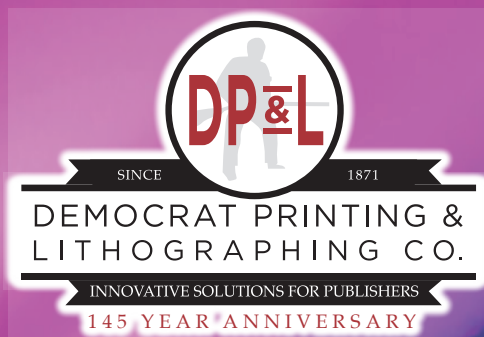


Prepress Guide



The Democrat Printing Standard

We believe that done properly, the printed page is a pleasure to behold. At Democrat Printing that's the only way we do it. This guide was created to teach you about the standard to which we hold ourselves. Use it as you create new books and you will see the transformation from elegant design into beautiful printed product faster, cheaper, and with greater ease.

What you'll find in this guide

File Guidelines	1	Working with Positioning, Creep & Shingling	8
Gray Balance	2	Working with Positioning, Gutter Jumps	9
Synchronizing Your Settings	3	Exporting & Inspecting PDF's	10,11
InDesign Color Management.....	4, 5	Review & Approve	12,13
Setting up in InDesign.....	6,7		

Visit www.democratprinting.com to download the latest version of all presets discussed in this guide.



What's new with Creative Cloud 2015?

With the latest release of Adobe Creative Cloud, creating beautiful documents is easier than ever and your tools are more powerful than they have ever been.

Creative Cloud Libraries

Access your colors, type styles, brushes, and more in libraries available in across desktop and mobile apps. With linked assets, when the original is modified, all projects using it will be updated to the latest edition.

Adobe Stock

Have rapid access to 45 million high quality, curated, royalty-free photos, videos, vectors, and more for all your creative projects. You can browse and add images to your Creative Cloud Libraries and get instant access to your assets from your desktop and mobile apps.

Comp CC integration

Create layouts for print, web or mobile on your iOS device with assets from your Creative Cloud Libraries. Finish your layouts by sending them to InDesign with live and fully editable assets.

Use glyphs more easily

Quickly apply alternate glyphs for specific characters, fractions and more with an in-context menu. You can search by name, by unicode or GID value or by the specific character.

Ungroup remembers layers

Group objects from different layers to move and scale them together. Now when ungrouping your elements, InDesign keeps your original layers intact instead of flattening into a single layer.

More Acrobat PDF defaults

New options in the export to PDF print dialog box give you the ability to set the default view settings.

File Guidelines

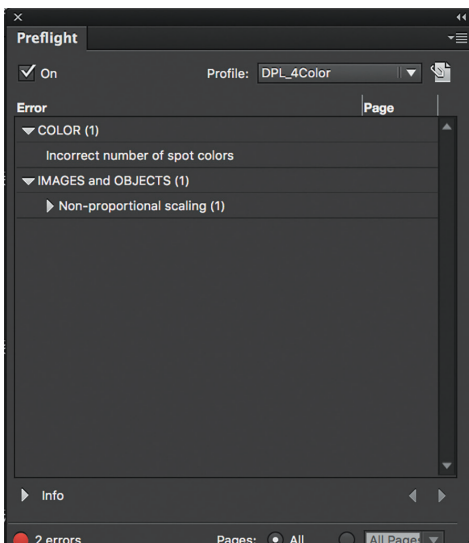
Preflight Incoming Ads - Batch process ads as they arrive with a hot folder. Ask your AE about a DocExam for online preflighting.

Set up Creative Suite - Import the DPL settings for your version of Creative Suite or Creative Cloud and use Bridge to make sure the settings have synced across all apps.

Pantone Bridge Book - Design with a current Pantone Bridge and check that colors will produce properly as CMYK and build proper neutrals.

Web Press Printing - High-speed web presses help keep costs down, but have expected variances to plan for. Take simple steps to avoid slowdown charges in the pressroom and bindery:

- If you would like any/all of your images to run completely to the edges of your final printed piece be sure to include enough bleed to ensure pages won't have white edges after trimming. The standard bleed area for DP&L is 1/8".
- Images and folios must be 1/4" from the trim and should be set at 300 DPI (dots per inch)
- Read-across spreads and high page-count books may require adjustment or shingling (See page on shingling)



Preflight as you go with InDesign - Use the built-in preflight to make sure each page is correct:

- Check your advertisers' colors with Ink Manager
- Adjust dark or oversaturated images
- Design folios free of 'movement tells' with adequate safety margin
- Turn overprint on or off as necessary
- Place text boxes on the top layer
- Reverse type must be sans serif and at least 7pt
- Black text must be black only
- Lines and rules must be at least 1/4pt

Export with DPL Settings - Export with these industry-standard settings to insure that your files process as accurately and as quickly as possible.

faster. Uploading during peak hours (M-F 8-5 and around noon) will result in longer upload times. See PageMaster Guide.

