



tips
tricks
&
tidbits

**for marketing executives
forced, against their will,
to be graphic designers**



Clockwork
Design Group, inc

Dear Marketing Executive,

It's 6:00pm. You have one item on your To-Do list crossed off, and the other ten haven't been touched. Just then, "you-know-who" pops into your office wearing that slightly manic grin that you have come to know is a very, very bad sign.

"Guess what!" he exclaims. "I promised a client we'd run a sponsorship ad. It was due last week, but I got an extension so we have until tomorrow!"

You glance around your office and, indeed, he is definitely talking to you.

"How," you ponder, "did I become the D.G.D. (Designated Graphic Designer)?" Maybe it was when you mentioned, in passing, that you retouched your wedding pictures in Photoshop. Or that once, at a former job, you sat next to someone who used PageMaker. Or perhaps it was simply due to the fact that you inherited the only computer in the company that has a few graphics applications loaded onto the hard drive.

Whatever the reason and despite the fact that you never took a single class at MassArt or remotely enjoyed finger painting as a child, you find yourself launching QuarkXPress and wondering if the color palette should be set for Spot, CMYK, or RGB.

At Clockwork, we'd love to help you through these situations, but realize that's not always feasible or practical. So, in an effort to support our marketing clients and cohorts, we bring you...

tips, **tricks,** *& tidbits*

**for marketing executives
forced, against their will, to
be graphic designers**

A handy handbook of graphic design
FAQs with easy-to-follow answers,
as well as graphic terms and definitions,
standard size and conversion charts,
and other useful stuff!



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Q: How do I decide which application to use when I start a new project?

A: To answer that question, let's discuss the major graphics applications available, and define what each is really good at doing:

QuarkXPress by Quark, **InDesign** by Adobe, and **PageMaker** by Adobe are all page layout applications. So if you are starting a project that involves the design and layout of a page with text, photos, and maybe a logo (such as for an ad), you most likely will want to use one of these three applications. If you are embarking on a multipage project like a brochure, datasheet, booklet, etc., then you will definitely want to use one of these three applications.

If you have never used and are considering purchasing one of these three programs and don't know which to get, designers do have their personal favorite. Note that InDesign and PageMaker are competing applications, both owned by Adobe. This is the result of Adobe buying out the former owner of PageMaker (a company called Macromedia).

PageMaker is a much older, "clunkier" application (in our humble opinion) that we think Adobe may eventually phase out. Here at Clockwork, we are QuarkXPress fans. We'll leave it at that for fear of being chased down by Adobe salespeople (but feel free to call us and we'll be happy to climb up on our very nicely designed soapbox and tell you more).

As far as difficulty level, all three of these applications are about the same. None are “easy” in the sense that you should not expect to open the box and start using them in a day or two. To really master one of these applications, you’ll need to use them heavily for several weeks, and probably want to take a full-day class or two.

Illustrator and **FreeHand** by Adobe are both drawing applications. So, if you need to create an illustration, you’d need to use one of these two options. Illustrations can be very complex, such as this:



Or very simple, such as our logo:



If you need to create a really pretty chart or graph (like the one on the next page), you will also want to use one of these two drawing programs.



If you're debating between using Illustrator or FreeHand and wonder why Adobe sold both, FreeHand was formerly owned by Macromedia, and has been phased out by Adobe, although it does have some very nice features.

Photoshop by Adobe is a program that's used for editing and manipulating photographs. For example, if your webmaster wants to put your headshot on the company website, you can use Photoshop to magically remove those dark circles under your eyes.

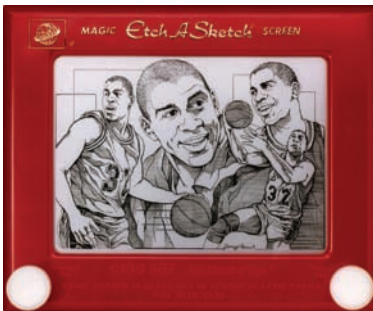
Photoshop is also used for many, many other things. It's a highly robust application that has a very high learning curve (so don't expect to pick it up in a few days, weeks, or even months, for that matter).

Finally, a word about **Word** by Microsoft. It's called Word for a reason, and the name says it all: it's an application that's meant for words. That's text, to be exact. So if you are writing a proposal, drafting a cover letter, revising your resume, or even starting that novel that will eventually make you famous and allow you to retire to a tropical island, fire up Word on your laptop and start typing.

On the other hand, if you need to lay out something pretty like an ad, brochure, or newsletter, we beg you, please, don't use Word.

Think of it this way: if Bob from Accounting comes into your office and says he needs a really nice “slide” presentation created in full color, with lots of pretty charts and graphs, you'd say “You got it, Bob!” But if he then adds that he needs it created in Excel because he doesn't know how to use **PowerPoint**, you'd reply “Sorry Bob, that's just silly. Go back to Accounting” (or something more politically correct, because you are a true professional). How would Bob feel if you asked him to manage all the Accounts Payables and Receivables, but use PowerPoint exclusively? He'd laugh at you, and rightly so.

