

PRINT PROJECT TIMELINE

Design concepts / directions

Consult with printer on viability of different options

Create estimate specifications

Get estimates from printer

- ballpark
- final

Get paper dummies if needed

Ink Drawdowns if needed

Review final artwork with printer to confirm estimate

Prepare files and Pre-flight

- Sappi book
- Top Ten List
- Google it! (File preparation for printing)

Release art to printer

Proof presented to designer

Proof presented to client – they sign it, not you

Proof corrections – author's alterations vs. printer's errors

Proof approved

Press check

Bindery check

Delivery

ESTIMATE SPECIFICATIONS

Date _____

Client / Contact _____

Designer: _____

Timing _____

Special Requirements _____

Description _____

Size (flat/folded): _____

Art: _____

Paper Stock: Cover: _____

Text: _____

Inks: Cover: _____

Text: _____

Bindery: _____

Notes: _____

Quantities: _____

Price: \$ _____ \$ _____ \$ _____

SAMPLE ESTIMATE SPECIFICATIONS**03.17.07**

Description: Letterhead
 Size: 8.5 x 11"
 Art: Print-ready disk, digital proofs
 Stock: 24 lb Classic Crest Solar White
 Ink: 2 PMS + Black, 3/0, no bleed
 Bindery: Trim and shrink in 500's, carton pack
 Quantity: 10,000 20,000
 Price:
 Price per 1000:

Description: Envelopes – Two Versions: Regular 20M & Board 1000
 Size: #10 Regular flap
 Art: Print-ready disk, digital proofs
 Stock: 24 lb Classic Crest Solar White
 Ink: 2 PMS + Black, 3/0, no bleed
 Bindery: Convert & carton pack
 Quantity: 21,000
 Price:
 Price per 1000:

Description: Business Cards - 39 names + 10M Masters
 Size: 3.5 x 2" and 5.5 x 8.5" Masters
 Art: Print-ready disk, digital proofs
 Stock: 110 lb Classic Crest Solar White Cover
 Ink: 2 PMS + Black, 3/3, solid bleed on back
 Bindery: Trim and box
 Notes: 20 Board Cards have art style 'A' , 19 Staff cards have art 'B'. 17 Board cards at 500 each + 19 Staff cards at 500 each + 3 Board cards at 1000 each = 21,000 total cards. The 10,000 Masters consist of 2500 4-up sheets.
 Quantity: 31,000
 Price:
 Price per 1000:

Description: 6-up Mailing Label Sheets
 Size: 8.5 x 11" sheets
 Art: Print-ready disk, digital proofs
 Stock: Avery #5164 Six-up Laser Labels
 Ink: 2 PMS + Black, 3/0, no bleed
 Bindery: Carton pack
 Note: 1000 6-up sheets will yield 6,000 total labels.

Quantity: 1,000 2,000 2,500 3,000
 Price:
 Price per 1000:

SAMPLE ESTIMATE SPECIFICATIONS**PAGE 2**

Description: Cards: 12 Greeting + 2 Insert Cards = 14 cards total + 12 Envelopes
 Size: Cards - 6.25 x 9", fold to 6.25 x 4.5" & Envps. - A-6 (4.75 x 6.5")
 Art: Print-ready disk, digital proofs
 Stock: Supplied 100 lb Options 100% PC White Smooth cover
 Ink: Cards - Process, 4/0; Envps - Blank
 Bindery: Trim, score, fold, collate 14 cards+12 envps to sets insert in clear envelope
 Notes: Qty. is 1300 each of 12 cards + 1300 ea. of 2 Insert Cards
 plus 1300x12=15,600 envps.

Quantity: 1300 sets
 Price:
 Price per 1000:

Description: Museum Book - 104 pages plus flexicover
 Size: 8.25 x 10.3" - bind on the 10.3"
 Art: 50 Scans w/Epson proofs + Print-ready disk, digital proofs
 Stock: Cover: 80 lb Topkote wrapped over 2mm board
 Text: 80pgs: 100lb Titanium White Text + 24pgs: 60lb Titanium Natural

Text

End Sheets: 100 lb Titanium White Text
 Ink: Cover: CMYK, 4/4 + Matte Laminate
 Text: 80 White pgs CMYK, 4/4; 24 Natural pgs 2 PMS, 2/2
 End Sheets: 2 PMS, 2/2
 Bindery: Smyth Sew, case bind w/ square back, head & tail bands, shrink in ones,
 carton

Quantity: 1500
 Price:
 Price per 1000:

Description: Design Research Book - 96 Pages + Cover
 Size: 11 x 14", bind the 14" way
 Art: Print-ready disk, digital proofs
 Stocks: Cover: 160 lb Finch Fine Smooth, Bright White
 Text: 56 Pgs on 100 lb Jefferson Velvet text
 40 Pgs on 40 lb Glama Natural Clear
 Inks: Cover: CMYK, 4/4
 Text: Jefferson: CMYK, 4/4
 Glama: 12 pgs CMYK 4/0 and 8 pgs Black + PMS, 2/0
 Bindery: Wire-O bind with Shiny Silver on the 14" way using 11" length of wire
 centered. Add in an 8.5 x 11" letter from client, jog to the top before pg. 1.