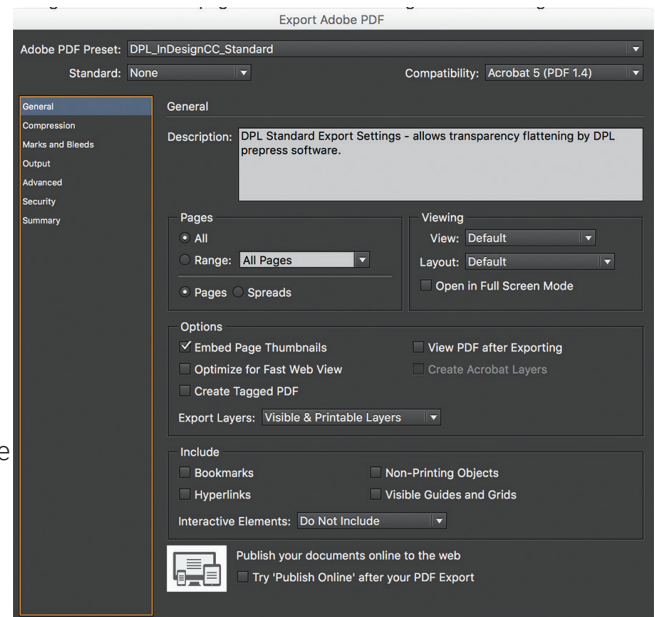
Review - Review each and every proof page. These are rendered files; they have been processed down to flattened transparency and layers, CMYK images, trapped colors, etc. When you click Approve, you are giving permission to print the page as is and as soon as possible.

Monitor - Ask your AE for an Agfa color proof and PDF file to make adjustments to your monitor.

DPL Preflight - During processing, files can be fixed, alerted, or failed. Files only fail for LAB color, missing fonts, or corruption. RGB and transparency is fixed on the fly.

Fonts - Always remember to choose a specific font that already has the attributes you're looking to apply included in the actual font family. Don't Bold or Italicize fonts from the Style Menu.

Upload Files - Properly prepared files upload



Color Management - Balanced Grays

Balanced vs. Unbalanced

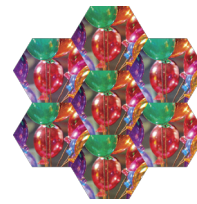
The amount of contrast in an image influences your ability to see color variation. Grays and lower contrast colors are more sensitive to color shifts on the press than bolder and brighter colors. Those built with equal or similar amounts of cyan, magenta, and yellow with a heavier layer of black will produce a balanced image. If you can, convert images to just black to print more efficiently and consistently. If you are unable to convert your image or it must be gray, build a proper balanced gray.



Standard press variations in an unbalanced gray. A balanced gray will produce the central hexagon.



The same press variations applied to an unbalanced low-contrast image. Color shift is very noticeable.

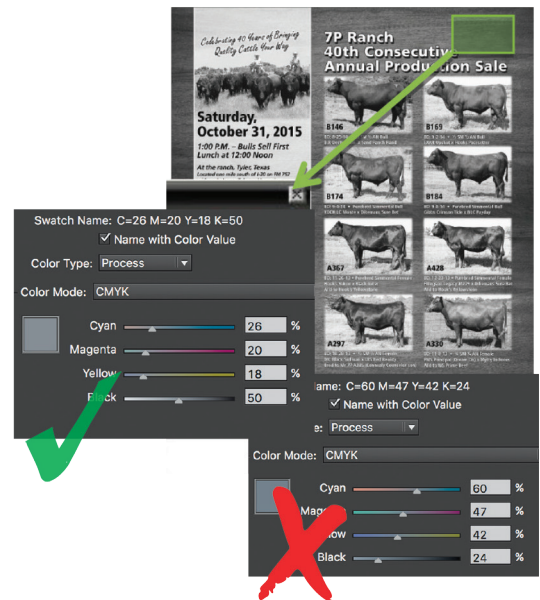


The same press variation applied to an unbalanced high-contrast image. Color shift is harder to detect.

In addition to your own efforts, Democrat Printing uses prepress software to apply gray component replacement (GCR) in unbalanced images. GCR produces images that are nearly identical to the eye but use less cyan, magenta, and yellow and more K where possible. GCR can only be used if your submitted files meet our file guidelines. We also use press software to manage gray balance during the press run. **If at all possible, convert to black only to print more efficiently and consistently.**

If you cannot make an object grayscale, equal or similar amounts of cyan, magenta, and yellow with a thicker layer of key (black) will produce a more balanced gray. Often an image can be easily converted to black only to print efficiently and consistently. Please be aware of when an image must be a balanced gray and take the proper steps.

If the ad cannot be converted to black only, the green highlight shows different amounts of CMYK that are the 'same color' but 'different values'. The balanced version (26-20-18-50) will print well and use less ink. The unbalanced version (60-47-42-24) will print the same color, but be less consistent and more expensive to produce.



This ad is built with heavy amounts of cyan, magenta, and yellow and very little black. It can produce similar color shifts as seen above in the unbalanced gray hexagons.



This is the same ad after GCR is applied. It is the same color but constructed with less colored inks and less total ink. It will be more consistent and cheaper to produce.