That's how graphic designers feel when we're asked to design something in Word. Yes, it's possible, but so is drawing a masterpiece on an Etch-A-Sketch:



(For more Etch-A-Sketch artwork by George Vlosich, visit <http://www.gvetchedintime.com>)

Q: What are the differences between process, spot, and RGB colors, and when should I use each?

A: Process colors are known as CMYK colors or 4C (four color). Spot colors are usually defined by the Pantone library, or Pantone Matching System (yes, that's PMS for short). RGB colors are used for on-screen viewing, and stand for Red Green Blue.

Process colors are the four printing colors used in the majority of full-color pieces. The inks used in four-color printing are cyan, magenta, yellow, and black, or CMYK.



(“K” is used for “black” to avoid the confusion that “B” represents “blue”). By combining varied amounts of these four inks, a wide range of colors can be simulated. If you look at a 4C printed piece with a magnifying glass, you can actually see the individual dots of color. To create green, for example, dots of cyan and yellow would be used. At normal viewing distance, the dots merge together and the eye sees green. All full-color photographs require 4C process colors when printing.

Spot colors are solid inks (like cans of paint that you'd use to paint your house), not a simulation made of other colored dots. Spot color printing is used primarily for matching a color exactly, such as a company logo on stationery.

A spot color is often chosen along with black (although sometimes with a second spot color) and the result is a two-color (2C) print run. Two-color printing tends to be less expensive than four-color printing, but not always (digital presses can not use Pantone inks, and low-volume print runs are cheaper on digital presses). Other reasons a spot color may be used are when a page has heavy coverage of a single color, or when colors are required that fall outside the spectrum that CMYK can reproduce accurately. Specialty inks such as metallics and day-glow fluorescents also require spot colors. The '70s were good for the spot color industry.

RGB colors, like CMYK colors, are made up of tiny dots that when viewed at a normal distance simulate a wide spectrum of colors. However, RGB colors are made of red, green, and blue. A computer monitor or a digital camera both use RGB dots to simulate the colors we see every day with the human eye. Except for low-cost office color printers, RGB is usually avoided when printing. Photos and graphics specifically for websites and PowerPoint presentations (viewed on-screen only) should be created in RGB colors.

Turn the book!
Don't fall off
your chair!

Q: What's the difference between a .jpg, .gif, .eps, and other file formats, and how do I choose the right one?

A: Here's a chart with a rundown of the most common file formats for graphics and images and what they're good for.

Extension	Full Name	Application	Image Type
.ai	Adobe Illustrator Usage: Native Illustrator file, typically exported as an EPS. Can be spot and/or process color(s). Without imported bitmaps, is fully scalable.	Illustrator	Vector
.bmp	Bitmap (BMP) Usage: Good for importing into Office applications such as Word and PowerPoint. Although it can be high-resolution, it shouldn't be used in high-quality printing because it is always RGB.	Photoshop	Raster
.eps	Encapsulated PostScript (EPS) Usage: Can be spot and/or process color(s). Without imported bitmaps, is fully scalable. Best for logos and other line-drawn graphics that are imported into a page layout application.	Illustrator	Vector

.fh	FreeHand	FreeHand	Vector
Usage: Native FreeHand file typically exported as an EPS. Can be spot and/or process color(s). Without imported bitmaps, is fully scalable.			
.gif	Graphic Interchange Format (GIF)	Photoshop	Raster
Usage: Low-bandwidth web image that can have transparency and animation. Never to be used in high-quality printing; is RGB.			
.jpg	Joint Photographic Experts Group (JPEG)	Photoshop	Raster
Usage: Primarily a format for web use in low-resolution and RGB, but can be used to send images of great size due to its compression ability.			
.png	Portable Network Graphics (PNG)	Photoshop	Raster
Usage: Good for importing into Office applications such as Word and PowerPoint. Although it can be high-resolution, it shouldn't be used in high-quality printing because it is RGB.			
.psd	Photoshop Document	Photoshop	Raster
Usage: Native Photoshop file. Once artwork is complete, file is exported as TIFF, PNG, JPEG, BMP, etc.			
.pdf	Portable Document Format (PDF)	Acrobat	Vector
Usage: Enables a document to be distributed on different systems while preserving the layout. Can be created in low- or high-resolution. Like an EPS, it is natively vector but can contain placed bitmap images and/or RGB elements. Caution should be used when using to print.			
.tif	Tagged Image File Format (TIFF)	Photoshop	Raster
Usage: Leading high-resolution four-color and black & white format for images, although can be saved at lower resolutions and in RGB.			

