eye" can take client comments such as "this yellow should be more lemony," and color-adjust the file to bring a subsequent proof more in line with what the designer intends. At the same time, designers and digital prepress professionals know that a limited amount of fine-tuning can be performed on press. A skilled press operator with a "good eye" can often work with a marked up proof or side-by-side with the client to get even closer to what the designer intended. When it comes to the "art" of matching color, the computer monitor gets you in the ballpark, the proof points you to your section, and the printing press escorts you to your seat.

It can work very well, but we all know that things can go wrong. The most obvious potential problem is that not all designers, digital prepress professionals, and press operators have "good eyes," and without "good eyes" every step of the way, there is a price to pay. You may have to endure several costly and time-consuming additional

proofing cycles just to get to a satisfactory proof. Then you may not be able to match the proof on press. You may even spend several expensive press hours fixing a color problem only discover that you have created new problems. In the end you will likely incur additional costs and delays, and settle for a printed product that is not exactly what you want.

Another potential problem stems from the fact that each of the input devices (camera, scanner), display devices (monitor), and output devices (proofer, press) employed in producing a printed piece can capture a certain set of colors — called the color gamut — and these gamuts are not the same. Generally speaking, a designer can conceive of a very large color gamut, a monitor can display a smaller gamut, and a proofing device or printing press can produce an even smaller gamut. These differences can be significant. This means that there are ranges of colors that the designer can imagine in the printed piece that cannot be printed, no matter how much time or money is spent trying. Even more problematic: unless the proofing device and printing press are brought precisely in tune with each other, it may be physically impossible to match a "contract" proof on press.

Color management as a science

By taking a more scientific approach to color management, many color problems, including those mentioned above, can be addressed. For decades the graphic arts industry has focused much time and effort on creating an industry-wide color management solution that automatically "translates" colors as they "move" from device to device. This goes a long way toward ensuring that an image displayed on a monitor, output to a proofing device, or printed on press matches as closely as possible. This solution is easily envisioned and has been aggressively pursued, but it has proven to be alarmingly elusive.

Here's how this solution works: An image "translator" converts each color in a device's color space (essentially its gamut) into a corresponding color in the color space of any other device. (For colors that are not in the gamut of the second device, this involves substituting the best matching color that is in the gamut.)

The solution may at first seem prohibitively complex. There are, after all, innumerable imaging devices in the world and therefore innumerable color spaces, and the system must translate from each one into all the others. However, by constructing a theoretical, device-independent, industry standard color space, and using it as stepping stone between the color spaces of any two imaging devices, the solution becomes quite simple. Conceptually, this system translates color in two steps. First it translates color from the (device-dependent) color space of the first device into the industry standard (device-independent) color space, which it then translates into the (device-dependent) color space of the second device.

The International Color Consortium

The International Color Consortium (ICC) is a trade organization that was formed in 1993 to develop and promote this particular color management architecture. The key components of the ICC color management system are the device-independent color space (the Profile Connection Space, or PCS) that translates between each device and and the color computing software that processes image data through the translator (the Color Management Module or CMM). The ICC is working to achieve general acceptance of their color management system in the graphic arts industry. They would like software vendors to build their system into their products so that color management can be achieved transparently. The ICC would like software vendors to embed ICC profiles in all image files and to incorporate CMMs into all operating systems so that image handling software can have access to them.

As mentioned above, success in ICC's efforts has proven to be elusive. Here are some of the challenges they face:

- Their solution, while straightforward in theory, is extremely complex in practice.
- Vendors of imaging software are competitors, and getting them to act in concert is difficult.
- The user base of imaging software certainly includes some people who care deeply about color management, but the majority don't care much at all.
- Devices are not static — they get out of tune and must be recalibrated.

Due to these and other substantial challenges, the so-called "Holy Grail" of a transparent color management system that automatically translates color from device to device has proven elusive. Nevertheless, ICC color management can be and is used effectively today by graphic arts professionals willing to do a certain amount of groundwork.

Be smart about state-of-the-art

Embedded ICC profiles represent state-of-the-art color management today. When used properly and effectively, they provide a level of color control that is unattainable with the more established methods that depend so much on the "eyes" of those involved. Consequently, many graphic arts professionals use embedded ICC profiles in their work. Unfortunately, only a small subset of those who use them actually realize any benefit at all. The problem is that many factors affect the perception of color, and ICC profiles address only one of these factors.