Creative Suite Set Up

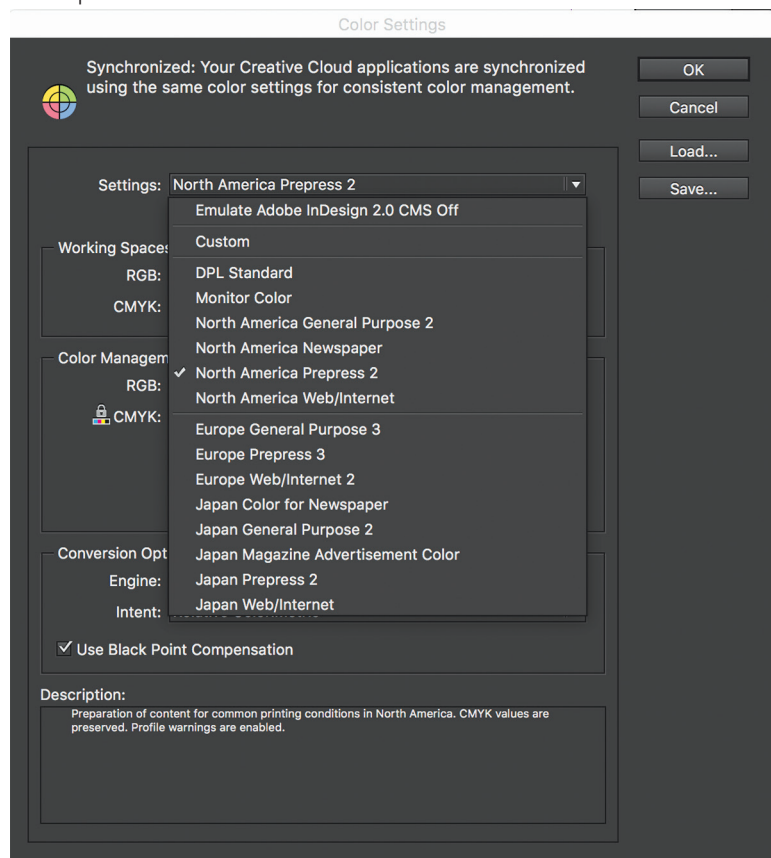
Synchronizing Your Settings

Bridge CC simplifies your workflow and keeps you organized with centralized access to all your files and assets. Sync color preferences so that colors look and perform the same across all of your apps.



Before beginning a new design with InDesign, open Adobe Bridge CC to sync your color settings.

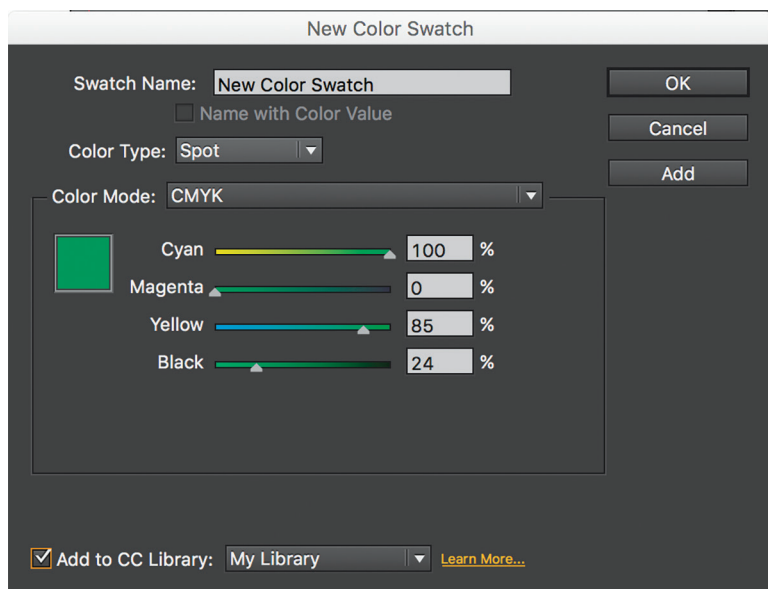
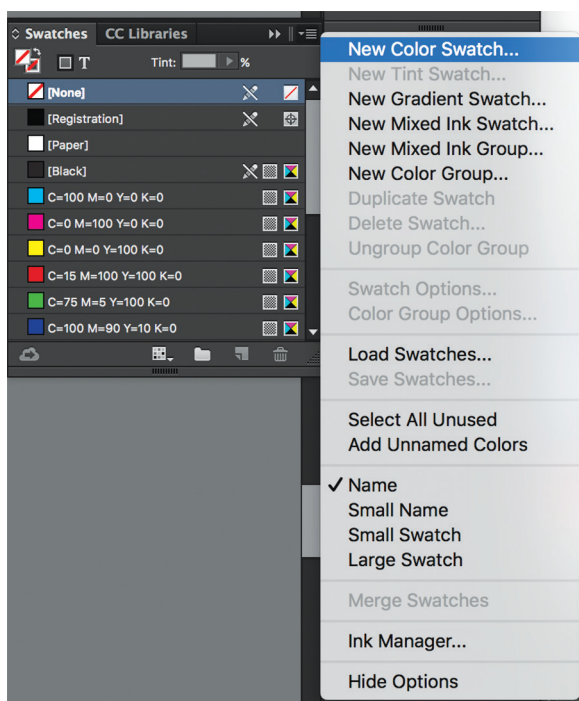
We recommend using North American Prepress 2. Once a setting is applied, you can see that it has synced with the notification at the top.



InDesign Color Management

Adding Colors in InDesign

In the Swatches Panel menu, select New Color Swatch



Change the Color Type to Spot or Process, depending on the printing method for this file. Change the Color Mode to the Correct Pantone or CMYK mix. If you are using Pantone Color Bridge, select Pantone+ Color Bridge Coated. Otherwise use Pantone solid coated.