FAQ #4

Q: What's the difference between a raster and vector image?

A: Raster, or bitmap images, are made up of dots (color, black and white, or grayscale). Vector images are mathematical descriptions of objects and their properties, including shape, size, position, and color.



Because **raster** images are made of dots, they can't be enlarged or "scaled up" indefinitely. If you enlarge a raster image in, say, Photoshop, it will try to create data (i.e., more dots) to fill an area based on the pixels closest to it, and eventually it just doesn't look right. In other words, the image's "resolution" is too low for printing purposes. This is why a photo that's been blown up too much becomes "fuzzy" or "pixilated"—the computer inserts data based on surrounding dots and does a pretty poor job at it. Raster images include TIFFs and JPEGs.

Vector images, however, don't suffer this limitation. Because vectors aren't images

in the normal sense, but are instead the mathematical properties of lines, curves, and color fills, they can be scaled up to any size whatsoever. A smooth circle is still a smooth circle at a million times its original size. Vector images are always EPSs.

But watch out! There are two big caveats here:

1) Not all EPSs are vectors

A raster image can be saved as an EPS from an application such as Photoshop, but that doesn't magically make it infinitely scalable. It just means there's a PostScript "container" wrapped around a picture made of dots, and the file name has ".eps" at the end.

Similarly, a raster image, like a photo, can be imported into an application such as Illustrator and ruin the party. If a photo is placed in Illustrator, a frame is drawn around it, and the whole thing is then exported as an EPS, the photo will have size limitations while the frame will not.

2) EPS files can still have fonts in them

An EPS can contain fonts, and if a printer doesn't have those fonts, the EPS will not print properly. It's always a good idea to convert all fonts to paths (or "outlines") to avoid this situation. Just keep a backup copy before converting for any future editing of the text.

Q: Why does this logo suddenly have a white background?



A: First, make sure the picture box is filled with “none,” not “white.” If so, it’s most likely because you didn’t import a vector EPS (a). TIFFs, JPEGs, etc., may look like their white backgrounds are “transparent,” but actually they’re made up of dots — white dots (b).

If you don’t have a vector version of your logo but need to put it on a background color (like green), you have two options. In Photoshop: 1) fill the logo’s background with the exact same color green, or 2) draw what’s called a “clipping path” around your logo. (This takes some advanced Photoshop knowledge.)

What if you’ve imported a valid EPS into QuarkXPress, but it looks horrible?



If a logo or graphic looks “bad” on screen, don’t panic. It’s likely just the low-resolution “preview.” The quickest way to check is to print the page. When printed, all the PostScript goodness is sent along, and usually prints fine.

If a jagged preview is just too scary to look at, QuarkXPress does offer one little trick. Select the graphic and control-click (Macintosh) or right-click (Windows). Then select “Preview Resolution” and “Full Resolution.”

Q: What's all this about “resolution”?

A: It has nothing to do with New Year's Eve. Resolution refers to the sharpness of an image (or PDF), usually measured in dots per inch (DPI). The higher the resolution, the greater the image sharpness and the larger the file size. Resolution also refers to the image sharpness that monitors are capable of reproducing. A typical resolution for printing a photograph on an offset press is 300dpi or ppi (dots per inch or pixels per inch), while 72dpi is typical for on-screen viewing for a Macintosh; 96dpi for a PC.

Image resolution is mostly a one-way street: You can “res down” an image with an application such as Photoshop (e.g., change the dpi from 300 to 72) but you can't successfully “res up” to any great extent. Usually the limit is about 115%–120% original size before the quality becomes too poor (blurry) for printing.



*high-resolution
photo*

*low-resolution
photo*



Q: How big is that photo, really?

A: When it comes to printing and the proper reproduction of images, size really does matter. There are two different ways to describe the size of a digital photograph. The first is the traditional way, by its dimensions. 4" x 5" or 8" x 10" are typical, just like their real-world counterparts. The second is by file size, the amount of disk space the file takes up. Resolution affects file size because an 8" x 10" photo at 300dpi is a larger file size than an 8" x 10" photo at 72dpi.

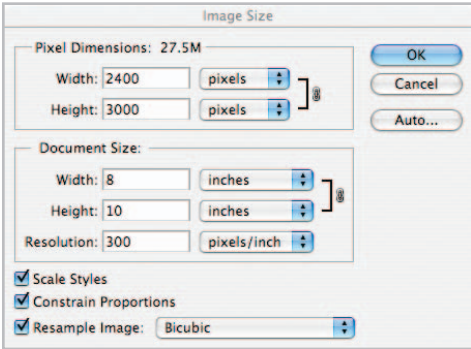
Thus, when you “reduce” a photo in Photoshop, you can actually do one of three things:

1) Keep the resolution the same, but make the overall dimensions smaller.