Quantity: 500 1000
 Price:
 Price per 1000:

SAMPLE ESTIMATE SPECIFICATIONS**PAGE 3**

Description: Art Catalog - 80 pages + cover
 Size: 12 x 7", bind on the 7"
 Art: 17 scans + 43 digital images provided, patch proof with 2 rounds of color.
 Print-ready disk, digital proofs
 Stocks: Cover: 130 lb Topkote Gloss cover
 Text: 100 lb Topkote Dull book
 Inks: Cover: 4 PMS + Black, 5/5 + Satin Aqueous + dry trap SGV
 Text: 64pgs - CMYK 4/4; 16pgs - CMYK + PMS, 5/5
 Bindery: Perfect bind with PUR glue, shrink in singles, carton pack
 Notes: The face of the book is cut at a 12 degree angle. The cover has a pencil receptive aqueous and then a dry trap spot gloss varnish.

Quantity: 1500 2000 2500
 Price:
 Price per 1000:

Description: Museum Book, 64 + Cover w/ 2 flaps
 Size: 9 x 10", bind on the 10"
 Art: 45 min size scans, Print-ready disk, digital proofs
 Stocks: Cover: 95 lb Topkote Dull Cover, White
 Text: 100 lb Topkote Dull Book, White
 Inks: Cover: CMYK, 4/0
 Text: CMYK, 4/4
 Bindery: Cover flaps are 8.5 x 10" off both front and back. Outside cover has 3 mil matte laminate. Perfect bind w/PUR, shrinkwrap singles & carton.

Quantity: 1500
 Price:
 Price per 1000:

Description: Development Folder
 Size: 18 x 21", fold to 9 x 11-5/8"
 Art: Print-ready disk, digital proofs
 Stocks: 100 lb Finch Fine cover
 Inks: CMYK over 2 PMS, 4/2 + Satin Aqueous
 Bindery: Diecut custom die, emboss (8.5x11" die) fold and carton

Quantity: 1000 1500 2000
 Price:
 Price per 1000:

SAMPLE ESTIMATE SPECIFICATIONS**PAGE 4**

Description: Brochure: 12 page + capacity pocket cover
 Size: 9 x 12" (flat cover size is 13.5x35")
 Art: Adjust color & patch proof seven 9 x 12" tri-tone images, prepare spot gloss varnish plates, Print-ready disk, digital proofs
 Stocks: Cover: McCoy Silk 120 lb cover
 Text: McCoy Silk 100 lb text
 Inks: 2 PMS + Metal PMS + Black + Satin Aqueous + Dry Trap SGV, 6/6
 Bindery: Diecut custom die, fold, stitch, round corner the text, carton
 Notes: Cover will die-cut with 2 round corners to match up to the 12 text pages; the text pages will trim undersize, round cornered on a round corner machine then stitch into cover. Staccato 20 stochastic screening.

Quantity: 500 1,000
 Price:
 Price per 1000:

Description: Booklet 28pg (14 french fold sigs) + F & B Covers + Plastic cover
 Size: 10 x 9.25" bind along the 9.25"
 Art: Print-ready disk, digital proofs
 Stocks: Outside Plastic Cover: 0.023" Clear Matte HDPE
 Covers: 130 lb McCoy Silk Cover
 Text: 80 lb McCoy Silk Cover
 Inks: Cover & Text: CMYK + PMS, 5/0 + Pencil Aqueous coating
 Outside Plastic Cover: Silk Screen 2 PMS, 2/0
 Bindery: Tip-on a Reflective Mylar Label on pg 7. Back Cover Die-cut, glue & fold with glue on pocket. Wire-O Bind w/ Square punch and w/ Silver wire in two 2.75" long sections (3.75" apart),

Quantity: 1000
 Price:
 Price per 1000:

Name _____

PRINT PROCESSES TEST

03.17.07

1. How much information do I need to give to the printer to give me an accurate quote?
o Quick verbal description: brochure, 5000 copies
o Description brochure, 5000 copies, gloss paper
o Full set of specs including pdf's

2. Which fold is only 2 folds?
o 5-panel accordion
o Letterfold
o 16-page signature

3. Which one of these cost more for the printer to do?
o Laser proof
o Composed color proof
o Digital blueline

4. When are corrections to the file the most efficient / least expensive?
o At printer's first proof
o In the press room
o Before the printer ever sees it

