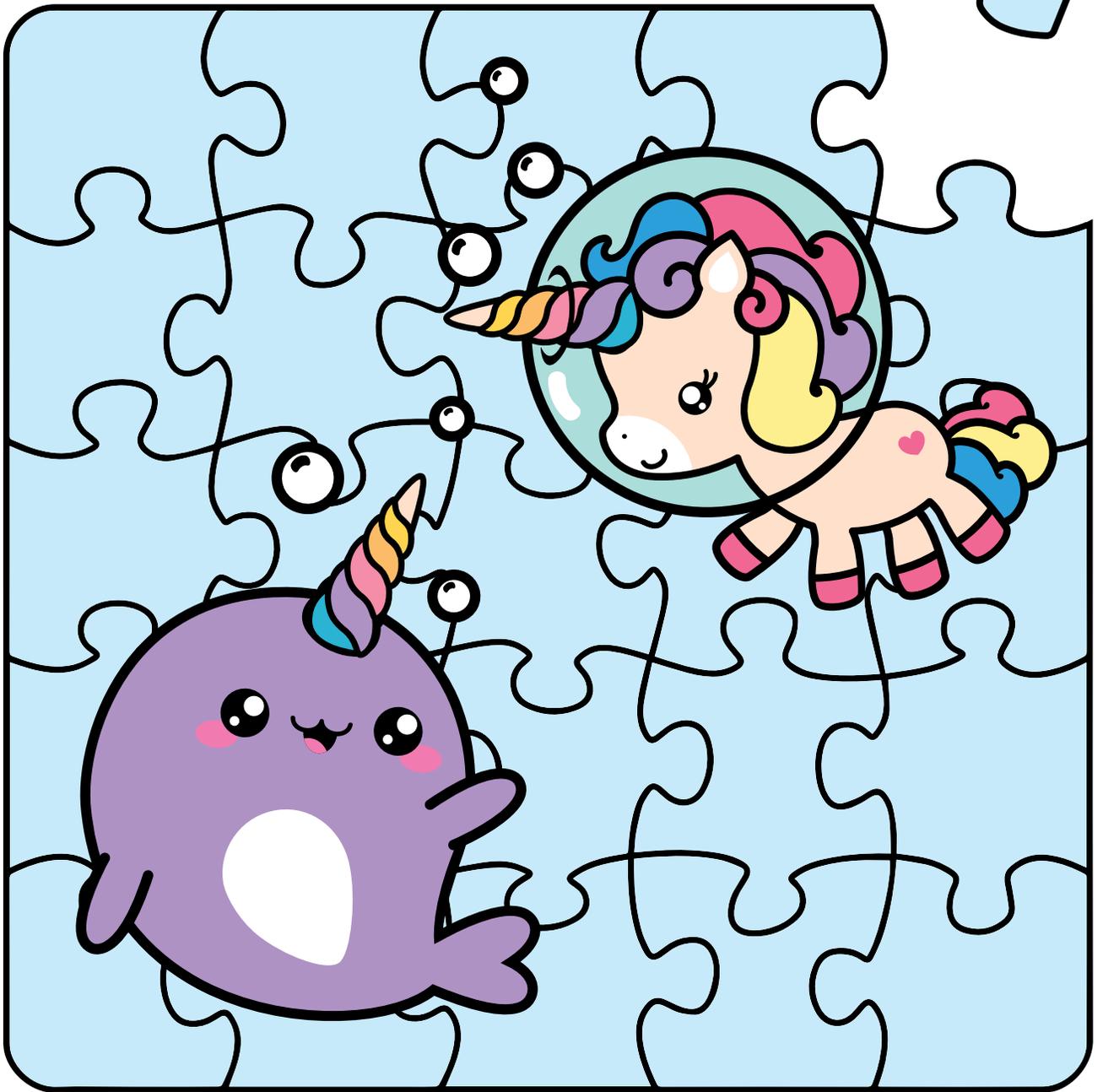
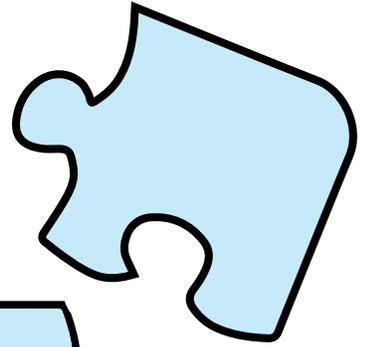


Putting It All Together



by Jessica Kennedy

Bond	Offset	Cover	Tag	Index	Points	*Caliper	millimeters	Metric
------	--------	-------	-----	-------	--------	----------	-------------	--------

Ledger Text (inches) (grams/sq meter)

lightest

	16	40	22	37	33	3.2	0.003	0.081	60.2 gsm
clearest translucent	17	43	24	39	36				67 gsm
	18	45	25	41	37	3.6	0.004	0.092	67.72 gsm
everyday copy paper	20	50	28	46	42	3.8	0.004	0.097	75.2 gsm
high quality color paper	24	60	33	56	50	4.8	0.005	0.12	90.3 gsm
popular for resumes	28	70	39	64	58	5.8	0.006	0.147	105.35 gsm
most popular color vellum	30		41	68	61				111 gsm
	29	73	40	62	60	6	0.006	0.152	109.11 gsm
	31	81	45	73	66	6.1	0.006	0.155	116.63 gsm
metallic paper	32	80		74	67				120 gsm
	35	90	48	80	74	6.2	0.006	0.157	131.68 gsm
	36	90	50	82	75	6.8	0.007	0.173	135.45 gsm
	39	100	54	90	81	7.2	0.007	0.183	146.73 gsm
	40	100	56	93	83	7.3	0.007	0.185	150.5 gsm
kraft paper bag	43	110	60	100	90	7.4	0.007	0.188	161.78 gsm
cardstock	44	110	61	102	92	7.6	0.008	0.193	165.55 gsm
cardstock most used with a home printer	47	120	65	108	97	8	0.008	0.198	176.83 gsm
average index card	53	135	74	122	110	9	0.009	0.216	199.41 gsm
	54	137	75	125	113	9	0.009	0.229	203.17 gsm
typical business card	58	146	80	134	120	9.5	0.009	0.234	218.22 gsm
	65	165	90	150	135	10	0.01	0.241	244.56 gsm
	67	170	93	156	140	11	0.01	0.25	252.08 gsm
	72	183	100	166	150	11	0.011	0.289	270.9 gsm
	76	192	105	175	158	13	0.013	0.33	285.95 gsm
metallic cardstock	79	201	110	183	165				298 gsm
	82	208	114	189	170	14	0.014	0.356	308.52 gsm
	87	220	120	200	180	15	0.015	0.38	312 gsm
commonly used for wedding menus	94	237	130	216	194				352 gsm
	105	267	146	244	220	18	0.018	0.445	385.06 gsm

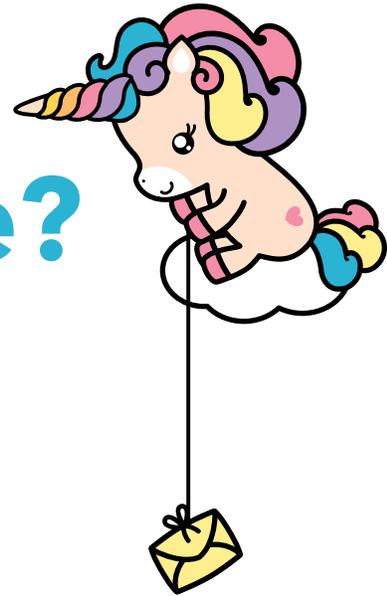
heaviest

thickness

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Which Software Should I Choose?



Adobe Illustrator

Vector Based. Type, logos and of course illustrations are right at home in Adobe Illustrator. Regardless of sizing increases or decreases, there is never pixelation. Choose Illustrator for your projects like brochures, cards, labels, signs, smaller menus, and anything that uses type that is to be easily read and understood.

All three of these Adobe products naturally have some cross-over between them.

While Photoshop is intended for raster graphics first, there are some vector tools built into the program but don't let that lull you into a false sense of vector - they are vector effects being saved in a raster format.. In addition, Illustrator is primarily to create vector graphics, but it definitely allows you to place raster images into the designs and can handle the translation of the two types of images in addition to having some raster effects like glows, drop shadows, etc.. Last, while InDesign is not thought of as an editing tool, there are some basic editing features available and it also includes the ability to add some effects to your images as needed as well as changing colors of vectors, adding shape changes to vectors and InDesign has more readily accessible spell check.



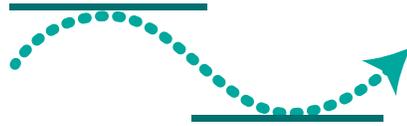
Adobe Photoshop

Raster Based. Photos are right at home in Adobe Photoshop but be warned, increases in size may result in pixelation of your images. Great for type treatments (your type is on fire, etc.) when made larger than life and reduced. The industry leader for photo manipulation. Use for repairing old photos, correcting photos, removing red-eye, scanning images (scanner needed), and combining images.



InDesign

There is no better place to "put it all together" than Adobe InDesign. Vector based fonts and image creation with many of the same tools that Illustrator has; copy/paste your Illustrator file directly into InDesign. Superb file handling and ease of packaging for output make InDesign great for larger projects like books, ePubs, larger menus, catalogues, and anything where both photos, illustrations and text are used.