You'll need to use this option if, for example, you import a photo into a QuarkXPress picture box, and it's HUGE. Don't set the percentage in QuarkXPress to 50% or less. It is unnecessary and can be technically problematic to have a gigantic photo imported into a picture box but scaled down to a small percentage. Instead, reduce the photo in Photoshop.

Here's how to reduce a 300dpi 8" x 10" photo to, say, 4" x 5", but keep the dpi 300:

In Photoshop, go to the Image menu and select Image Size.



Keep the three check-boxes in the bottom left checked, as shown. Then change the Width or Height values under “Document Size” (currently 8" and 10" in the above example) to 4" x 5". You actually only need to change one dimension; the other will change automatically.

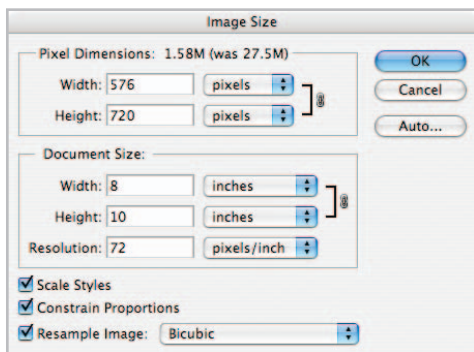
2) Keep the overall dimensions the same, but reduce the resolution.

You’ll need to use this option if you have a high-res photo or graphic that you want to use on a website, send via e-mail, use in a PowerPoint presentation, etc.

In this case, a 300dpi 8" x 10" photo is reduced to, say, 72dpi, but it remains 8" x 10". Here’s how:

FAQ #7

In Photoshop, go to the Image menu and select Image Size.



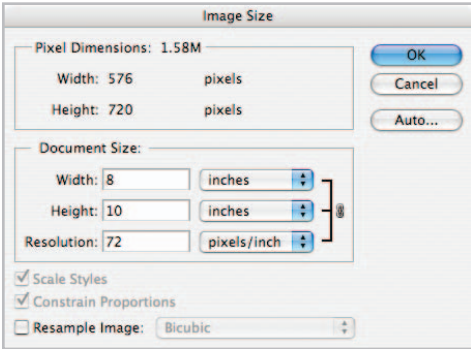
Keep the three check-boxes in the bottom left checked, as shown. Then change the Resolution value under “Document Size” from 300 to 72 (shown changed to 72 in the above example). Note that the dimensions (8" x 10") remain, but the file size has been reduced from 27.5MB to 1.58MB.

3) Increase the resolution, but make the overall dimensions smaller.

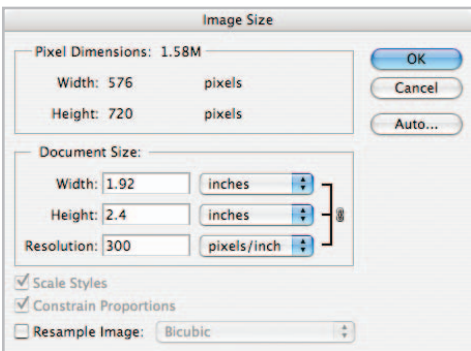
You’ll need to use this option if you have a very large but low-res photo you want to use for offset printing. By increasing the dpi to 300 but allowing the image to get smaller in dimensions, you can safely import it into QuarkXPress and know that it will print sharply.

In this case, a 72dpi 8" x 10" photo is converted to 300dpi, but the dimensions are reduced to 1.92" x 2.4". Here’s how:

In Photoshop, go to the Image menu and select Image Size.



Uncheck the Resample Image box in the bottom left, as shown above. Then change the Resolution value under “Document Size” (shown as 72 in the example above) to 300 (shown in the example below). Note that the dimensions are reduced to 1.92" x 2.4" in order to compensate for the increase in resolution, but the file size (1.58MB) remains the same.



Q: What files do I need to give the printer to make sure a piece prints correctly?

A: For most jobs, there are three crucial components: the job file itself (most commonly a QuarkXPress or InDesign file); the associated photos and/or graphics that have been placed on the pages (almost always TIFFs and EPSs); and the fonts. If any of these three elements are missing in part or in total, trouble is right around the corner.

Luckily, these days both QuarkXPress and InDesign have built-in commands to make this task a snap. In QuarkXPress, go to the File menu and select **“Collect for Output...”**. InDesign’s equivalent is **“Package...”** also in the File menu.

These commands, as you might suspect, collect the required files from the three categories listed above and copy them all into a folder for easy transfer. They’ll also warn you if graphics or fonts are missing. If that happens, it’s up to you to manually search for those items in order to complete the collection process successfully.

Fonts can be troublemakers.

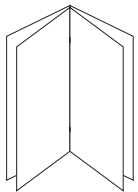
Occasionally, a printer might not use your “supplied” fonts, but default to fonts of the same name they have in their system. If this happens, you may see changes in line breaks on the printer’s proof, so check it carefully.