The ICC model corrects for device-dependant color variance and assumes that all other factors that affect a viewer's perception of color are controlled to a certain specification. When we use ICC color management to control the color from the designer's monitor through to the printed product, we make the following assumptions:

- That the designer's monitor is calibrated
- That the designer's monitor is characterized properly by the ICC profile being used
- That the designer's monitor is in a viewing environment that is controlled to a certain specification
- That the printer has tuned the press and proofing device so that the product is identical within a reasonable tolerance
- That the proof and final printed product are viewed in a viewing environment that is controlled to a certain specification

These are big assumptions, and they are certainly not true in many of the instances where ICC profiles are applied to images. When one or more of these assumptions is not true, then the resulting color inaccuracies are likely to overshadow any benefit from using ICC profiles. To compound matters, the use of ICC profiles in such instances can actually hinder color management efforts because troubleshooting efforts may be misdirected.

In light of this, before focusing in on using ICC profiles, you should:

1. *Buy the best monitor you can afford.* Color is your business, after all. A good monitor will be capable of displaying good color, and it will have the RGB and other built-in controls you need to calibrate it properly. It will also stay in calibration longer. It doesn't do you much good to calibrate your monitor if it quickly goes out of tune. A good monitor can save you money in the long run because you will not need as many proofing cycles to get the color right.
2. *Control the viewing environment around your monitor.* Ideally you would bring the entire room into conformance with an agreed upon specification. But at least eliminate the obvious causes of variation — close the blinds, don't use a dimmer switch on the lights.
3. *Buy a 5000K variable intensity desktop viewing booth for viewing proofs and set it up adjacent to your monitor.*
4. *Use Apple ColorSync or Adobe Gamma to calibrate your monitor.*
5. *Most importantly, choose a printer who can give you a proof that matches exactly what will be produced on press.* This is not as easy as it sounds. You can't just ask your printer. All printers sell contract proofs, and all printers will tell you that they will match their proof on press — it is after all a "contract" proof. But unless the printer has gone through a rigorous process to tune the press and proofing device, it will be impossible to match on press certain colors that the proofing device produces.
6. *Become familiar with the differences between your monitor and your printer's output.* One way to do this is to carefully compare the file you sent to a printer as displayed on your monitor with the printed product (and the proof) that the printer produced. Even better, compare a special "test image" as displayed on your monitor with the same image as output by your printer.

   When working with Courier, use the image on the inside back cover of this book, and compare it with the corresponding file that you can download from www.rightfromthestart.com.

Tools

www.rightfromthestart.com

Use the following tools to streamline the production and preparation of your files. You can download them from the Tools section of www.rightfromthestart.com. Be sure to check frequently for new and updated tools as they become available.

Synapse Directive This is a StuffIt archive that can be used with an application called Synapse. Once uncompressed, you put this folder into the Synapse "Vendors" folder. Now Synapse is enabled to use Courier-specific directives. These directives help you generate Courier-compliant PDF files with a single click.

Courier PPD This installer application will automatically install a Prinergy Refiner PPD (Postscript Printer Description) into the System/Extensions/Printer Descriptions folder on your Macintosh. Once the installation is complete, all your Macintosh applications will be able to use the file to generate Courier-compliant Postscript and PDF files.

Distiller Settings This application automatically installs a "Prinergy Pages" Job Option that works with Acrobat Distiller to help you process PostScript files and generate Courier-compliant PDF files.

Preflight This Stuffit archive contains preflight preferences for two very popular preflight programs — FlightCheck and PitStop. Using either of these preflighting applications with the respective preferences file, you will be able to preflight your jobs before sending them to Courier.

PrinergyPrintXT: This QuarkXTension enables colorized TIFFs and "fake duotones" to be separated properly through QuarkXPress. The extension can be enabled or disabled through Quark's XTtension Manager. There are also some small sample files included.

Photoshop 5.0.2 This patch from Adobe corrects the way Photoshop 5.0 and 5.0.1 write data related to duotones and tritones. The patch enables these files to separate correctly.

Illustrator 8.0.1 This patch from Adobe (it comes as a StuffIt archive) corrects the way Illustrator deals with spot colors, and will ensure that the files are written properly so they will separate correctly.

Virtual Proofing This application enables you to view VPS (Virtual Proofing System) files that Courier can send to you as "soft-proofs." Virtual Proofing runs only on the Macintosh platform, and it allows you to view rastered pages or flats. You can turn separations on and off.

Courier *FastPath* Web Services

The Internet represents a tremendous opportunity for businesses that work together to streamline their business processes and to communicate more effectively. Courier provides a family of web-based services to its customers and business partners through Courier *FastPath* (www.courierfastpath.com). Courier *FastPath* is a fast-growing website that makes doing business with Courier very easy. These services are available for use 24-hours-a-day, seven-days-a-week.