VECTOR GRAPHICS

Graphics based on a mathematical equation. Scale-able without losing resolution or quality.

FILE TYPES & THEIR USES



Adobe Illustrator

Format is based on both the EPS and PDF standards developed by Adobe. Editable only in Adobe Illustrator. AI files are primarily a vector-based format, though they can also include embedded or linked raster images.



InDesign

Format is based on PDF standards developed by Adobe. INDD files are primarily a vector-based format, though they often also include embedded or linked raster images.



Encapsulated Post Script

Vector-based EPS files are scalable to any size without loss in quality. EPS vectors support transparency and are most commonly used for logos and illustrations that stand alone as singular design elements.



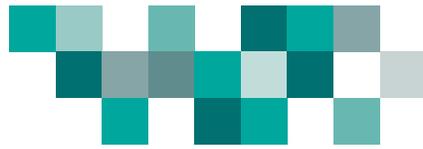
Portable Document Format

Preserves the fonts, images, layout and graphics of the source document, regardless of the application used to create the PDF. It is a near universal standard, PDF files are often the file format requested by printers to send a final design into production.



Scalable Vector Graphic

Creates super sharp web images no matter the platform. Commonly used when designing for interactive websites, animated web videos, or whenever dynamic, crisp vector shapes are desired instead of compressed pixel images.



RASTER GRAPHICS

Pixel-based graphics, based on the number of pixels that occupy a 1-inch x 1-inch space.

FILE TYPES & THEIR USES



Adobe Photoshop Document

Files are editable only in Photoshop. Preserves layers, effects, and image adjustments. Used primarily for photographic images. Files are only raster and be saved in many raster formats, too numerous to list.



Portable Network Graphics

This is the preferred way to save files for the internet. Higher compression rates mean less loss to graphic quality and smaller file sizes and faster downloads. Capable of transparent backgrounds as well as adequately displaying gradients.



Joint Photographer's Expert Group (JPEG)

Lossy-compression that reduces file size but erodes overall image quality and may produce artifact. Does not support transparency and can "damage" the look of gradients.



Graphics Interchange Format

Lossless and pronounced "JIFF" like the peanut butter. Capable of animation, features smaller file sizes, supports transparency and a variety of color options.



Bitmap

Lossy-compression graphics that are low-quality images and also small file sizes, often significantly smaller than others. Originally developed to be compatible with Microsoft products. Typically associated with tiny, static web graphics.

FILE COMPRESSION:

Lossy vs. Lossless



Lossy Compression

Lossy file compression results in lost data and quality from the original version. Lossy compression is typically associated with image files, such as JPGs. The “lossyness” of an image file may show up as jagged edges or pixelated areas.

Because lossy compression removes data from the original file, the resulting file often takes up much less disk space than the original. For example, a JPEG image may reduce an image’s file size by more than 80%, with little noticeable effect.

The JPEG compression removes data from the original file, which may be noticeable upon close examination. The compression algorithms allow for various “quality settings,” which determine how compressed the file will be. The quality setting involves a trade-off between quality and file size. A file that uses greater compression will take up less space, but may not look or sound as good as a less compressed file.

Lossless Compression

In short, it loses nothing in compression because the pixels are not reinterpreted by the application generating the file type. Produces no artifact.

Lossless compression basically rewrites the data of the original file in a more efficient way. However, because no quality is lost, the resulting files are typically much larger than image files compressed with lossy compression.

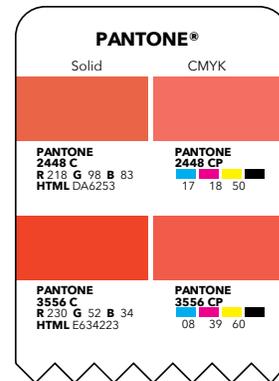
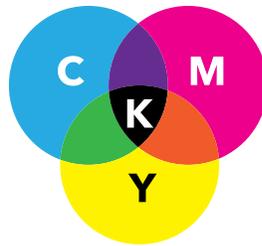
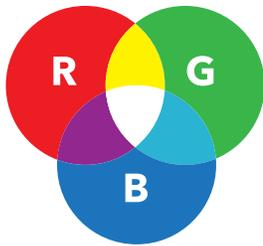
Why Use Lossy Then?

File size. Your file size will be overall much smaller generally speaking than with lossless compression.

The other reason? Honestly force of habit. Many designers get into a habit of “always” doing things a particular way and because they have done them that way for so long, they often times don’t adapt as quickly to industry changes as they perhaps should.

COLOR SYSTEMS

RGB, CMYK & Pantone



RGB USE

RGB is the color profile used for digital screens and devices. Your screens mix red, green & blue light to produce the bright colors you see on your display. Websites, mobile apps, video etc. are in RGB.

RGB is an additive color process meaning it starts with black and the more colors of light that are added, the brighter and lighter it gets until it stops at white. That's why white is in the center of the RGB configuration.

CMYK USE

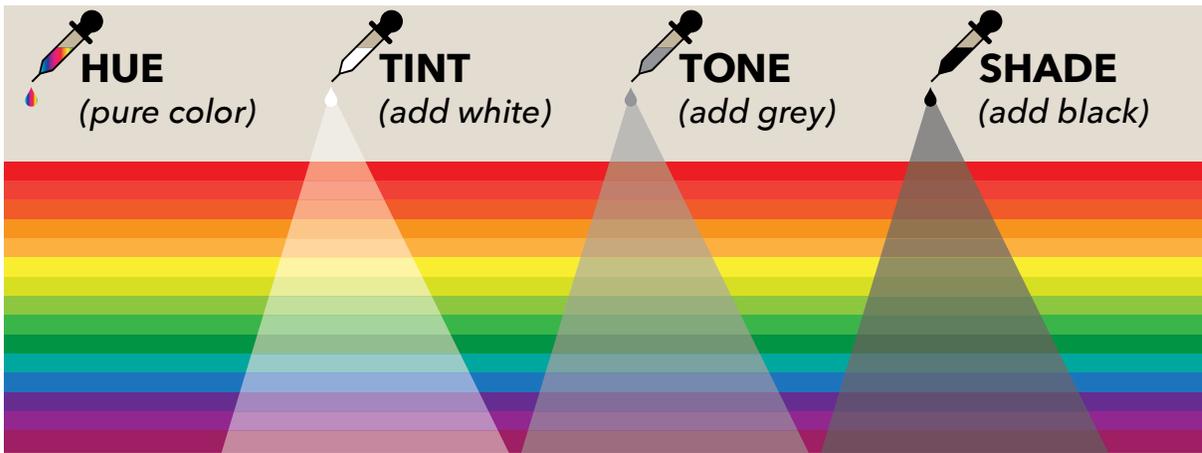
CMYK is used for printed materials. CMYK colors do not appear as bright at RGB (they are missing the added bonus of a lighted screen). Brochures, business cards, posters, etc. may be printed in CMYK.

CMYK is a subtractive color process meaning it starts with white and the more color that's mixed together the darker the colors get until they stop at black. That's why black is in the center of the CMYK configuration.

PMS USE

Pantone Matching System can be used to accurately match colors for anything from fabrics and paints to t-shirts and printed materials.

Pantone colors can be applied in RGB, CMYK or HEX however the results in converting to CMYK will result in some color vibrance loss as we can see above in the example provided here.



Hue
The color itself.

Saturation
Color intensity
The more saturated the color, the brighter it appears.

The more DESATURATED the color, the more pale it appears.

Brightness
(Best expressed with a light bulb)
0% brightness, the bulb is off = black
100% brightness, the bulb is on = very bright color

HUE:

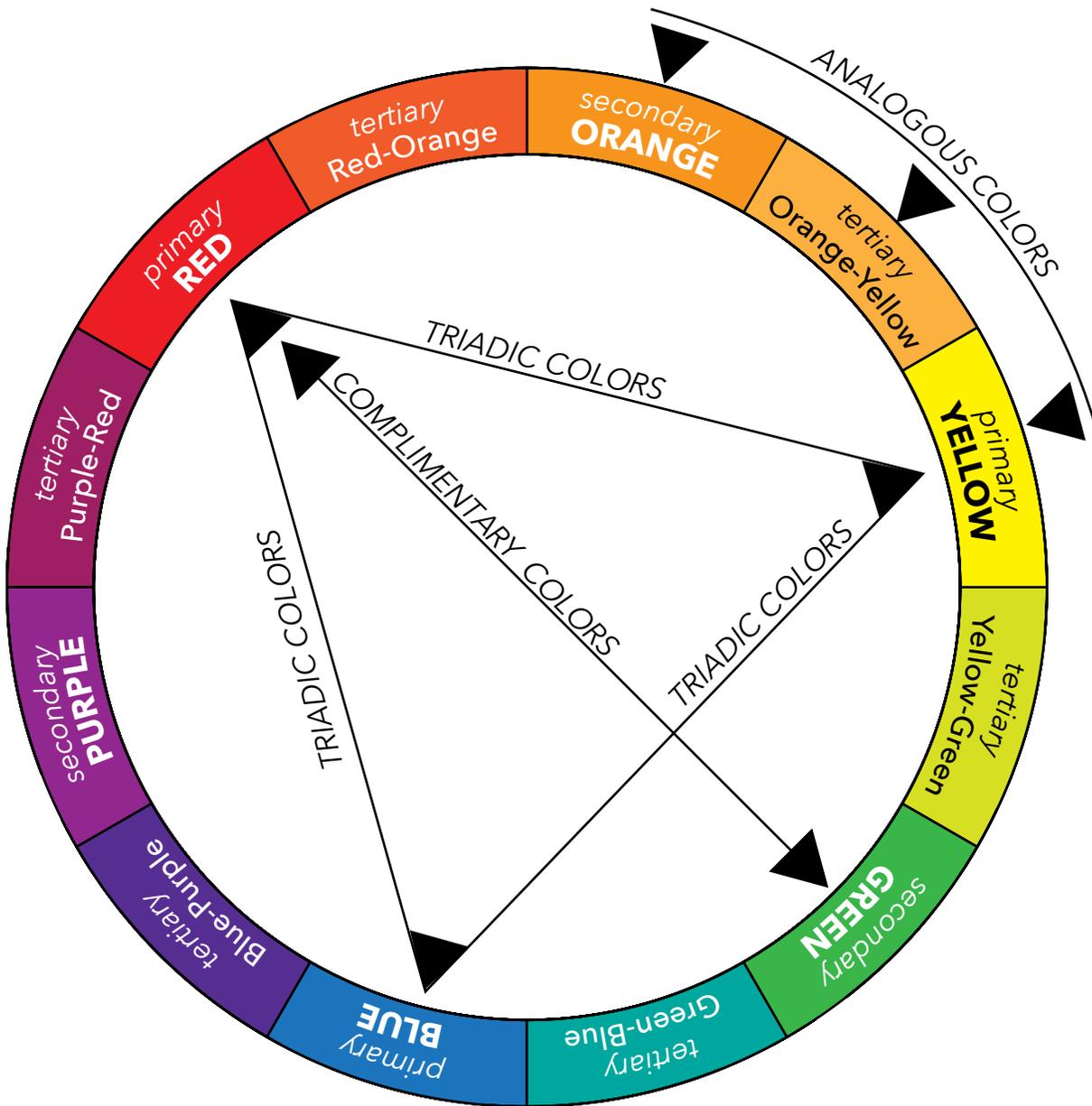
SATURATION:

BRIGHTNESS:

COLOR THEORY

<p>RED passion danger anger appetite</p>	<p>ORANGE creativity imagination warmth optimism</p>	<p>YELLOW warmth energy happiness appetite</p>	<p>GREEN health energy money recycling</p>
<p>BLUE stability trustworthiness peace serenity</p>	<p>PURPLE royalty luxury imagination playfulness</p>	<p>WHITE purity sterility simplicity innocence</p>	<p>BLACK wealth luxury power sophistication</p>

COLOR WHEEL



Primary Colors - colors that cannot be made by mixing other colors together. (Red, Yellow & Blue)

Secondary Colors - achieved by mixing two primary colors together

Tertiary Colors - achieved by mixing a primary and a secondary color together

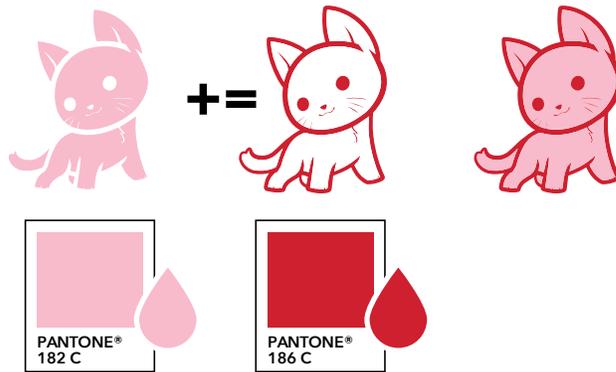
Analogous - Colors that are adjacent to one another on the color wheel

Complementary - colors that are opposites on the color wheel

Triadic - three colors evenly spaced on the color wheel. One color dominates, the second supports, and the third accents.

PRINTING: Off-Set

SPOT COLOR



Spot color printing would typically be used for jobs which require no full color imagery, such as for business cards and other stationery, or in monotone (duotone, etc.) literature such as black and white newspaper print.

Spot color printing describes the process where specialized ink is created to make a perfect match that corresponds to your desired color, such as a Pantons swatch.

If there is job one color to be printed, there will be a single plate, and a single run of the press. If there are two colors, there will be two plates and two runs, and so on. The colors are layered onto the paper one by one.

If you want something printed that has a unique color, like a metallic or fluorescent, spot color printed will be needed.

FOUR COLOR



Four color process printing refers to the CMYK printing process. This means your artwork will be printed using only Cyan, Magenta, Yellow and Black ink colors.

Four color process is the most common form of printing and is best for large batches like 500 postcards or 1000 brochures. It produces clear, sharp prints.

*In some cases it may be possible to do a six-color or eight-color print. This type of process is more expensive, but will produce a wider range of colors.



PRINTING: Binding



To help you make an informed decision among the numerous bindery options, here are descriptions of several ways you can attach loose sheets of paper or complete signatures (printed press sheets folded multiple times to yield complete 4-, 8-, 16-, or 32-page portions of a book). Bindery methods vary according to cost, durability, and appearance.

Case Binding

Also called edition binding, this method results in what is commonly called a hardcover book. It is the most expensive option yet also the most durable. Stacked signatures are gathered and sewn together for strength. This book block is trimmed on three sides and then glued into a spine, front cover, and back cover (a single unit) made of binders board covered with paper or cloth. The first and last sheets (end-sheets) are then pasted

to the board. To reduce the cost of this binding method, you can set perfect-bound book blocks into cases rather than first sewing the signatures together and then gluing them into the covers.

Perfect Binding

Like case-bound books, perfect-bound books are also made up of stacked signatures. These are gathered into a book and the edges of the spine are ground off (or notched). When this book block is glued into a paper cover, the glue that attaches the signatures to the spine can flow into the notches or ground-off areas. The increased surface area for the glue allows for more permanent adhesion. The covers and book blocks are then trimmed flush. Unlike case binding, perfect binding involves only gluing the spine to the cover. Without reinforced endsheets or a binders board cover material, perfect-bound books are less durable than case

bound books but are significantly cheaper. Sewing the signatures and/or notching the spine rather than grinding it improves durability.

Saddle-Stitching

Signatures are nested (set one into the other rather than stacked as in the previous methods) and then stitched through the fold with staples made of thin wire. These books can lie flat. However, saddle-stitching only works for shorter books of up to 80 pages or so. These books also have no spine on which to print a title.

Comb Binding (GBC)

This method is good for technical manuals that have a lot of pages and must lie flat. The stack of pages comprising the book is punched with a series of holes along the binding edge through which a plastic comb is inserted. This comb, which curls into a cylinder along the length of the book can provide a screen- printable spine. It can also accommodate numerous pages, and pages can be added or removed as needed.

Wire-O and Spiral Binding

Both of these mechanical bindings hold far fewer pages than comb binding. Wire-O is a series of parallel wire loops attached along a wire, while spiral binding is a metal or plastic continuous loop passing through the punched holes in a spiral from the top to the bottom of the book. Neither binding method will accept as many pages as comb binding. Also neither provides a printable spine or allows for pages to be added or removed. However, both binding methods allow the product to lie flat.

Plastic Coil Binding

This is just like spiral binding. However, since wire can be crushed, plastic is a resilient alternative. Also, plastic coil bindings come in multiple colors.