Pantone: Your Best Tool for Choosing Color

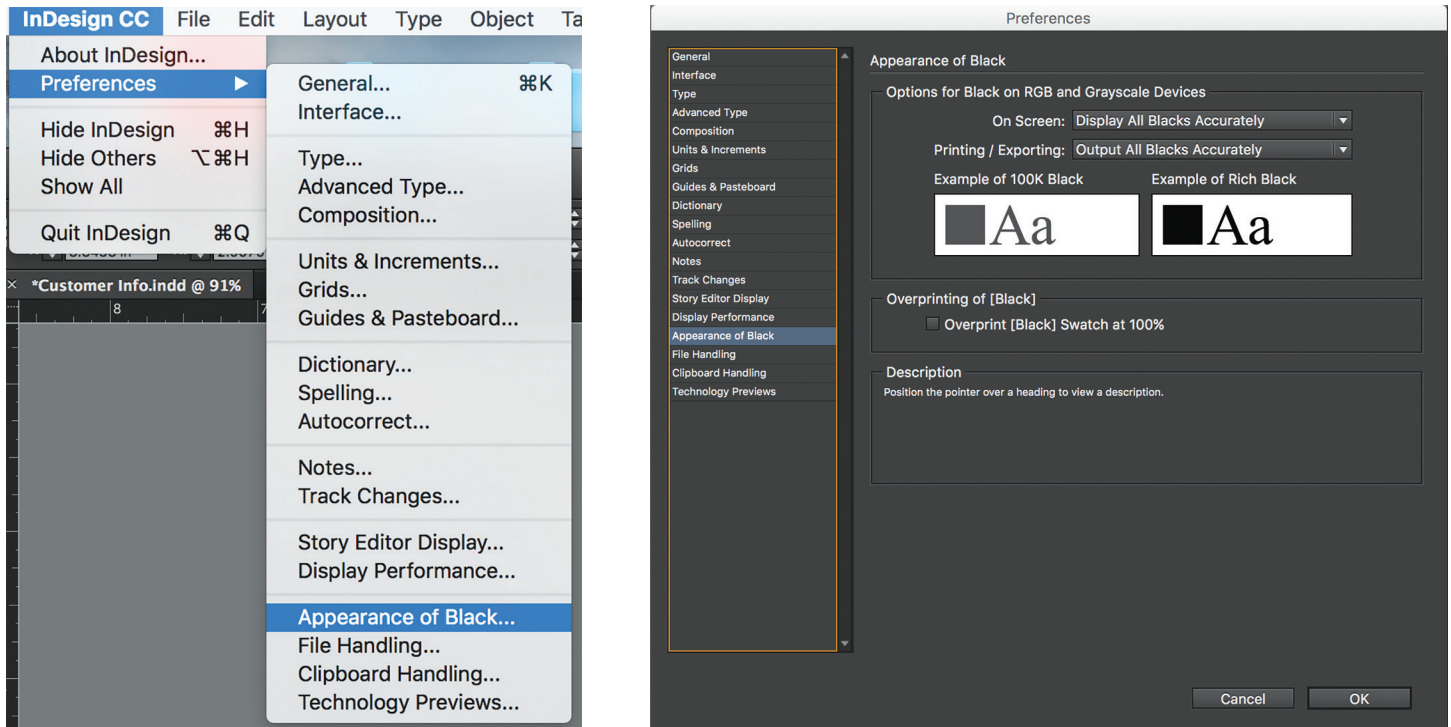


From designing to printing, always have a Pantone Book nearby and trust it over your monitor or previous printed pages. The best book to use is the Pantone Color Bridge. Pantone Color Bridge set displays a side-by-side match between the Pantone Solid Ink Color and the closest CMYK simulation of the same color, for both coated and uncoated paper. It includes 1,089 colors to choose from. But remember to keep your Pantone Books updated. You may purchase a Pantone Book online at www.pantone.com and download the Pantone Color Book into your design software, as well.

InDesign Color Management

Appearance of Black in InDesign

The settings for knockout and overprint of black are not located with the other color settings. Open Preferences and click on the Appearance of Black tab. Our suggested settings are shown.



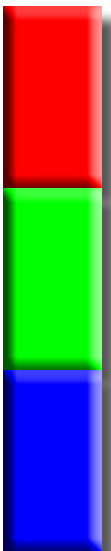
Rich Black/Full Black - DP&L's rich black is C: 60, M: 40, Y: 40, K: 100.

Photoshop default is C: 75, M: 68, Y: 67, K: 90. One problem to watch out for is not to set type in Rich Black. This can lead to ghosting. Additionally, avoid fine and serif type fonts reversed on rich black.

Working with RGB

If you submit RGB files, they will be converted on the fly to CMYK with Adobe profiles for the final print.

- Set up a Photoshop Batch Process for each photographer/camera. Work out the process one time, and then automatically apply those changes each time those images come in.
- Even though you've set a digital camera to grayscale, it's still in RGB. RGB images rip as non balanced grays.
- Use Adobe Bridge to properly setup colors use RGB images in Adobe InDesign. See Setting up in InDesign CC.
- You can allow InDesign to make final color conversion (instead of Photoshop). Under the View menu in InDesign, selecting Proof Colors will simulate the appearance of RGB after conversion to CMYK.