Q: What does a printer need to know to give me an accurate print estimate?

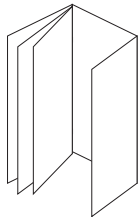
A: There are five main specifications a printer requires to accurately estimate a print job: size, page count, colors, stock, and quantity.

The “finished” **size** is the width by height when the piece is completely closed, “flat” size when fully opened. A standard 8.5" x 11" finished size brochure has a flat size of 17" x 11". *Always list the width first.*

Page count is determined by counting each side of each page, including “blanks.” This booklet would be specified as 8 pages. ➔



Page counts are always even numbers and usually multiples of 4. The only way to add two pages to a saddle-stitched book is to add a “flap” page, making this 10 pages. ➔



If a different paper stock is used for the covers, specify “plus cover,” such as “8 pages plus cover,” totaling 12 pages.

Specify number of **colors**, such as 4CP/2PMS (four-color process on one side, two spot colors on the other).

There are thousands of paper **stocks** available. Surprisingly, uncoated stocks are often *more* expensive than coated.

The cost per piece will decrease as the **quantity** increases, so always order extras.

Conversions

A handy-dandy conversion chart

Fraction Inches	Decimal Inches
1/64	.015625
1/32	.03125
1/16	.0625
1/8	.125
3/16	.1875
1/4	.25
5/16	.3125
3/8	.375
7/16	.4375
1/2	.5
9/16	.5625
5/8	.625
11/16	.6875
3/4	.75
13/16	.8125
7/8	.875
15/16	.9375
1	1.0

Bytes, Kilobytes, Megabytes

1,024 Bytes = 1 Kilobyte (KB)

1,024 Kilobytes = 1 Megabyte (MB)

1,024 Megabytes = 1 Gigabyte (GB)

	Picas/ Points	Millimeters (that's Metric)
	0p1.125	.396
	0p2.25	.793
	0p4.5	1.587
	0p9	3.175
	1p1.5	4.762
	1p6	6.350
	1p10.5	7.937
	2p3	9.525
	2p7.5	11.112
	3p0	12.700
	3p4.5	14.287
	3p9	15.875
	4p1.5	17.462
	4p6	19.05
	4p10.5	20.637
	5p3	22.225
	5p7.5	23.812
	6p0	25.4

CDs, DVDs, and Photos

A CD holds about 700 MB (716,800 KB).

A DVD holds about 4.7 GB
(4,812.8 MB or 4,928,307.2 KB).

A 4" x 5" four-color photograph at 300dpi is 6.87 MB. An 8" x 10" four-color photograph at 300dpi is 27.5 MB.

Paper/Envelope Sizes

US Paper Sizes

Name	Size (inches)
Business Card	3½ x 2
Executive	7½ x 10
A (letter)	8½ x 11
Legal	8½ x 14
B (tabloid)	11 x 17
Super A3/B	13 x 19

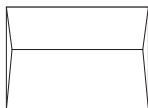
Common U.S. Envelope Sizes

Commercial/ Official



Name	Size (inches)
6¼	3½ x 6
6¾	3⅝ x 6½
7	3¾ x 6¾
7¾ (Monarch)	3⅞ x 7½
9	3⅞ x 8⅞
10 (Business)	4⅛ x 9½
11	4½ x 10⅝
12	4¾ x 11
14	5 x 11½

A-Style



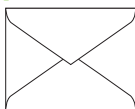
Name	Size (inches)
A-2	4⅜ x 5¾
A-6	4¾ x 6½
A-7	5¼ x 7¼
A-8	5½ x 8⅞
A-9	5¾ x 8¾
A-10	6 x 9½

Metric (European) Sizes

Name		Size (inches)
A8	53 x 74	2.07 x 2.91
A7	74 x 105	2.91 x 4.13
A6	105 x 148	4.13 x 5.83
A5	148 x 210	5.83 x 8.27
A4	210 x 297	8.27 x 11.69
A3	297 x 420	11.69 x 16.54

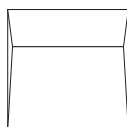
Common U.S. Envelope Sizes

Baronial



Name	Size (inches)
4 Bar	3 ⁵ / ₈ x 5 ¹ / ₈
Gladstone	3 ⁵ / ₈ x 5 ⁵ / ₈
5 Bar	4 ¹ / ₈ x 5 ⁵ / ₈
5 ¹ / ₂ Bar	4 ³ / ₈ x 5 ³ / ₄
6 Bar	4 ³ / ₄ x 6 ¹ / ₂

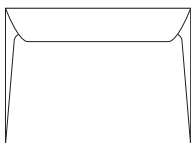
Square



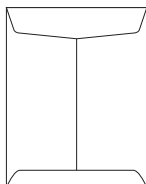
Name	Size (inches)
5	5 x 5
<i>through</i>	
13 ¹ / ₂	13 ¹ / ₂ x 13 ¹ / ₂

in half-inch increments

Booklet (horizontal)