Tape Binding, Post Binding, and Velo Binding

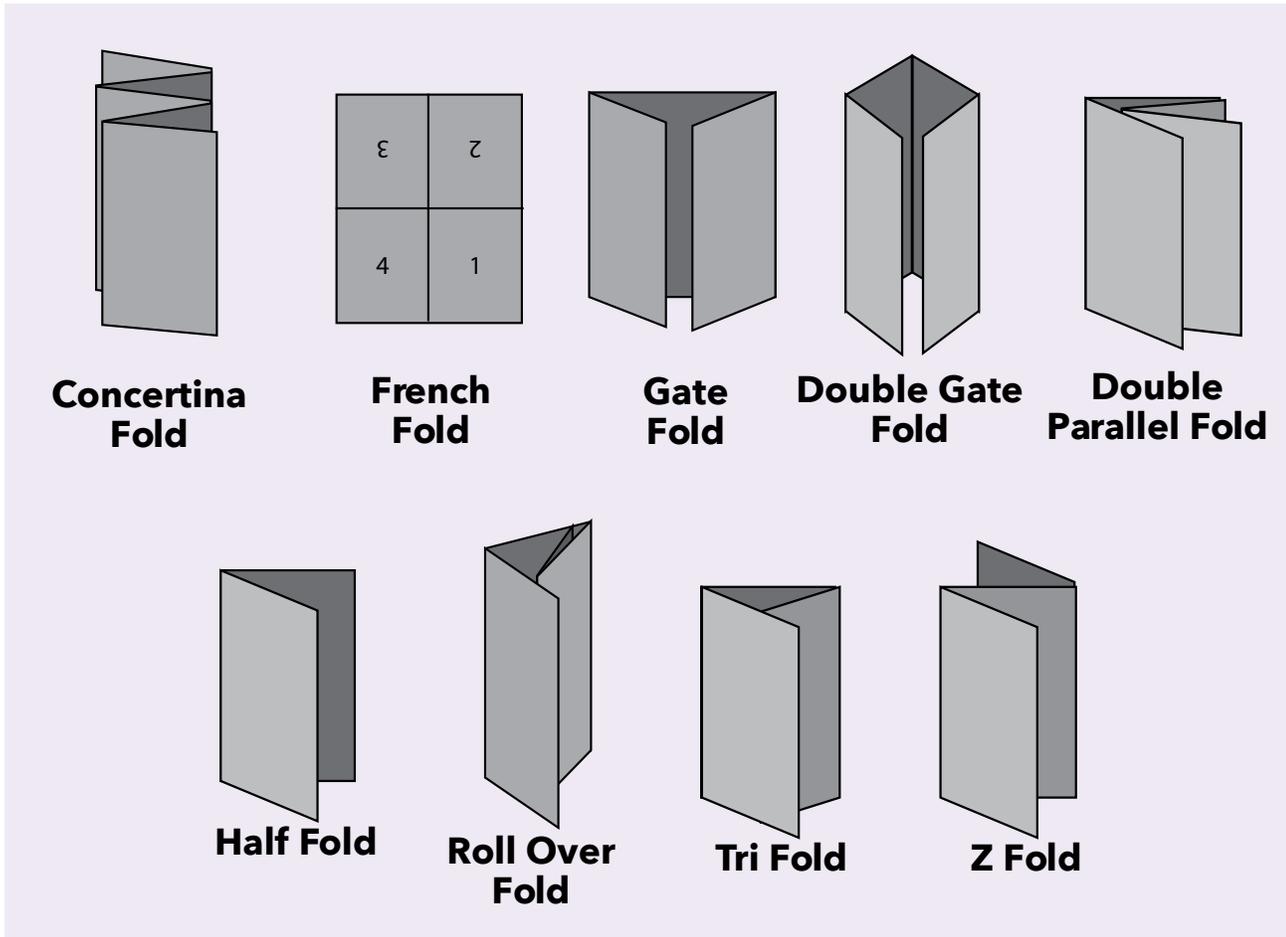
These are often used for presentations. In the first case, the covers and book pages are taped together over the binding edge. In post binding, screws are used in much the same way as side stitching (but the books can be disassembled and pages can be added or removed). In velo binding, a thin, flat piece of plastic runs the length of the bind edge on the front and back of the book, and thin plastic pegs attach the two through the pages of the book.

Ring-Binders

This is exactly what the name implies: the binders we used in school. The vinyl covers can be silk screened or paper inserts can be printed and then inserted behind the clear covering of some ring-binders.

Mechanical bindings (GBC, Wire-O, spiral, plastic coil, tape, velo, post, and ring) are more expensive per unit than perfect binding or saddle-stitching, and unlike most offset printing operations, their unit cost does not decrease with increased volume. They also require ample margins since they take up a lot of room at the bind edge. On the positive side, they can allow for the inclusion of many inserts of various types and sizes within the text. Because of their cost, mechanical bindings are usually best suited to short runs.

PRINTING: Folds



Which one should you use?

That will have to be determined on a case-by-case basis. For example, generally speaking most brochures use a tri-fold if they are 11" x 8.5" however they don't have to be that size or that fold.

The volume of information, the overall look you as a designer are endeavoring to achieve, your client's preferences and printing budgets all play a role in determining which one is right.

Need a template? Visit your printer's website.

The folds depicted above are certainly not every possible fold however they do encompass many common ones. Certain printers may have specialized names above and beyond these but are essentially the same concept and fold, just branded to their specific shop.

Ultimately, when in doubt, ask. As the printer you intend to use for that particular job and build/develop that relationship early on - your printer knows it will make you a better designer and a better customer which will result in fewer delays in printing and happier clients.

PRINTING: Files

The Complete Guide to Print-Ready Files

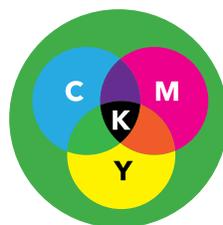
So its time for you to send your files to the printer. You've worked long and hard to make these pieces perfect so how can you be assured that your files will print perfectly too? There are a ton of parts, checklists and details to keep in mind when it comes to getting your project ready for commercial printing. This guide will cover the technical do's and dont's, give you tips and best practices and walk you through how to take a project from your computer to the printing press.

How to Plan For Perfect Color Printing

One of the most common issues with professional printing is sending your printer graphics files that is in the wrong color space. Here's what you need to remember about color before you send your file to your printer.

CMYK not RGB

Your computer uses a color space called RGB to produce the colors you see on your screen. A printing press uses a color space called CMYK to produce similar colors using just four colors of ink: cyan, magenta, yellow and black, also know as 4 color process. When you send your files to a commercial printer, they must be in the CYMK color space.



Spot Colors

Most of the colors produced in color printing are created by blending just 4 colors of ink: cyan, magenta, yellow and black. But sometimes you need a very specific color. Despite all of the advanced techniques and technology at a professional printer, matching the exact color from printer to printer and even from one order to the next can be a challenge. Consistent color-matching is what separates good printers from great ones.

When you need a very exact color, such as Coca-Cola's trademarked red or John Deere's famous green, you'll need to use a spot color. A spot color is not created by mixing other types of ink, but rather it is made to order for the project at hand. This also means the printer must make an additional plate for the spot color, which usually makes using a spot color more expensive.

If you have to use a spot color, you're likely using a color from the Pantone Matching System. It is a commonly used system of spot colors that helps press operators achieve the exact same shade, every time.

Speciality inks like metallics, neons and unique colors will also have to be run as spot colors.

Spot colors can be expensive for short run orders, but become more economical if you're doing larger quantities using offset printing.

Viewing spot colors that are blended with other colors, or are somewhat transparent, can be a problem in your page layout program. Make use of Overprint Preview when you're working with spot colors.

Planning Image Quality for Professional Printing

Low quality and low resolution images produce terrible, ugly, hideous printing but many people don't understand the relationship between quality and resolution. You must plan for your final output at the beginning of your design, otherwise you'll be left with an unusable final product.

Print will always look better with higher resolution images. Let's get clear on what we mean by resolution.

Image resolution is how much data is in a digital image, it is directly related to how many pixels are in the image. When you print an image, you must transfer that data into dots per inch (DPI) which determines the image quality of a printed piece.

Usually, 300 DPI is what you'll need. Most images on your computer are not at 300 DPI, but 72 DPI. This is because 72 DPI looks good on most computers and the files are much easier for the computer to store and display. Be sure to check your images for print quality and insure that they are 300 DPI or higher.

How to Resample Images for Printing

Resizing images can lead to problems when they are printed because the resolution can be unintentionally changed. When you resample an image, you are changing the amount of data in the image. Downsampling removes data and upsampling adds data. When you make an image smaller than its original size, you are downsampling it, when you make it larger you are upsampling.

You should always avoid upsampling your images. Adding data to an image will usually result in a very poor printed image.

How to Resample Images in InDesign

Sometimes you may want to resample an image to change the size that it will print. If you are downsampling, for example, resampling can make the image take up less space. In InDesign, make sure the Resample Image option is checked when you change the size of an image. It is checked by default. When Resample is checked, you change the data in the image when you up or downsample the image.

- Changing pixel dimensions changes the physical size but not the resolution.
- Changing resolution affects the pixel density but not the physical size.
- Changing the physical size changes the pixel density but not resolution.

Note, you can change the resampling method from the default bicubic automatic to other options to change the sharpness or smoothness of the resampled image. Bicubic produces the best results in most cases.

Changing an Image Without Resampling

When you uncheck the Resample Image box, the amount of data in the image is unchanged even when you change the size of the image. This has the effect of changing the pixels per inch (PPI) of your image. For commercial printing, you want a rather high PPI value.

For printing purposes you want 300 PPI or greater.



Which Image Formats Are Best For Printing?

When sending press ready design files to a printer you should send your images in the highest quality (not fastest) image format possible. Different image formats compress image data differently. PNG and TIFF images work the best for most print projects. JPG images work Ok at 100% quality, but every time the JPG is saved it is recompressed, so the quality can drop quickly if it is saved often at less than maximum quality.

When Are Vector Images Important for Printing?

Most images are created using a bitmap, or series of dots, and are called raster images. Vector images are not made of dots, but a shape plotted by points along a mathematically generated path. Vector images can change to any size without losing quality. Popular vector image formats are AI, SVG and EPS formats.

When you are printing commercially, vector images are very important.

- Your text should always be in a vector format.
- Line drawings, such as plans or blueprints, should always be in vector format.
- Logos work best in a vector format.

Really, anything that isn't a photograph will work better as a vector.



Tips for Designing Great Images for Print

When possible, do the following:

- Do not upsample your images.
- Make sure your images are at least 300 PPI (or 300-600 DPI).
- Use vector formats for text, line art and logos.
- Use image formats with less compression like PNG, TIFF and maximum quality JPG.

What Are Bleeds?

Why are Bleeds Important?

A bleed is printed content that extends beyond the trimmed edge of your final printed piece. Bleeds are important because they allow your artwork to be cut without artifacts. If there is no bleed you may have a small white space around the cut edge. The bleed should be 0.25" larger than the trim size (0.125" on all sides).

How do You Design for Folds?

If you are printing brochures, catalogs, folded cards, or boxes you'll need to plan for folds.