Setting Up InDesign CC

Selecting the right PDF Preset

After you download the PDF presets, you'll find two sets of screen captures and .joboptions files:

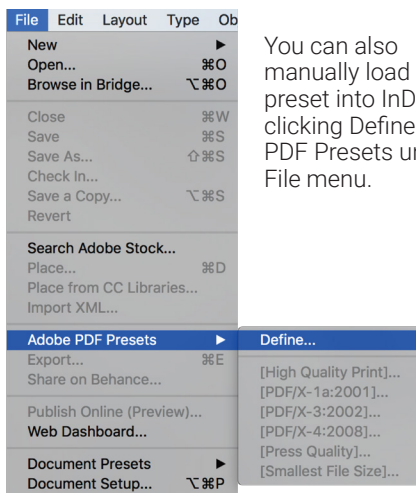
- Standard (PDF 1.4 with DPL flattened transparency)
- Flattened (PDF 1.3 with InDesign CC flattened transparency)

We recommend allowing our prepress system to flatten Normal transparency so the Standard setting will work for most users. However, use of other transparencies (Multiply, Screen, Overlay, etc.) can cause issues with color settings and the Standard setting is not appropriate. Because of this, we offer a Flattened setting for troubleshooting problem transparencies or just personal preference. This setting tells InDesign to flatten all layers and transparencies when you export the file.

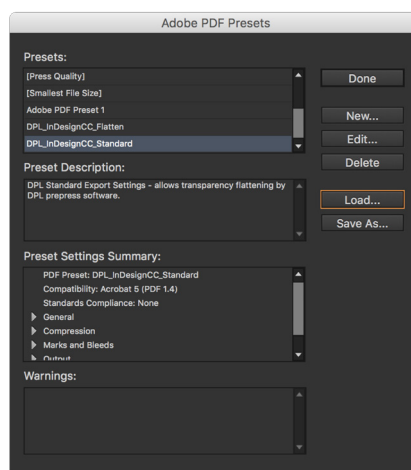
NOTE: Flattened files are more difficult to edit further along in the production process.

Loading Job Options into InDesign

Once you've decided which PDF preset you need to use, load the appropriate file into InDesign. The simplest way is to double-click on the .joboption file. This will launch Acrobat Distiller and automatically install the preset in all Adobe apps installed on your computer.

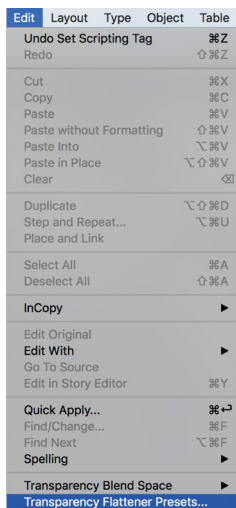


You can also manually load the preset into InDesign by clicking Define Adobe PDF Presets under the File menu.

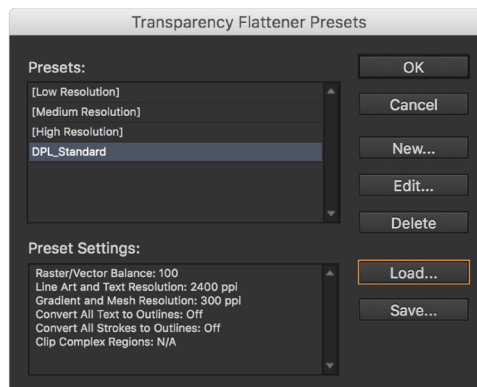


Click Load and select the .joboption file for the preset you have chosen.

Loading the Flattener Preset



If you choose to use Flattened preset, you must also load the DPL Standard Transparency Flattener Preset. In the Edit menu, click Transparency Flattener Presets.



Click Load and select the DPL Standard Preset.

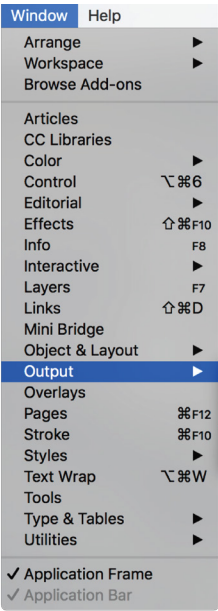
Setting Up InDesign CC

InDesign CC Live Preflighting

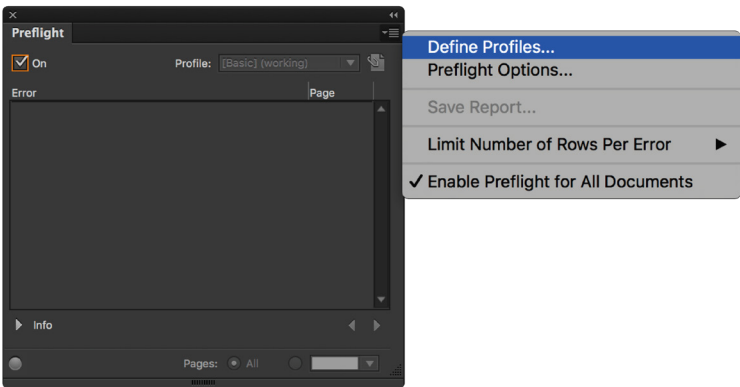
InDesign CC gives you tools for detecting problems in your documents earlier in the design and print production phases. Live Preflight alerts you in real time to issues based on the profile settings to quickly navigate to a problem, fix it directly in your layout, and keep working. The Links Panel offers more information about all linked assets, in a handy, integrated format.