JOB AND INVENTORY STATUS *FastPath* Status Check lets Courier customers stay informed by instantly and securely viewing their job and paper inventory status.

Key benefits of *FastPath* Status Check include:

- Password protected access to your data
- Fast and easy to use
- Powerful, yet simple, query-based design allows you to find what you are looking for quickly and easily
- Sorting options on query results allow you to customize the report
- Detailed backup information on a job or inventory item is available with a single click
- Saves time on the phone with your customer service representative

PREFLIGHTING *FastPath* File Check lets Courier customers and their compositors check for errors in their files before submitting them with a job.

Key benefits of *FastPath* File Check include:

- It's configured and customized for Courier's workflows
- One click quickly checks your entire multi-file job

- Extensive online help shows how to fix each problem identified
- One click collects all files and the inspection report into one compressed archive
- One click transmits your collected files to Courier's FTP server
- Saves time and money by identifying file problems early

PROOFING Courier is developing an online service that will let customers view soft proofs of their jobs.

SHIPPING STATUS Courier is also developing a service that will allow customers to instantly and securely view the status of any product shipments related to their jobs.

Courier plans to continue to add additional services to Courier *FastPath* in order to provide a smoother workflow, improve communication, and enhance their business relationships.

Notes

Notes

Courier Locations

HEADQUARTERS

Courier Companies, Inc.
15 Wellman Avenue
North Chelmsford, MA 01863
Tel: 978-251-6000
Fax: 978-251-9886

SALES OFFICES

Courier has numerous sales offices across the country.
You can see the complete list at www.rightfromthestart.com.

PRODUCTION AND DISTRIBUTION FACILITIES

Courier Fulfillment Services
15 Wellman Avenue
North Chelmsford, MA 01863
Tel: 978-251-6000
Fax: 978-251-0349

Courier Westford, Inc.
Pleasant Street
Westford, MA 01886
Tel: 978-251-6000
Fax: 978-692-7292

Courier Stoughton, Inc.
100 Alpine Circle
Stoughton, MA 02072
Tel: 978-251-6000
Fax: 781-341-3973

Courier Kendallville, Inc.
2500 Marion Drive
Kendallville, IN 46755
Tel: 978-251-6000
Fax: 219-347-3507

National Publishing Company
11311 Roosevelt Boulevard
Philidelphia, PA 19154
Tel: 888-333-1863
Fax: 215-673-8069

Book-mart Press
2001 42nd Street
North Bergen, NJ 07047
Tel: 201-864-1887
Fax: 201-864-7559

Dover Publications, Inc.
31 East Second Street
Mineola, NY 11501
Tel: 516-294-7000
Fax: 516-742-5049

50% Cyan
39% Magenta
39% Yellow

50% Black

Cyan

Magenta

Yellow

Black

5% 10% 20% 25% 30% 40% 50% 60% 70% 75% 80% 90% 100%

It happens to everyone at least once — you think you've put that job to bed only to get a last-minute call from your customer service representative explaining that your files won't print. Your graphics are in the wrong format. Your fonts are missing. Or your PDF files are improperly prepared. Thoughtful planning from the beginning of your project can save time and money in the end as your digital files glide through prepress production. And it's easier than you think!

Right from the Start can dramatically enhance your success in preparing digital files for print production. Inside you'll learn how to:

- Prepare page layouts that lead to error-free output
- Choose the right scanning resolution
- Resize graphics without compromising image quality
- Use fonts correctly and intelligently in your page layouts
- Set spot and process colors to separate properly
- Mark proofs clearly and accurately
- Submit files in an organized manner
- Understand color management and monitor calibration
  And more!

When you're ready to get serious about meticulous digital file preparation, *Right from the Start* will guide you from beginning to end.

This **ALL-NEW FIFTH EDITION** has a companion website where you have access to a wide array of tools and downloads, as well as step-by-step instructions for creating Adobe PDF files from all the major page layout and illustration applications. Visit www.rightfromthestart.com to get all the latest information to help you prepare files suitable for high resolution imagesetting.

Courier Corporation is one of the nation's largest book manufacturers, providing complete prepress, printing, binding, and related services to publishers. Courier has been manufacturing books since 1824. Visit us at www.courier.com.

Alan Barnett has worked in the field of digital design and prepress production since 1986, having brought with him many years of conventional design and production experience. His New York based firm, Alan Barnett, Inc. (www.alanbarnett.com), creates books, catalogs, advertising, and marketing materials for publishers nationwide. He prepared this book as a guide for clients of Courier Corporation.