- Use guides and the ruler to measure exactly where the fold will happen. Plan your artwork and design accordingly.
- Consider the thickness of your paper and the types of coatings and effects on your finished product, you may need to adjust where folds happen to accommodate paper thickness.
- Balance form and function with your folds, think about how someone will unfold and refold the piece: what do they see first, last and how does it go back together?

How to Design Your Project for Binding

binding formats Binding is what holds books, magazines, catalogs or pamphlets together. There are many different types of binding, such as coil, wire-o, perfect binding and saddle stitching. When you're creating a bound piece like a catalog, it is very important to understand pagination. Pagination is how the pages will be ordered in your document so they'll be printed correctly.

Pagination can be very confusing because the way a document is printed is not exactly the way you look at it in your page layout program. InDesign allows you to switch to a printer spread view or a reader spread view. When you change your document to printer spread view the pages go crazy, and things appear out of order. This is the format that the printing press needs your document to be in so it prints the pages out and folds and binds them properly, a process known as imposition.

You might think that by changing your document to printer spread view that you're doing the printer a favor. But you aren't! Keep your document in a reader spread view at all times, modern prepress systems convert your documents correctly so there's no need for a confusing printer spread. *(Unless you're not doing commercial printing but using Kinko's or a copy center, make sure you know where your job is being output to before you design it in its final stages!)*

Remember to include blank pages so you have the right number of pages for your piece.

Work with your printer when you're printing books and catalogs to get the pagination correct.

Each binding format has a minimum and maximum number of pages and a specific multiple of pages.

Your printer should provide you with a template that works for your binding method.

Always ask for a proof, especially with this type of printing project.

Planning for Custom Effects Embossing and Debossing

Embossed graphics, text and artwork are pressed upward, giving a 3D texture to a printed piece. Debossing is the opposite, where text or artwork is pushed down into the paper creating an indentation. Both of these custom effects can be created in single-level, multi-level or they can be sculpted. When you get a sculpted emboss/deboss, an artist actually sculpts your artwork out of clay and that is used to make a mold for the project. Sculpted embossing/debossing is more expensive, but can achieve a much higher level of detail.

If you're using standard (single-level or multi-level) embossing/debossing, be aware that super fine details may not be visible. The thickness (weight) of the paper has an impact too. The thicker the paper, the less fine detail you can achieve.

- The thinnest detail should be twice the thickness of the paper.

Work with your printer to pick the right type of paper and embossing/debossing style to make your project look perfect.

Die Cutting

Die cutting slices your paper up so you have a knocked-out design. Think of it as using a cookie-cutter on your paper to make your text, artwork and designs get cut out of the paper. A die cut uses a metal die that looks

a lot like a cookie cutter. This is shaped by hand and because of the limitations of bending metal, standard die cuts must keep at least 1/8th of inch of space between designs. Sharp points may not work well and very small text can lose quality.

If you need finer die cutting that is less than 1/8th" you should consider laser die cutting.

Foil Stamping

foil stamping example Foil stamping is a very popular way to make text, artwork and logos pop. It is often used to make a seal or award burst off the paper with a golden sheen, but in the hands of a great designer, foil stamping can create true works of art.

There are two types of foil, metallic and matte. Metallic foil can achieve much more detail than matte foil because the surface is literally harder – it has metal flakes in it, giving it more strength. Even so, both types of foil can begin to bleed together and details are lost if you are doing very fine detail or tiny text.

When sending in artwork for foil stamping, try to use vector artwork, not bitmap files. For example, use an Adobe Illustrator EPS or AI file vs a JPG image. Using bitmap artwork can have a negative impact on foil stamping, making it look blocky and lower quality.

Planning for Trimming, Cutting and Shaping Your Printed Piece

Your printed piece is going to be cut and trimmed. Your printing company should help you plan your printing properly, so there isn't much you need to do to prepare, but here are the industry terms so you can speak fluent printerese.

How to Plan Your Bleed

A bleed is needed when printing extends to the edge of the paper, so when the piece is trimmed or cut to the final size, the artwork goes all the way to the edge. A full bleed describes a print project that has artwork that touches every edge. When in doubt, include bleed in your document.

- Create a bleed that is 0.125" on all sides.
- If you're making multi-page InDesign documents add the bleed in document settings.

How to Plan Margins or Safe Zones

A margin is the space between the print and the edge of the page, sometimes called the Safe Zone. The margin should be a minimum of 1/16 or .0625", preferably 0.125". You just want to make sure your critical artwork or text has a bit of room so it isn't in danger of being chopped off in the cutting process.

Margins become complicated when you print a bound piece like a catalog or booklet. The size of the margin changes on each page because of the wrap of the sheets of paper around the spine. Check with your printer to make sure you get the correct specs for this before laying it out.

Choosing Paper & Ink

You'll need to work with your printer to choose the best substrate (paper) for your project. Paper comes in a variety of weights, finishes and coatings.

The paper type and weight can sometimes affect how you prepare your press ready files, especially related to folding and binding, so confirm your paper choice with your printer to make sure any considerations are accommodated.

Paper options can be daunting: here's what you need to know to get started.

Choose Paper with the Right Weight

A paper's weight is, more or less, a measure of its thickness. A higher weight will be sturdier, thicker and firmer. Higher weight papers are great for business cards, bottle-neckers, cards, tags and catalog covers. Lighter weight papers are ideal for brochures, envelopes, stationery and interior pages of catalogs. Higher weight paper is usually more expensive.

There are also premium papers that are made with a high quality texture. They feel great to the touch and are used for some stationery, formal invitations, artwork and important legal documents. Choosing a paper weight means thinking about how your piece will be used. Will it be held? Will it be abused in a wallet or purse? Will it be bound into a thick, hundred page catalog? Is it going to be folded?

Choose the Paper Type

Papers also come coated or uncoated. Coated papers have a gloss or matte finish that resists smudges and stains and displays the ink brighter and crisper. This also makes writing on the paper difficult. It's best used for brochures, some business cards and marketing pieces that need to look higher end and aren't being used for writing.

Uncoated papers lack this solid surface and are more porous. They are easy to write on, but can get smudged and stained more easily and the ink looks duller. There are also synthetic papers that are totally water and chemical resistant and spill proof. They are perfect for menus, industrial stickers or anything that needs to withstand the elements or outdoor use.

Additional Paper Coatings

There are also specialty coatings that can be added after a piece is printed. These help protect the entire piece or are used to create eye-catching effects. UV coating, Spot UV, Aqueous coating and varnish provide a high-gloss or matte look and offer protection and improved visual appeal.

Exporting Your Work for the Printer

Packaging InDesign Files for a Professional Printer

If you'd prefer to supply the actual InDesign document to your printer - make sure you package the InDesign file. Zip the entire file and provide that to your printer. Your printer will need all of your images and fonts, so you'll need to include the entire package not just the INDD file.

Exporting a PDF from InDesign

When exporting a PDF from InDesign: Include all pages

- Export the document in pages not spreads
- Either choose "no compression" or choose Bicubic Downsampling on
- Color and Greyscale images to 300 pixels per inch for images above 450.
- For Monochrome images set bicubic downsampling to 1200 pixels per inch for images above 1800.
- For marks and bleeds - include marks, and make sure you check "use document bleed settings" if you included the bleed in your settings. If not, you can specify the .125" bleed here.

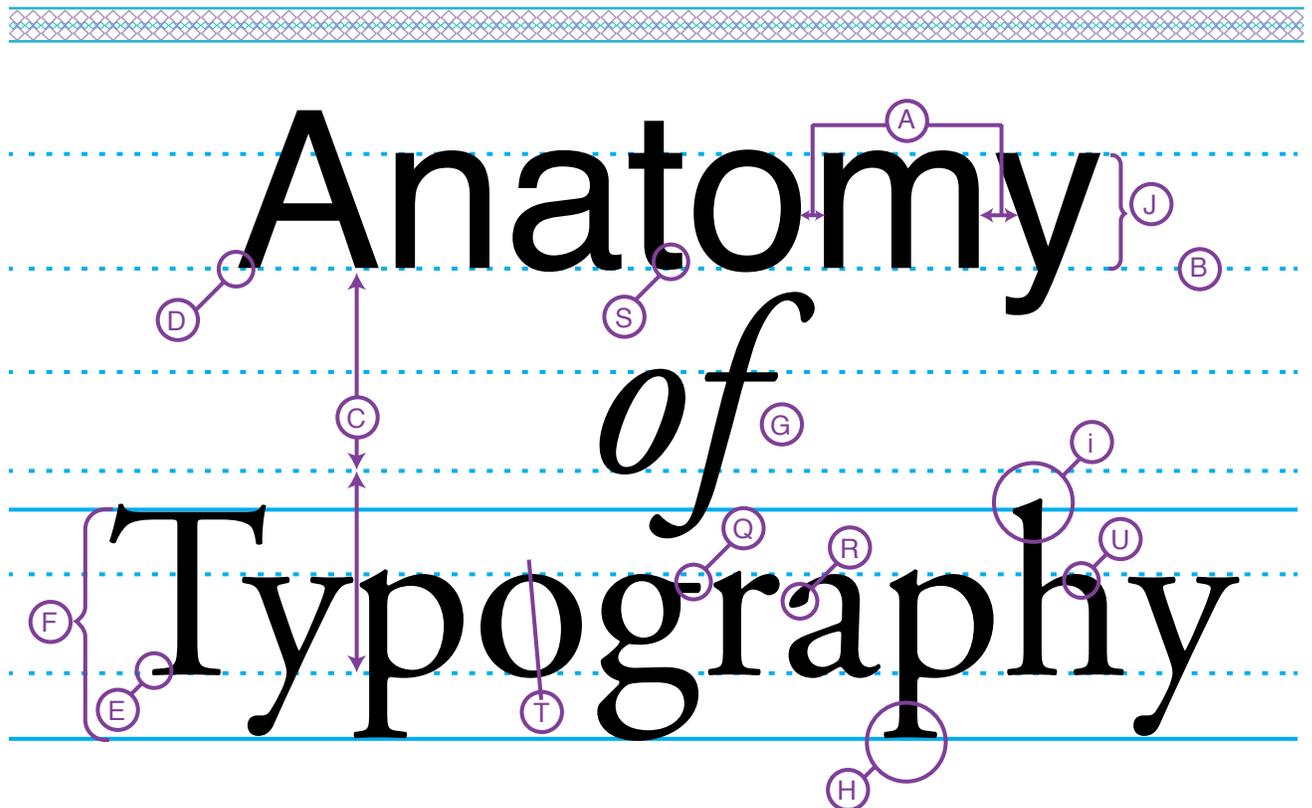
Exporting a PDF for a Professional Printer