The Basic profile is applied by default to new and converted documents. This profile flags missing or modified links, overset text, and missing fonts. Although you cannot edit or delete the Basic profile, you can create and use multiple profiles. For example, you can switch between profiles when working on different documents, when using different print service providers, or when running a single document through a different production phases

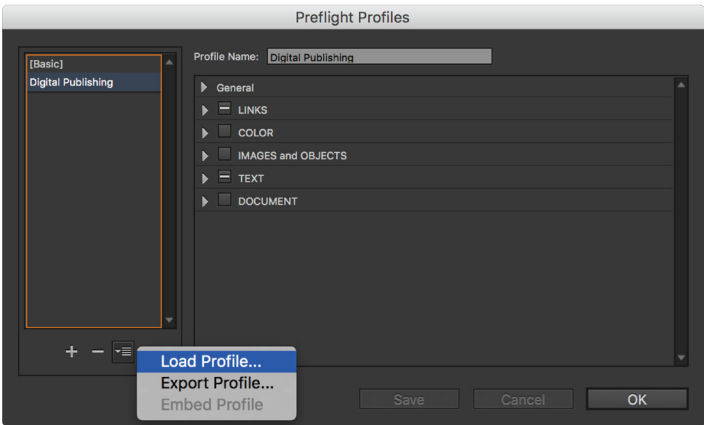
Loading a Preflight Profile



In the Window menu, select Output and then Preflight.



In the Preflight menu, select Define Profiles.



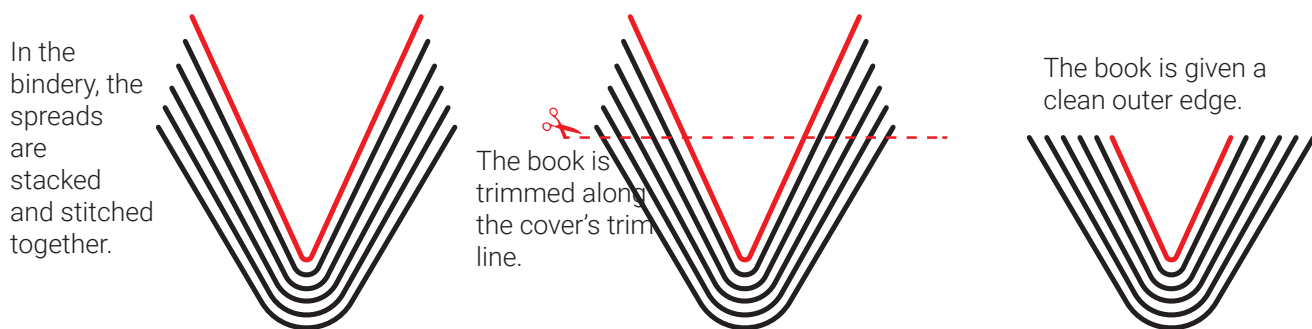
Click on the Preflight Profiles menu and select Load Profile. You can use the two available Preflight Profiles, one for 4-color work and one for 5-color work. If you need a specific profile, please contact your Account Executive.

NOTE: When the Preflight Profile gets updated, the name will change to reflect the new creation date. Please check that you have the latest profile.

Working with Positioning - Creep & Shingling

Saddle-stitched books are often afflicted with creep. Folding the pages causes each inner page to creep out a tiny amount farther than each page before it and will be progressively narrower when trimmed.

Perfect bound books do not have this issue since the gutters are trimmed rather than folded during the binding process. Your Account Executive may recommend switching from saddle-stitch to perfect bound if your book is thick enough or has many shingling issues.



Prior to trimming, all pages are the same width. Content on all pages stays within proper safety margins except for bleeds. Pages near the front and back of the book will be unaffected and won't require shingling.



After trimming the book, pages near the middle of the book can have content that appears much closer to the edge than intended or in extreme cases cut off. Low page count books may not require any further adjustment. High page count might require special attention.

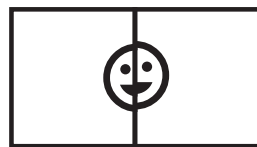
Working with Positioning - Gutter Jumps

Your Account Executive can tell you the amount of shingling that your book will require based on paper thickness and page count. In most cases, you simply move your page content inward by the amount needed on that page. However, when the content crosses a gutter, shingling can cause alignment issues. Objects with defined edges or patterns, images, and lines of text will look bad if key features, such as faces, are directly in the gutter. If you plan for this while designing, you can avoid correcting it during the preflighting and prepress stages. In the event that you cannot shift key features out of the gutter, you have another option to alleviate alignment issues. Design your book as you would normally, setting up adequate safety margins and bleed.

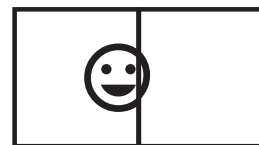
This is how the spread might appear on your monitor.



Minor misalignments distort key features in the gutter.



The same misalignment is less noticeable when key features are shifted out of the gutter.



In this scenario, you've created a 32 page book with a trim size of 5.25 inches wide by 8.25 inches tall, 0.125 inches of bleed, and 0.25 inches of safety margin. To the right is a center spread featuring a prominent advertisement. Export the pages as a spread or copy the grouped objects.



Create a new two page document with two major differences:

- Deselect Facing Pages
- Page width of the original plus twice the shingling amount given by your Account Executive

In this scenario, the shingling amount is 0.25 inches so the new page width is 5.25 inches plus 2*0.25 inches or 5.75 inches. Only the width changes. Height is unaffected by shingling.