Catalog (vertical)

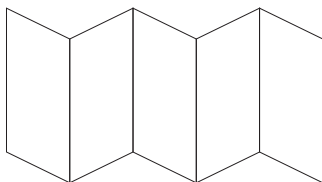


Glossary

A4 – Metric (European) letterhead size, 8.25" x 11.75" (210mm x 297mm) (also see Letterhead size)

AAs – Author's Alterations – changes requested by the client after the project has been sent to the printer

Accordion fold – Two or more parallel folds in printed paper in which each fold opens in the opposite direction from the previous fold (also see Barrel fold, Gatefold)



Acrobat – Application developed by Adobe to create and view PDF files (also see Application, PDF, PDF reader)

Application – Computer program that accomplishes a specific task, such as QuarkXPress for desktop publishing, Adobe Illustrator for drawing artwork, or Microsoft Word for word processing

Barrel fold – A piece with three or more panels to a side that continuously fold from one side only (also see Accordion fold, Gatefold)



Binding – The fastening of assembled sheets along one edge of a publication (also see Perfect-bind, Saddle-stitch, Wire-o)

Bitmap – Generically, a type of image file format that refers to the rows and columns of dots that make up a digital photo image; cannot be enlarged without loss of quality (also see BMP, EPS, File format, GIF, JPEG, Raster, Resolution, TIFF, Vector)

Bleed – Artwork running off the edge of a page, or the space allotted for that artwork, usually 1/8" on all sides (also see Live area, Trim size)

BMP – Standard bitmapped image format on Windows-compatible computers; cannot be enlarged without loss of quality (also see Bitmap, BMP, File format, GIF, JPEG, Raster, Resolution, TIFF, Vector)



Caps – Capital letters, examples:

ALL CAPS OR UPPERCASE

Init (initial) or sentence caps

lowercase

SMALL CAPS

Title Or Bump Caps

CMYK – Printing that uses cyan, magenta, yellow, and black (CMYK) to simulate full-color images (also see Four-color process, Pantone, Spot, RGB)

Glossary

Coated stock – Paper with a finish that produces a smooth, often shinier surface (also see Stock, Uncoated stock)

Comp (composite) – Layout simulation to show how a finished piece will look

Cover stock – Heavier-weight paper used for the outside of a piece or entire piece if there is no different inside paper (also see Self-cover, Stock, Text stock)

Crop mark – Lines around artwork that indicate the outer edges of the piece, where it gets trimmed

Cross-platform – Files that can be used on both PCs and Macs

Crossover – Text or artwork that spans two facing pages (also see Gutter, Spread)

Deboss – Impressing an image into paper to create a recessed surface (also see Emboss)

Die cut – Custom-made tool, usually metal, used to stamp out a nonstandard shape in paper

Digital printing – Method of printing in which the data and images are printed directly from the computer onto paper, without using plates (also see Offset printing, Plate)

DPI – Dots Per Inch, unit of measure for the resolution of an image (also see Resolution)

Draw-down – Thin layer of ink spread on a paper sample to determine the color characteristics

Dummy – Set of blank pages assembled to show the size, shape, and weight of a final printed piece

Duotone – A two-color image created from a black and white original

Duplex – Paper made up of two different-colored sheets glued together

Emboss – Impressing an image into paper to create a raised surface (also see Deboss)

Engraving – Printing technique (often used on letterhead, envelopes, and business cards) that leaves the ink raised to the touch (also see Thermography)

EPS – Encapsulated PostScript, file format that supports both vector graphics and bitmap images; an EPS file made from a vector application such as Illustrator usually can be enlarged without loss of quality; an EPS made from Photoshop, or one that includes an embedded bitmap component, cannot be enlarged without loss of quality (also see Bitmap, BMP, File format, GIF, JPEG, Raster, Resolution, TIFF, Vector)

File format – The way a graphic is saved; many are available and each has its own advantages and disadvantages (also see Bitmap, BMP, EPS, GIF, JPEG, Raster, Resolution, TIFF, Vector)

Glossary

Foil (or hot) stamp – Transferring a thin layer of metal onto paper using heat and pressure

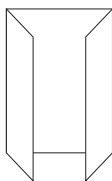
Folio – Page number; right-hand page is always odd

Four-color process (4C) – Printing that uses cyan, magenta, yellow, and black (CMYK) to simulate full-color images (also see Pantone, Spot, RGB)

FPO – For Position Only, a temporary image that will be replaced by a final image before printing

Gang printing – Grouping multiple jobs on the same sheet of paper, often for cost savings

Gatefold – A piece with four panels to a side that has foldouts on both sides of the center panels (also see Accordion fold, Barrel fold)



GIF – Graphic Interchange Format, a file compression technique most commonly used for line art and non-photo graphics on the web; cannot be enlarged without loss of quality (also see Bitmap, BMP, EPS, File format, JPEG, Raster, Resolution, TIFF, Vector)

Grade – The rating given to paper based on its brightness, opacity, etc.