Exporting your press ready file for the printing company is very easy in all modern page layout and design programs. Usually you'd export everything into a PDF but sometimes you may export the entire project including images, fonts and other elements. Here are some tips to keep in mind, many that have already been mentioned:

- Make sure your images are the right DPI (300 or higher) for printing.
- Use vector for text, drawings and logos when possible.

- Don't export a PDF with security settings and password protection unless your printer is prepared for and can work with that security.
- When in doubt, always choose the highest quality file possible.
- If your project file is too big for email, consider using Dropbox or Google Drive to host the file or see if your printer has a solution for handling large files.

Following these tips will save you time and trouble and make your printer happy, insuring the best possible outcome for your project.



A	Kerning	F	Type Size	Q	Ear
B	Baseline	G	Italic	R	Terminal
C	Leading	H	Descender	S	Terminal
D	Sans Serif	i	Ascender	T	Axis
E	Serif	J	X Height	U	Shoulder

Choosing the Right Paper



Paper choice is maybe the single most important decision you'll make when it comes to creating a great printed piece. It can have as much impact on the final product as ink and the design. It affects how, when, and where the printed piece can be used. It can also have a significant effect on price at higher quantities.

Essential Paper Knowledge for Ordering Print

The primary features that you need to know about when ordering standard printing papers are weight, finish and shininess.

In most cases, weight corresponds to thickness and stiffness. The higher the weight the thicker and stiffer the paper. Text stocks are regular paper and cover stocks are like thin cardboard.

Papers are either coated or uncoated. Uncoated paper is non-reflective like printer paper. Coated papers have dull/matte or gloss finishes. Dull/matte stocks are smoother and more refined than uncoated, but not shiny like gloss papers. The coated papers produce sharper and more vibrant printing.

If your print job is pretty standard and has no special effects or options, most standard house paper stocks will more than meet your needs.

Usage: Picking the Right Paper

Don't just think about how you want the piece to look, also think about what you're going to use the final piece for, who's going to be handling it, if it will be mailed (because the weight of the paper can affect your postage costs), and if the paper will be exposed to water, chemicals or extreme temperatures.

Choosing the Right Paper Material

Paper isn't just made from wood. There are papers made from cloth, synthetic fibers and even plastics. These papers serve specialized purposes.

If you're worried about your impact on the environment, there are speciality green papers that are made from more environmentally friendly materials, are sourced from sustainable forests, and biodegrade faster. Though most standard papers are sustainably sourced these days, other options are available.

Picking the Right Paper for the Job

Many print jobs are part of a marketing campaign, no matter if that's a business card, a giant poster, a brochure or a postcard mailing campaign. Here are some things to consider when you're choosing the paper you'll need:

Are you going to use a detailed die-cut?

If you're going with a detailed cut, usually a thicker paper will show finer details better. Thinner papers tend to lose the details or have frayed edges where they're cut. A premium paper would be beneficial too.

Is the piece going to be mailed?

If you're going to mail the piece, keep the weight down because you'll pay more per each piece if certain weight limits are exceeded.

Where will you store it until you use it?

If you think the paper might be exposed to extreme temperatures, rain or dampness

then you should use a paper that is resistant to these things.

Will you want to write on the paper?

Nothing beats uncoated paper when it comes to writing, so in most cases, don't use a coated, glossy, or heavily textured paper.

Will the paper be out in the elements?

If the paper might get wet, pick a type with built-in water resistance or apply a supplemental coating.

Do you need the paper perforated?

Thin, stiff paper works best for perforation.

Picking an Affordable Paper

Paper can have an impact on the price of any printed piece. A more expensive paper can add quite a bit to the total cost of a printing project, especially if you are printing large quantities. Ultimately you will need to choose a paper that works for your budget.

My advice: pick a paper for function first - it won't matter that your piece looks great if it doesn't perform, hold up, or hits you with hidden mailing or shipping costs because it's too heavy.

**Paper Stock:
Coated vs Uncoated**

Paper stock is either coated or uncoated. There are a variety of coating finishes, and specialized uncoated papers, but all paper falls into one of these two categories.

Uncoated Paper

Uncoated paper has a non-glare surface and is absorbent. It has nothing covering the natural fibers and easily soaks up ink. Uncoated

paper can be textured, for example, a linen finish, but it can also be very smooth, like printer or copy paper. Uncoated paper is the easiest to write on. Uncoated paper is generally used for things like:

- stationery and standard envelopes
- inexpensive flyers
- newsletters
- a final product you can write on

Coated



PAPER SURFACE

Uncoated



PAPER SURFACE



Coated Paper

Coated paper has been covered with a hardened clay material so that it will better display text and images with sharper detail and denser color. The coating can be a non-shiny matte, dull, gloss and cast coated (a mirror-finish high gloss), spanning the range from non to super glossy. Paper can be coated on one or both sides. Paper coated on one side is often used for low-cost postcards.

Coated paper is more difficult to write on, especially with pencils or ballpoint pens.

Coated paper is great for:

- brochures
- catalogs
- postcards
- packaging
- a product that you won't be writing on

Specialty Paper Coatings

There are also specialty coatings that can be added after a piece is printed. These can help protect the entire piece or can be used to create eye-catching effects.

- Aqueous coating provides a high-gloss or matte look and offers top-notch protection.
- UV coating and Soft-Touch coating can dramatically change the look and tactile feel of a printed piece.
- Varnish can be used to protect a piece or be used to highlight specific details.

Paper Thickness & Weight

You have to think about the thickness and weight of paper at the same time. Both measure how thick, sturdy and rugged the paper is. A higher weight, thicker paper will stand up to a beating better than a lower weight or thinner paper.

Cover and Text Stock

When you're talking about weight and thickness of paper, you can understand the difference with the terms cover and text

stock. Cover stock is thicker paper that is often used as covers for books. We aren't talking hardcover books - but more like paperback or softcover books, greeting cards, and the like. Text stock is the paper you're used to seeing in desktop printers. Thinner, looser and more flexible, it is used as the paper inside a book.

Cover stock and text stock really have nothing to do with books although they use those terms. Cover stock is great for postcards, bookmarks, hang-tags, and anything that needs stiff, heavy paper. Text stock can be made into brochures, flyers, mailers and notepads.

What is Paper Thickness?

Paper thickness is usually mentioned when talking about cover stock, and it's simply a measurement of how many hundredths of an inch thick a single sheet of the paper is. The thickness of a paper is expressed by points, where a point is equal to one thousandth or .001 inches. Paper that is 10pt is 0.01 inches thick, 20pt is 0.02 inches thick, etc.

Business cards are great examples of different paper thicknesses. Most business cards are printed on 12 or 14pt cover stock, while extra thick cards are printed on 18pt or 24pt (or thicker) stock. Other products usually printed on thick papers include hang tags, door hangers, bookmarks, packaging, and table tents.

What is Paper Weight?

Paper weight is harder to define. Depending on what country you're in, the weight of paper can be specified differently. The measurement comes from how much a ream of paper of a particular size weighs.

Paper is weighed in stacks of 500 sheets, and the resulting weight in pounds is the weight designation for that paper. If 500

sheets of text weight paper weighs 60 pounds, the paper is called "60# text." If the sheets are cover stock that weighs 120 pounds, the paper is called "120# cover." In most cases, the greater the weight the thicker the paper. Could you have a thin paper that is also higher weight? Sure, it would be very dense. But the inverse, a thick paper that isn't a higher weight, is uncommon. Here are some examples:

- 60# text: copy or printer paper, like the paper used for legal documents
- 80# text: heavier paper used for flyers, posters, or brochures
- 120# cover: basically thin cardboard, great for postcards, business cards, and note cards

Choosing the Right Thickness & Weight

Paper weight and thickness have a huge impact on your final piece and it can be confusing. You should talk to a printing professional before you choose a critical stock, but here are some things to keep in mind when you're picking paper thickness and weight.