Import the spread or paste the group items and align to the lefthand bleed on the first page.



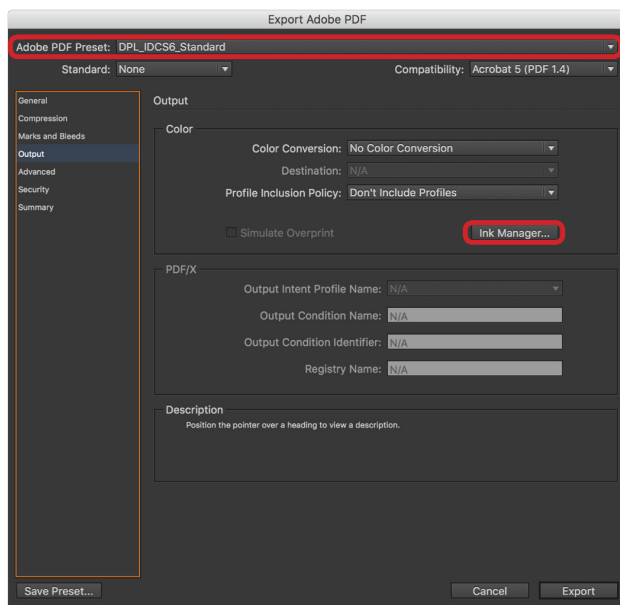
Align the spread to the righthand bleed on the second page.

Upload your completed new document into the corresponding pages in Portal. Our prepress software will handle the rest.

Exporting & Inspecting PDF's

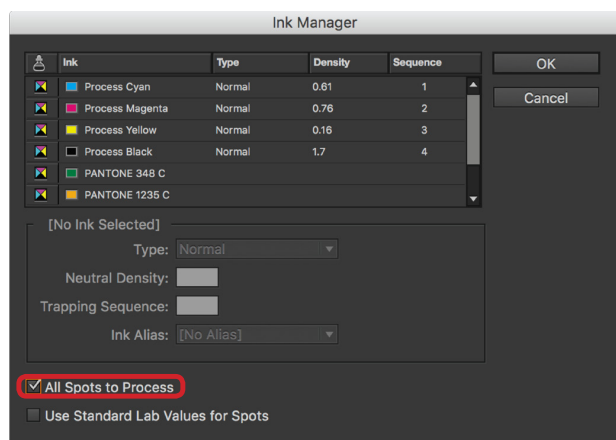
Export PDFs

Once you've set up Bridge and InDesign, loaded the export presets, and your document is final, you are ready to create the PDF. The best practice for PDF naming is to use your publication title and page range. Choose Adobe PDF (Print) as the format.



Choose one of the DPL job options as your PDF Preset. Choose your page range and only choose consecutive page ranges. Check your Ink Manager to see if there are unwanted spot colors in your Swatches panel. These usually come from advertisements and placed content.

InDesign Ink Manager



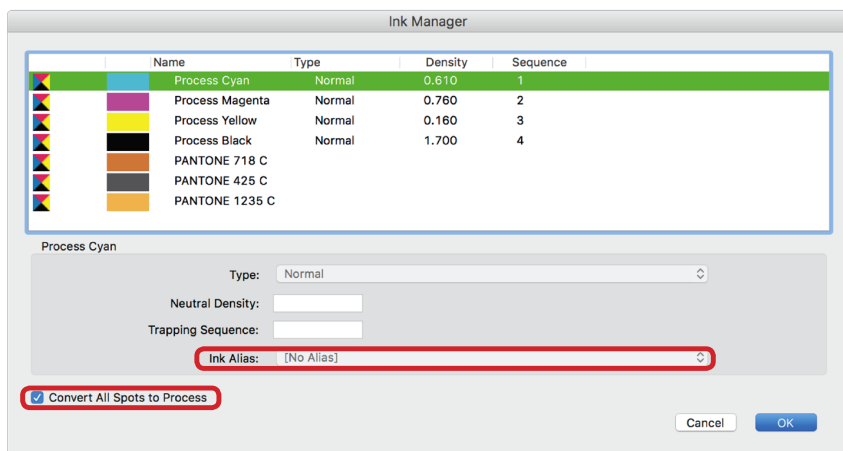
Use the Ink Manager during file production to see all the spot colors used. If you are working on a 4-color job, select All Spots as Process.

Check your PDFs after exporting to confirm they represent the pages accurately. Be sure that you print your laser print proofs from the PDF files, not your application files to ensure final approval is accurate. If you have decided to not use InDesign's built in preflighting, you can use Acrobat DC or Enfocus PitStop. DPL settings for both are on our website.

Exporting & Inspecting PDF's

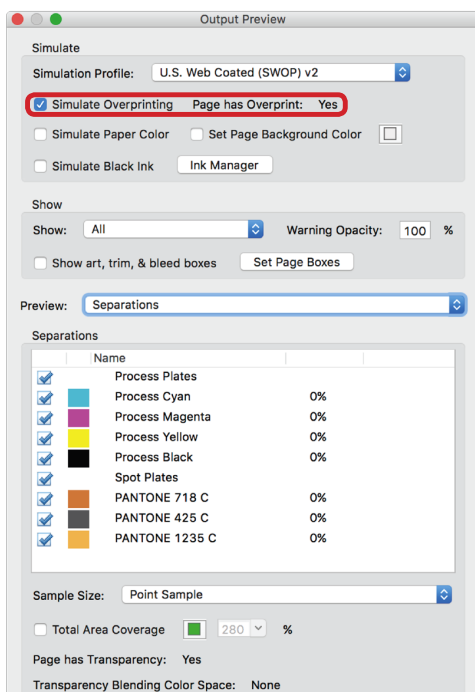
Inspect PDFs

Before you upload, Acrobat DC has some very important tools for evaluating your PDF files. Using these will ensure you'll get the results you want on the final page proofs.