5. The printer needs to know the end use / purpose of the piece?
o Sometimes
o Never
o Always

6. Which ink is going to offer you the most vibrant color?
o 4-color process (CMYK) ink
o PMS Spot color ink
o Hard Dry ink

Which of these color models has the largest color space.

o LAB
o RGB
o CMYK

Debossing a sheet presses the paper

o Up
o Down
o Neither

Web printing prints paper

- o On a sheet
- o On a continuous roll
- o On the internet

Smyth Sewing is a method of

- o Dressmaking
- o Binding books
- o Planning press sheet impositions

Dot Gain is more of a problem with

- o Gloss paper
- o Uncoated paper
- o Bible paper

Hard dry ink dries by

- o Absorption
- o Blow Drying
- o Oxidation

Endsheets in a casebound book

- o Attach the text to the cover of the book
- o Are at the end of the book
- o Must be blank

Hickeys are a problem

- o On an ink drawdown
- o On press
- o On composed color proofs

Scoring is

- o Cutting a sheet in order to fold it
- o Denting a sheet to fold it properly
- o A roller problem on press

A color bar is used to

- o Score press sheets for folding
- o Measure the ink density on the press sheet
- o Check colors on an Epson proof

A client should sign off on printer's proofs

- o Only if I am not sure
- o Always
- o When they are first presented

INTRODUCTION

RESOURCE, LANGUAGE, RESPECT

Consider your printer a knowledge resource, have respect for the experience that they have. This respect will help you to get what you want. Learn the language the printer speaks in order to communicate with them. If you come at them aggressively demanding that they do what you want it will be difficult. If you compliment and respect the people you work with they will bend over backward to give you what you want.

MASS MANUFACTURING

Printing is a mass custom manufacturing process that makes thousands of copies per hour of a particular piece. There are limitations to what the machines and technology can do. It helps to know these limitations and how they will affect what you want to design.

LITHOGRAPHY

Sheetfed offset lithography is one of the processes you will work with and the one I am most familiar with. Lithography is the process of printing from a flat surface such as a metal plate on which the image to be printed is ink receptive and the blank area is ink repellent.

Other types of printing you will probably encounter will be digital printing, large format printing, silk screen printing, letterpress, packaging printing and web printing.

ESTIMATING

Estimating the project cost, choosing the right printer and communicating with the printer.

COMMUNICATING

Communicating with the printer is critical to you in that this is what will assure that your project turns out the way you want it too. The better information the printer has on your project the better the estimate will be. This requires the designer to prepare the quote request, RFQ, with care.

ESTIMATING COST / EFFORT

Keep in mind that estimating is free to the client, but takes time and consideration on the part of the printer. Please be sensitive to the amount of work needed to create the estimate and don't ask for too many alternatives.

In order to give the designer a price the printer has to "do" the project from start to finish. By this I mean that the project must be figured out completely, from the number of sheets of paper to buy to the wash-ups to the bindery processes to the delivery charges. If any part of this estimate is incorrect on the part of the printer, the client does not expect to pay for any additional costs.

ESTIMATE ONE OR TWO DIRECTIONS MAXIMUM

This need for the bid to be complete and accurate puts a lot of pressure on the estimator and many times they are doing the work for free because when you are bidding, you do not know if you will even get the job. The best designers I work with narrow the design directions down and only ask the printer for specs very close to what the final will be. It is sometimes necessary to ask for two different design directions, but please do not make them figure out pricing on three or four directions.

LEGAL CONTRACT

The quote provided by the printer is a legal contract and the designer needs to understand the importance of making sure that it is accurate. It is best for the designer to have the billing be done directly to the client. The contract is between the client and the printer, as a designer you typically do not want to buy the printing and re-sell it to the client because of the liability it exposes you too.

THE RIGHT PRINTER

Choosing the right printer for the job is important because you want to assure that the capabilities are matched to the needs of the project. For a small job, say 2-color business cards, you can use a shop with a duplicator press, typically not larger than 12 x 18" size. This type of press is good for most stationery systems. Petrula has included a list of printers in the materials I have handed out.

A medium printer is going to be better for brochures or stationery systems where you have heavy ink coverage and more intricate processes.

A large printer that has web presses is going to be for projects that are either very complex or have runs of several million impressions and will require a web press.

PRINTING PROBLEMS

There will almost always be problems in the printing process. In the design process you solve visual communication problems for the client, in the printing process we solve manufacturing problems together. You want to choose a printer who is going to work in the trenches with you and be a partner in creating the best end result that you can.