Thicker paper produces better results for die-cutting, embossing and foil stamping. Paper that's being mailed as a self-mailer may have to be a certain thickness to pass US postal regulations (the final thickness has to be at least 7 or 9 point, depending on the size).

- You pay to mail paper by weight so keep paper that will be mailed the right weight for the size of the mailing piece.
- Thinner paper is usually cheaper and uses less material, making it more environmentally friendly.
- If you're printing a catalog or magazine-style piece, make sure the cover and interior paper stocks are the right thickness for your project, as there can be binding issues with some combinations and configurations.

- Thicker paper is more rugged and can typically hold up to a beating better than thinner paper.
- SmartFlex is a plastic paper that looks, feels, and acts just like paper but is water resistant and tear resistant.

Paper Brightness & Opacity

The quality and specifications of your paper can have a dramatic effect on the perception of the images and text printed on the paper.

Paper Brightness

Paper brightness is measured using a special blue light on a scale of 1 to 100, with 100 being the brightest. The brightness of the paper affects contrast and impacts how readable print appears - the brighter the paper the more readable it will be. Brighter papers also display ink colors more accurately, vibrantly and purely, as the less bright papers are yellower, muddying the colors somewhat. This makes brighter papers better suited for the best quality printing used in high-end advertising or fine art reproduction. Paper that is brighter makes colors pop and just looks better. A darker paper could be used to make a certain type of image have a darker, more muted tone but in general, brighter paper works best for colorful designs.

Opacity

Opacity is a measure of transparency or how much print shows through from one side of the paper to the other. Paper that shows nothing from the other side is 100% opaque (greeting cards, postcards). Paper that shows everything is 0% opaque (tracing paper). Opacity is particularly important if you are printing on both sides of the paper, as it can be unsightly, distracting and hard to read if content from the other side is visible.

PAPER FAQs

How does Matte compare to Uncoated stock?

A matte coating is still a coating on your paper. It may look matte, but it will resist smudges; and printing, especially images, will look sharper and more vibrant. Matte coated paper is usually ok to write on, but lacks the tactile feel of uncoated paper. Uncoated stock is naked paper - it's perfect for writing.

Why should I use a flood color instead of printing on colored paper?

Printing on colored stocks changes the color of your images in ways that can be unpredictable and can change their look, usually by muddying or darkening them. Flooding a color creates a perfectly applied, predictable background for your design in the exact shade that you want. Your piece looks better because you are able to print full color images on the white paper, and simulate the colored paper by flooding the rest of the page. Plus, there are only a very few shades of coated stock available, so flood coloring is your only option in most cases.

What's the difference between recycled vs sustainable paper stock?

Recycled paper is made from post-consumer waste and goes through a process to be turned back into paper or from pre-consumer waste like sawdust from lumber and furniture manufacturing. Either way it must be purified before it can be made into paper. Sustainable paper comes from carefully controlled forests that are replanted and renewed. Honestly, recycled paper could be considered a bigger burden on the environment because the process uses some pretty harsh chemicals. Before sustainable paper was your business card, it was cleaning the air.

I need to know more about weight versus thickness / pound versus point size.

Thickness indicates how thick the paper is and is usually referred to in point sizes or thousandths of an inch. The smaller the point, the thinner the paper. Some synthetic papers like our SmartFlex material, are sold in a 'mil' designation, also equal to one thousandth - these are all interchanged measurements.

Weight is how much the paper weighs, usually measured in pounds. In some cases, paper can be thin and heavy, or thick and light - but usually thicker paper weighs more.

What's a good paper stock to write on?

Any uncoated stock is best for writing. It's naked paper, and it lets you write with ink or pencil without a problem. It also soaks up water and other liquids so it's not a great choice if you're printing underwater post-it notes. If you have to have a coated stock for better print quality, matte stocks can sometimes be used with certain types of pens. You'll want to do testing to make sure you use a combination that works for you.

What kinds of paper are the most durable?

Generally speaking, the thicker the paper the more durable it is, but this can change quickly depending on how it is coated. Thick, heavy uncoated paper will turn into sludge if you drop it in water. Thin paper covered in a UV coating will brush the water right off. If you want the most durable paper of all, use the plastic-based SmartFlex. It feels like paper, acts like paper, and prints like paper but it is water resistant and tear-proof.

Print Coatings

Aqueous Coating, Spot Varnish, UV Coating

Why are coatings used on printing?

Print coatings are used on printed products primarily for protection or to achieve certain visual effects. Coatings can provide protection from moisture, scuffing, scratching and finger prints. They can also be applied to one or both sides of a printed piece to create a glossy or dull finish or can be applied selectively to highlight a certain visual element.

Types of Print Coating

Aqueous Coating

Aqueous coating is a clear, fast-drying water-based coating that is used to protect printed pieces. It provides a high-gloss or matte surface that deters dirt and fingerprints. Aqueous coating improves the durability of postcards and other mailed pieces as they go through the mail, and protects business cards as they are carried in peoples' wallets. It also looks beautiful on brochures, catalog covers, and presentation folders. Aqueous coatings provide more substantial scuff-resistance than varnishes. Aqueous is typically applied to the entire printed piece, usually by the last unit on a printing press. Due to its water base, aqueous coating is more environmentally friendly than varnish or UV coatings.

Varnish

Varnish is basically clear ink and can be gloss, satin or matte. A flood varnish covers the entire printed page for protection or sheen. A spot varnish allows you to highlight specific areas of a printed piece and adds shine and depth to specific elements on the page such as a

logo or image. Varnishes are also applied on-press, but they are heavier-bodied and can be applied (like inks) to only certain areas (spot varnish). A plate must be created to apply a spot varnish, so artwork is necessary.

UV Coating

UV coatings are cured by exposure to ultraviolet light to quickly dry and harden the coating. UV coatings provide the highest gloss versus other coatings but may crack when scored or folded due to the thickness and hardness of the coating. Some find it too shiny for some uses. UV coatings can be applied as a flood (covering the entire printed sheet) or as a spot coating and can be applied on or off press. UV compatible inks must be used on sheets that will be UV coated. UV coated sheets can not be foil stamped and embossing should be done after the coating.

Soft Touch® Coating

This coating creates a velvety texture. The paper becomes "soft" to the touch and increases the tactile appeal. It creates a softer look and feel on printed materials than either aqueous or UV coating, while creating a barrier which is fingerprint resistant. It dries fast, is non-yellowing, and is eco-friendly. Luxurious and sophisticated are words often used to describe the effect Soft Touch® coating produces.

When should a print coating be used?

In most instances a coating will help protect and enhance your final printed product. They are a must for any piece being mailed, or recommended for any product printed on coated paper that will get handled, such as business cards, brochures, bookmarks, rack cards, catalogs or presentation folders. Your printer can help you decide what type of coating is right for your project.

When should a print coating not be used?

There are certain times when you do want your paper to go naked. It may be difficult to write on coated paper, especially if it has a glossy coating. If you are ordering greeting or note cards and intend to write inscriptions on the inside make sure to specify no coating on the inside of the card. The same goes for the address side of postcards or other mailing panels unless your printer or mailing house assures you they can print addresses on coated paper. If in doubt ask for some samples and run them through your printer or try writing on them.

DeMystifying Paper Weights

TEXT WEIGHT

20LB Text

Typically used as all-purpose paper, for copying machines, etc.

24/60LB Text

Typically used for laser/ink printing and letterheads

28/70LB Text

Typically used for letterhead and other important documents

80LB Text

A bit heavier than letterhead paper
(and the weights continue to go up... but this is still
'text weight' paper... don't let the similar weights
confuse
you with cardstock.)

COVER WEIGHT

57LB Vellum Bristol

Typically used as mass mailing postcard
(light weight postcard)

67LB Vellum Bristol

Typically used as postcards

65LB Cover

Typically used as light weight business
cards, greeting cards, post cards, etc.

90 LB Index

Typically used as light weight business
cards, door hangers, post cards, etc.

80LB Cover

Typically used for business cards, etc.

89LB Cover - etc.

92LB Cover - etc.

105LB Cover - etc.

110LB Cover - etc.