Acrobat DC Ink Manager

Like InDesign's Ink Manager, you can check if your job is using spot colors and convert spot colors to process. You can also map multiple versions of the same spot color with Ink Alias.



Output Preview

With Simulate Overprinting active, you can see the results of overprints. If you are having issues with a complicated transparency (multiple layers, spot colors, excessive vector points, etc.) you can turn Overprint on and off for troubleshooting.

Acrobat DC Preflight

If you didn't preflight with InDesign, you can use Acrobat DC to do so. Simply import our Acrobat Preflight profile beforehand.

NOTE: The Standard Preflight will make changes to your file just as if processing through our prepress system. See Pre-press Reports in the Portal Quick Start Guide for details or ask your Account Executive.






Review & Approve

Upload Your Files to approvemypages.com

If you follow settings and preflight in InDesign, you can get all 's and no 's.

Preflight Reports are posted for every page that contains something that the Prepress System thinks may be questionable or it has changed. If a page does not contain a Preflight report, this indicates that no questionable items could be found or no changes were made. The fastest way to Preflight is the "grid" view. There are 3 different icons that can show up on a page:

-  Preflight Report indicating that changes made automatically to a page by the Prepress System
-  Preflight Report indicating questionable items should be reviewed before approval
-  Highlight of the errors and changes. (We recommend using this one for speed!)

Clicking the "Clipboard" opens a Preflight Report window (Figure 16).

Clicking the "Yellow Triangle" (Figure 17) shows the same information but stays in the PageMaster Interface, which we believe is easier.

The following is a brief summary of our Preflight:

- Error-Document is damaged
- Error-Calibrated RGB/Gray or LAB color
- Error-Font not embedded
- Inform-Document uses security
- Inform-Ink coverage above 301%
- Fix-Page boxes conform to PDF/X
- Fix-Custom Transfer/Halftone
- Fix-Rendering Intentions
- Fix-Image has alternates for printing
- Fix-OPI used

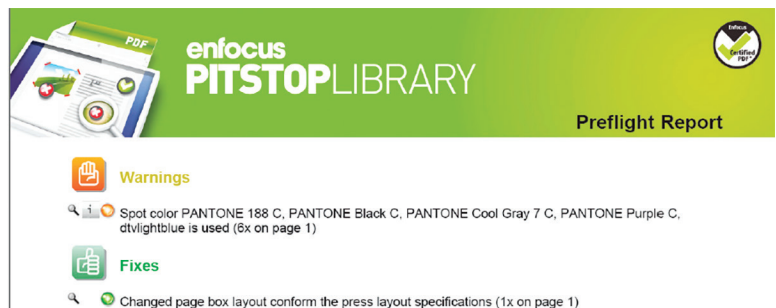
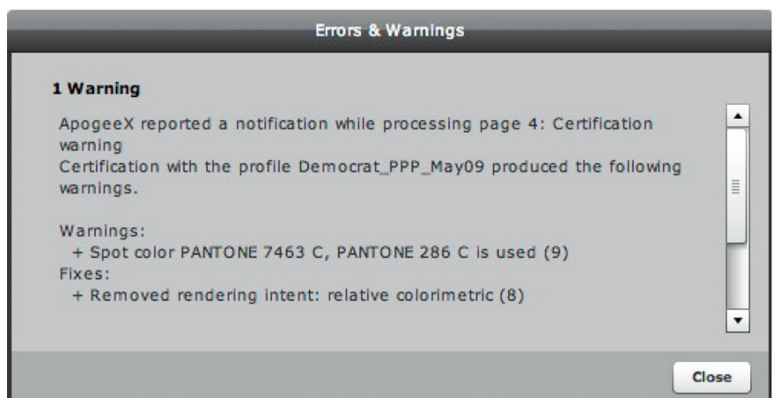


Figure 16 - Clipboard Preflight Report



Review & Approve

Approval of Files Online

Your "Approval" of "Thumbs Up" indicates that you have:

1. Reviewed the page digitally and verified that:
 - All items intended to bleed are extended all the way out to the bleed line (blue)
 - All items are acceptably free & clear of the trim line (green)
 - All items intended to be live copy are inside the art safety box (gold)
 - Used the Inks Palette to turn off the black & ensure pages aren't using any undesirable colors or have built type; knockouts & overprints verified
 - Ink Coverage (eyedropper) used to verify color matches have correct CMYK color values
 - Used the magnifying glass to verify detail as necessary
2. If the Preflight Report has found anything you need to examine, we assume that you have reviewed all the information it provides & that you still want to print the page precisely as-is

Please remember that your "Approval" or "Thumbs Up" is a 100% final decision and we can begin printing for you immediately at that point with no further communication.

After approval, the page status changes from "Waiting for Inspection" to "Approved."