Grain – The direction fibers run in paper

Gutter – The space between two adjacent pages, panels, or columns of text (also see Crossover, Spread)

Hard copy – Black and white or color printout

Hickeys – Imperfections in a printed piece; usually caused by dirt on the press or paper particles

High-resolution – Typically, a photo that is at least 300dpi, required for offset or high-quality printing (also see DPI, Resolution)

Illustrator – Vector drawing application from Adobe Systems, Inc. (also see Application, Vector)

InDesign – Desktop publishing application from Adobe Systems, Inc. for page layout (also see Application)

Indicia – Typically a box with specific verbiage and permit number used on mailings as a substitute for stamps

JPEG – Joint Photographic Experts Group, a file compression technique for reducing the amount of data needed to describe a full-color, bitmap image; can not be enlarged without loss of quality (also see Bitmap, BMP, EPS, File format, GIF, Raster, Resolution, TIFF, Vector)

Justify – Setting text so it aligns to both margins (also see Ragged)

Glossary

Kerning – Adjustment of the spacing between characters in text (also see Leading)

Knockout – The removal of the background color on which type or graphics are being printed (also see Overprint)

Landscape – An image or page that is horizontally oriented (also see Portrait)

Leading – (Pronounced “ledding”) Adjustment of the spacing between lines in text (also see Kerning)

Letterhead size – 8.5" x 11" (also see A4)

Live area – Where nonbleed page elements can be safely located without the fear of being trimmed off (also see Bleed, Trim size)

Margins – White space surrounding the printed area of a page

Metallic ink – Inks containing powdered metal or pigments that simulate metal

Offset printing – Printing technique that transfers ink from a plate (typically a metal sheet) to an intermediate roller, to paper (also see Digital printing)

Overall varnish – Varnish applied to an entire side of a printed piece (also see Spot varnish, Varnish)

Overprint – Printing one color on top of another color (also see Knockout)

Overs – Printed pieces delivered in excess of quantity ordered; typically no more than 10% is considered acceptable and billable

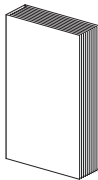
Pantone color (PMS) – Pantone Matching System, a system of inks, color specifications, and color guides for specifying and reproducing color (also see Process color)

PDF Reader – A free program and/or web browser plug-in from Adobe Systems, Inc. for displaying and printing (but not manipulating) documents in Portable Document Format (also see Acrobat, PDF)

PDF – Portable Document Format, a format from that enables a document to be distributed on different systems while preserving the layout (also see Acrobat)

Perf (perforate) – To create a line of small dotted holes for the purpose of tearing off a part of a printed piece

Perfect-bind – A method of binding in which pages are collated and held together by adhesive along the spine, typically for thick books (also see Binding, Saddle-stitch, Wire-o)



Pica – A typographic unit of measure, 6 to an inch, 12 points (also see Point)

Glossary

Plate – A sheet, typically made of metal, used to transfer ink in the offset printing process (also see Offset printing)

Platform – The operating system running software on a computer, in design and printing usually Macintosh or Windows

Plus-cover – A book or publication that uses a different, often heavier-weight, paper for the cover than for the interior pages (also see Self-cover)

Point – A typographic unit of measure, 72 to an inch, 12 to a pica (also see Pica), also a unit of measure that indicates the height of a character of type

Portrait – An image or page that is vertically oriented (also see Landscape)

PostScript – A “page description” and programming language from Adobe Systems, Inc. that is the worldwide standard in the software industry for design and printing

Press check (Press OK) – Quality assurance in which the designer and/or customer visits the printing plant as the first few copies of a print job come off the printing press in order to check for accurate color, proper registration, ink coverage, and overall printing quality

Press proof – A final color proof made on a printing press to verify color and printing quality

Process color – Cyan, magenta, yellow, and black inks are the four process colors. Four-color reproduction of the full range of colors is possible by combining CMYK inks. When magnified, tiny dots of these colors will be visible, but to the naked eye they will merge (also see Four-color process)

QuarkXPress – Desktop publishing application from Quark, Inc. for page layout (also see Application)

Ragged left, right – Setting text so it aligns flush to one margin only, and is ragged on the other (also see Justify)

Raster – A bitmapped image made up of dots, as opposed to a vector image (also see Bitmap, BMP, EPS, File format, GIF, JPEG, Resolution, TIFF, Vector)



Resolution – Measured in dots per inch, the degree of sharpness and clarity of an image; 300dpi typical for printing, 72dpi typical for on-screen viewing (also see DPI, High-resolution)