COMPLEXITY

Printing is an incredibly complex manufacturing process, there are literally thousands of things that can go wrong on a project, and they have in my career, lessons learned. You want a printer who will work with you to solve these problems.

Once you have decided on the right type of printer for the project you need to prepare a written set of specs. If you are getting multiple bids this assures that the same specs go to all printers. Sometimes after you send this out to several printers you may get questions back that require modifications, you then need to contact the other bidders to alert them to the change.

Your Request for Quote (RFQ) should include:

GENERAL INFORMATION

Client / Contact
Date
Description
Timing
Special Requirements

SPECS

Quantity – always price 3 different quantities
No. of pages – a page is one side of a sheet
Size Folded - Width by Height
Size Flat

Art

- Programs used
- Scans needed, reflective or trannies
- Color adjustment?
- File preparation

Paper Coated

- Uncoated

Inks 6/6 the slash represents the piece of paper

- Hand out PMS books
- CMYK
- PMS
- PMS Metallic
- PMS Fluorescent

Bindery

- Folding: Roll, Letter, 16-page, Double Parallel, Gate (open/closed)
- Scoring
- Saddle binding
- Perfect binding
- Wire-O binding
- Case binding
- Die cutting
- Embossing
- Laminating
- Assembly
- Padding
- Drilling

Delivery

- Invoicing

ABBREVIATIONS

There are a lot of abbreviations in used in printing: PMS, CMYK, M, K, 4/4, 6/6, SGV, SDV, Aq. This is something printers do to save time and it is important that if you do not know what something means that you ask about it. Do not let something go by that you do not understand because it can come back to haunt you.

INTERPRETING THE BIDS

When you get your bids back from the printer it is your responsibility to review them carefully to make sure they reflect what you wanted.

Sometimes a printer will change the specs, it might be to save on paper, maybe a particular sheet is not available, maybe his press will print 6 colors not 8 as you have requested, there are many reasons. This is something that hopefully the printer will make you aware of, but they may not, they may just expect you to read the specs and get it.

If a bid comes back and you and your client accept and sign off on it, you are committed to the specs as written.

DESIGNER RESPONSIBILITIES

Communicate early with the printer to get advice & guidance
Provide the printer with the info to get an accurate bid
Understand what the printer is and is not capable of
Well prepared print-ready disks of the art along with print-outs @ 100% size
Let the printer know if you are inexperienced at file prep.
Communicate to the client so that they understand what they are getting.

MANAGING EXPECTATIONS

This is all about managing expectations. If you are expecting something from the printer that looks like the latest paper sample book you saw from Sappi Paper where they used 8 colors, dry traps, touch plates, dot-for-dot dull varnish and special pearlescent inks but your printer has only a 15 year old 4-color press you may be disappointed.

LEAD TIME

Be aware of the time needed to do the job. Typical lead time in my plant is 7-10 working days. Some jobs go faster, some slower. A simple piece could happen in 3 days, a complex one in 6 weeks.

AUTHORS ALTERATIONS

The base estimate you get from a printer will usually include one set of proofs and no additional work. It is very important to take this into consideration in the bidding process because any changes made during the process are all billable and can get very expensive. Almost all jobs have alterations but when a printer is in a competitive bid situation they are not going to add anything in that will make their price higher.

It is expensive to make change once you have given this to the printer, it is not the same as changing some text and running out a new laser print. Clients have been aghast when I have had to charge them \$75. to change one little comma on their piece.

The best way to deal with this is up front Ask for the addl. cost of changes and let your client know that these things do sometimes happen. They could be last minute typos the client finds, \$75. Or they could be color adjustment to 3 color pictures \$300.00, or they could be an extra 4 pages in the book you forgot to tell me about, \$2000. Sometimes these things are the client fault, sometimes the designer's fault, you forgot to take out the spot colors in your CMYK brochure, or they could be the printer's fault, the 1 GB illustrator file you sent choked the system and the postscript went haywire. Whatever the source of the problem, be aware that these things come up and you do not want to have fights between you the printer and the client when the invoice shows up. Manage expectations...

OVERS / UNDERS

The estimate you get from a printer includes an assumption that the delivered quantity will be + or - 10% of the ordered quantity. All of the printer's suppliers charge according to this and it is industry trade custom for the client to be charged this way. If you cannot accept overs or unders let the printer know this in the estimating stage so they can price accordingly. If you specify no overs you must be willing to accept less than the ordered quantity.

PRESS CHECKS

The press check is one of the last steps in the process. This is what the final piece is REALLY going to look like. As good as the proofing systems are, they are still not the ink on the paper run by that press on that day.

COLOR MANAGEMENT

It is one of the trickiest areas we deal with, it is an area in which managing expectations can be especially challenging.

david mayes, 03.17.07