DESIGN TERM GLOSSARY

ad campaign - coordinated series of advertisements built around a particular concept and design solution

advertise - to make something publicly known or to describe something in order to sell it

advertising agency - a company devoted to creating advertising for others

advertising jingle - short, memorable song about a product

alignment - the position of text or graphics, whether left, right, centered or full justified

anchor point - allows the user to manipulate a path's shape or direction by clicking the point and moving it in a direction. They appear along the beginning of a path, at every curve, and at the end of a path. You can also add or subtract anchor points on a path.

annual report - a financial report to shareholders of a public corporation

anti-aliasing - smoothing the jagged appearance of diagonal lines in a bitmapped image; pixels that surround the edges of the line are changed to varying shades of gray or color in order to blend the sharp edge into the background

aqueous coating - a water based sealant applied to printed paper to reduce scratching and fingerprints & enhances visual appearance. aqueous coatings are available in gloss, dull, and satin sheens and are more durable than varnish
art direction - management of the creative and production process for a given project, including instructing a

photographer or illustrator on the content and composition of an image

assets - 'catch all' term referring to all materials needed to successfully complete a design project

balance - the placement of elements on the page so that the text and graphic elements are distributed in one of several methods but are visually pleasing.

symmetrical balance - when graphics and text are distributed equally using a central line or point

asymmetrical balance - when graphics and text are NOT distributed equally using a central line or point

radial balance - elements radiate from a central point, creating balance

billboard - outdoor advertising structure usually placed along roads or highways, built to convey messages to passing pedestrians or motorists

bleed - when a design actually extends past its printed edge so there's no chance of white borders when it's trimmed down after printing.

blueline - prepress photographic proof made from stripped negatives where all colors show as blue images on white paper.

brainstorming - a visual aid to thinking laterally and exploring a problem, usually by stating the problem in the center of the page and radiating outward spokes for components of the problem

brand identity - the visual image the public has of a product

branding - the application of a distinct logotype and/or symbol to make a company or organization recognizable along with the marketing that imbues the company with a personality

brand value - the impression that the public has of a product

brochure - a small book or magazine containing pictures and information about a product or service

canvas size - Allows you to change the complete size of the document without adjusting the contents of the document

classified ads - small ads offering or seeking things such as jobs, cars, or furniture

collate - to organize printed pages in a specific order

concertina fold - folds in alternate directions (like a fan)

consumer profiling - the process of creating parameters or a set of information that defines the desires, trends, or interests of a demographic so that designs can be pitched or marketed to them

contrast - making a specific element stand out or draw attention to the eye. emphasis can be achieved in graphic design by placing elements on the page in positions where the eye is naturally drawn, by using other principles such as contrast, repetition, or movement. bold and italic type provides emphasis for text.

corporate identity - the visible style of a company (including the logo and/or symbol) together with its organization and behavioral culture

crop - A designer can cut out or crop unnecessary parts of an image to improve framing, highlight a specific subject or alter the image's aspect ratio.

deboss - to press an image into paper so it lies below the surface

design diary - a small book used to collect design ideas

desktop publishing - technique of using a personal computer to design images and pages, and assemble type and graphics, then using a laser printer or imagesetter to output the assembled pages onto paper, film or printing plate

digital billboard - electronic public display that changes every few seconds; shared by multiple advertisers

dimensional mailer - direct mail advertising materials that are not simply flat

direct mail - also called junk mail or ad mail; advertising sent via the postal service directly to individuals

display font - larger, typically more bold typeface used for a book's title, chapter titles and other important text

dot gain - a printed dot that becomes larger than intended due to spreading, causing a darkening of screened images, mid-tones and textures; is dependent on paper stock

DPI - "dots per inch," the measure of a printer's quality. For high-quality printing, 300dpi is recommended. For example, a 300dpi image at 1200×1800 pixels will become as a 4×6 inch print.

drop shadow - a visual effect added to an image to give the impression the image is raised above the background by duplicating the shadow

dummy text - text that mimics actual words and is used for placement only; lorem ipsum

embossing - using a hot metal die to press a raised image into an area of paper. Embossed images can be "blind," with foil, or applied to an image already printed with ink

envelope mailer - promotional material enclosed in an envelope; an example of direct mail

exhibit design - describes a range of designs from signage to booth design for exhibitions and conventions as well environmental design (billboards) with the purpose of creating awareness for the advertiser

flyer - a small handbill advertising an event or product

focal point - where you want to draw the reader's or viewer's eye

font - A font is a specific weight or style within a typeface family, such as Garamond Italic.

FPO - "for position only"; text or photo to indicate where actual items will go when obtained; allows designer and client to see the layout before its completion
french folds - sheets of paper are folded in half so they are double thickness. the two folds are at right angles to each other and bound on the edge

gang-run printing (ganging) - printing several different jobs that will all get the same finishing, together on a gigantic sheet of paper

gatefold - outer quarters of the page are folded to meet in the center resulting in a fold that opens like a set of symmetrical doors

genre - an artistic type or style; an area of expertise

Gestalt Theory - the eye does not need to see an entire image to understand it. Called the theory of the "unified whole" - Theory of Implied Shape

gloss paper - a gloss paper is a coated paper that has a high sheen (most magazines use gloss paper); made with a surface sealant and often contains clay.

gradient - a gradual change from one color to another. (For example, blue transitioning gradually to green)

grey scale - Uses mainly shades of grey but can include black and white, with black being the most intense grey and white being the least intense grey.

grid - A grid is a series of intersecting vertical, horizontal, angular or curved lines used to organize graphic elements on a page, as well as in relation to one another.

gutter - space between 2 or more columns of text

handbill - a small printed notice or advertisement distributed by hand
header - text which appears at the top of a printed page

hierarchy - the organization of elements by level of importance. Ex: Headlines are usually placed at the top, while subheads and body copy fall underneath.

hyphenation - the point at which a word is broken at the end of a line of continuous text and a hyphen is inserted

ICC profile - a set of data that characterizes a color input or output device, or a color space, according to standards promulgated by the International Color Consortium

image optimization - the preparation of an image for use on the web; typically involving compression

ISBN - International Standard Book Number; number assigned to a published work and usually found either on the title page or the back of the title page

kerning - Kerning is the adjustment of space between pairs of letters in the same word. done to create more visually appealing and readable text.

leading - (*pronounced "ledding"*) refers to the space between lines of type in a body of text. It plays a major role in providing readability.

legible - readable, particularly in regard to typography

line - used alone, lines can be rules or leaders used to separate, organize, emphasize, or provide a framework for the page. alone or as part of another graphic element, lines can create patterns, set a mood, provide visual texture, create movement, and define shapes

margins - Guidelines in page layout software that shows a user the body copy areas. It also allows the user to indicate the dimensions. Margins are not supposed to be printed.

market research - the process of collecting and collating data from questionnaires, interviews and comments from the public regarding concern, a problem or a possible solution

masthead - a list of a periodical's owners and employees, including job title and contact information

matte paper - a non-glossy, flat- looking coated paper has a smooth surface; made with a surface sealant which often contains clay

mnemonic - assisting or intending to assist memory

mock up - a real or digital model used to test early design ideas and see how they could look in the real world

monochromatic - Mono, meaning one; Chroma, meaning color
Monochromatic color schemes involve only one color but many variations.

negative/white space - part of the design that is unmarked by imagery or text

newsletter - a publication that contains information about a certain area or topic of interest to a specific community or group of people

opacity - synonymous with non-transparency; the more transparent an image, the lower its opacity.

paper grain - the direction of wood fibers that make up a piece of paper

perfect binding - method similar to paperback binding where loose sheets are encased in a heavier paper cover, then glued to the book spine (edges are trimmed to be flush with one another)

periodical - publication that appears on a regular basis throughout the year, such as newspapers and magazines

pixels - square-shaped dots that make a digital raster image. The more pixels an image has, the higher its resolution.

PPI - "pixels per inch," which is a measure of pixel density used by electronic image devices.

primary research - gathering material that does not preexist, such as photographing, drawing, making prototypes, conducting interviews

proximity - the way in which design elements are grouped or spaced on a page. related items should be grouped together. items that are unrelated should not be close to each other. the process of grouping related information creates visual cues.

rasterize - to change a vector graphic to a raster graphic, in most cases for the purpose of uploading it to the internet
registration marks - hairline marks at the corners of a printed page to help ensure color plates are aligned properly and to designate what will be cropped off in finishing

repetition - the process of repeating elements throughout a design, or several pieces of design collateral to give a unified look; think of it as adding consistency to a design.

representation - something that looks like, resembles or stands for something else

resolution - the detail of an image based on the number of pixels.

rollover folds - a way of folding a page so that successive folds turn in on themselves and the page is folded into a roll

Rule of Thirds - a technique used by designers to determine focal point. Using a grid of three rows and columns, focal points are indicated where the lines converge. Designers use this as a guide to determine where to place important elements in their designs

saddle stitching - binding method where sheets of paper are folded in the center, stitched together along the fold then glued into the cover spine

sans serif - The word "sans" means "without" so sans serif typefaces are those without serifs on the ends of the strokes. The idea of removing the strokes wasn't wildly popular until the early part of the twentieth century. They are "monoweight" meaning there is no stress.

scale - Scale is the size of an object in relation to another object. Scale can be used to create interest and grab a viewer's attention.

secondary research - gathering material that already exists, such as design work, color samples, written texts, newspaper / magazine articles, archival images

self mailer - a single sheet folded, sealed and mailed without an envelope; an example of direct mail

serif - Based on hand lettering with a wedge-tipped pen. The serifs of lower case letters are always at an angle. Because of the pen, the curved strokes in the letterforms have a "thick/thin transition". The thinnest parts of the curved strokes is called the stress.

space ads - also called print ads; advertising pages or portions of pages in periodicals

storyboard - a document comprised of a sequence of thumbnails that tells a narrative; ex: comic strip, movie

style guide - a set of rules created by designers to help preserve consistent and organized layouts

target market - the audience to whom a design is intended to appeal
text wrap - way text can be shaped around the edges of images

thumbnail sketch - small, rough drawings that explore many design options and ideas.

tracking - Not to be confused with kerning, tracking is the adjustment of space for groups of letters and entire blocks of text. Tracking affects every character in the selected text and is used to change its overall appearance.

trim - Trim size is the final size of a printed piece after it has been trimmed from its page. Trimming is executed along crop marks that show where to cut. IT IS THE SIZE OF YOUR ART BOARD / PAPER.

typeface - a typeface comprises a family of fonts such as Garamond Regular, Garamond Italic, Garamond Bold, etc.

white/negative space - the part of the design that is unmarked by imagery or text