RGB – Red-Green-Blue, used in Web design and design for monitor viewing, colors are defined in terms of a combination of these three colors (also see CMYK, Four-color process, Process color)

Rights-managed – Photos or graphic images with which an individual licensing agreement is negotiated for

Glossary

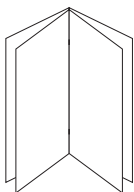
each use (also see Royalty-free, Stock photography)

Royalty-free – Photos or graphic images that are sold for a single standard fee and may be used repeatedly by the purchaser (also see Rights-managed, Stock photography)

Rule – A line to be printed, its thickness or “weight” measured in points, the thinnest being a “hairline,” or $\frac{1}{4}$ point

Run-around – Text that is set to fit around the edges of a picture or other graphic

Saddle-stitch – To bind by stapling sheets together where they fold at the spine (also see Binding, Perfect-bind, Wire-o)



Sans-serif – Fonts that are plain, without extensions, “feet,” or flourishes at the ends of strokes, such as Arial and Helvetica (also see Serif)

E

Scale – To enlarge or reduce a photo or graphic; scaling is proportionate when the relative length and width stay constant, disproportionate when they do not.

Score – To compress paper along a straight line so it folds more easily and accurately

Screen printing – Method of printing where a squeegee is used to force ink through stenciled fabric, typically used for printing on clothing, plastic, and three-dimensional objects (also see Silkscreen)

Self-cover – A publication’s cover made from the same paper as the interior pages of the piece (also see Plus-cover)

Serif – Fonts that have small extensions, “feet,” or flourishes at the ends of strokes, such as Times and Garamond (also see Sans-serif)

E

Sheetfed press – Press that prints individual sheets of paper (also see Web press)

Show-through – When printing on the reverse side of a sheet can be seen through the sheet under normal lighting conditions

Silhouette – Typically, removing the background around an object in Photoshop, so it looks “cut out”

Silkscreen – See Screen printing

Spot color – A single solid ink color, usually Pantone, printed using one plate, as opposed to process color that

Glossary

simulates a solid but is actually comprised of many tiny dots of CMYK inks (also see Pantone, Plate, Process color, CMYK)

Spot varnish – Varnish applied to or avoided from a specific area of a printed piece (also see Overall varnish, Varnish)

Spread – Two facing pages of a publication (also see Crossover, Gutter)

Stock photography – Images that are not photographed for a specific client or use but are catalogued for review and selection by someone who may have a need (also see Royalty-free, Rights-managed)

Stock – The type of paper or other material that will be used for printing

Text stock – Lighter-weight paper used for the inside of a piece or entire piece if there is no different cover paper (also see Cover stock, Self-cover, Stock)

Thermography – A process for producing raised lettering, as on business cards, by application of a powder that is fused by heat to the fresh ink. Sometimes called “poor man’s engraving” (also see Engraving)

TIFF – Tagged Image File Format, a specific kind of bitmapped image that is used for printing photos and is the most widely compatible among applications and platforms (also see Application, Bitmap, BMP, EPS, File format, GIF, JPEG, Platform, Raster, Resolution, Vector)

Tint – Typically, a percentage of a color, less than 100%, created by dots rather than by solid ink coverage

Trapping – Overlapping adjoining colors or inks; helps minimize the possibility of a fine white line appearing between two colors when printed



Trim size – The size of a page after it has been trimmed (also see Bleed, Live area)

Uncoated stock – Paper without a finish; produces a softer, often less shiny surface (also see Coated stock, Stock)

Varnish – A thin, clear coating applied to a printed piece for protection or special effect (also see Overall varnish, Spot varnish)

Vector – A file format that does not use an array of dots to store image information but instead stores it as a set of mathematical properties that describe its attributes, dimensions, and positions; can be enlarged without loss of quality (also see Bitmap, BMP, EPS, File format, GIF, JPEG, Raster, Resolution, TIFF)



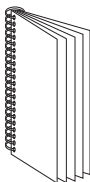
Glossary

Vellum – A paper surface that when magnified has a rough, toothy finish; translucent vellum paper is also available

Web press – Press that prints from rolls of paper, rather than sheets; typically used for very large runs or lengthy documents such as catalogs and books (also see Sheetfed press)

Watermark – Translucent logo, graphic, or text imbedded in paper during manufacturing

Wire-o – A method of binding in which a series of wire loops are run through punched holes or slots along the inner margins of the pages (also see Binding, Perfect-bind, Saddle-stitch)



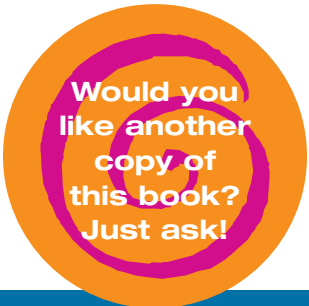
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