

GRAPHIC TRAPHIC

F r o m C o n c e p t T h r o u g h P r i n t

Saves Time and Money: PENCIL RECEPTIVE AQUEOUS COATING

When you are planning a post card or project involving a response card, a natural tendency is to use cover weight stock which is coated on one side only (called C1S stock). The idea is to place a 4/color process photo or marketing message on the coated side and leave the other side free of coating so it can be written on easily. Often, in an effort to reduce cost, the uncoated side is printed in black only. A much better idea is to use stock which is coated on both sides and add a "pencil receptive aqueous" coating. This has several advantages. First, the coating seals and protects both sides from scuffing and enhances the appearance of the piece. At the same time, the "pencil receptive" qualities of the coating allow the piece to be written on with pencil, pen or other writing instruments. Second, the project can be engineered to run "work and turn" or "work and tumble" on the press. This saves a great deal of time for the printer, and that means it saves you a good deal of money. (Work and Turn or Tumble also means quicker press checks since you can see both sides of the project at the same time.) Finally, the Work and Turn/Tumble scenario means that on shorter runs 4/4 is virtually the same price as 4/1. That is, you can print 4/color process on both sides of the card for virtually the same price as printing process on one side and black only on the other.

Things You've Wondered About: WORK AND TURN

In the article above we used the phrase "Work and Turn". You may have heard that term before and wondered (but been too shy or polite to ask) what it means. Here's an explanation. Work and Turn simply means a press operator sends a job through the press once to print on one side of the sheet, and then turns the sheets over to print on the other side WITHOUT CHANGING THE PLATES on the press. In other words, the same plates are used to print the front and back of the project. This is important because changing plates on press is expensive, and customers save a significant amount of money when a job can be run Work and Turn. "How," you might ask, "can the same plates be used to print both the front and the back of a project." It happens this way. For Work and Turn (or, its companion process Work and Tumble) to be possible, there must be room on the press sheet for more than 1-up of the finished piece. As an example, think of a project that fits 2-up on the press sheet. The plant engineer could lay it out with two fronts side by side in one pass and two backs side by side to run in a second pass. This is a "sheetwise" layout and would require the pressman to switch from one plate to another as he prints first the front side of the project and then the back. Instead, the engineer could lay it out Work and Turn with one front and one back side by side on one plate only. This way, when the sheets run through the press both a front and a back are printed simultaneously. Then, the pressman needs only turn the sheet over and run it through again (with no plate change to complete the job.)

Our Thanks to You: REFERRALS ARE APPRECIATED

Frequently we at Progressive Graphics receive a call from a company which has not done business with us before, and we have an opportunity to develop a new client/vendor relationship. We really appreciate these calls, especially when they are the result of a referral from a current Progressive Graphics customer. So, if you refer someone to us, please ask them to tell us that you have done so. We would like to Thank You for it!



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Beautiful But...:USING METALLIC INKS

Gold, silver, copper, bronze and other metallic inks come from a mixture of varnish and metal dust or flakes. They are beautiful and may add a distinctive flair to printed projects, but because of the way they are formulated they require special handling. Here is a summary of things to keep in mind when using metallics. Metallics scuff and rub off easily. Thus, they should always have an aqueous coating or varnish applied to seal them (except in the case of thin lines or small areas of text). Coatings affect the color of metallics rather dramatically. Thus, ink swatch books typically show metallics both with and without varnish. If a varnish is used, it should be wax-free since this formulation won't affect the metallic color as much as others. The paper used also affects metallic colors. Metallics show up best on coated paper. Even on coated stock, however, two layers of metallic ink may be needed for satisfactory coverage of large solids. Because of their chemistry, metallic inks don't mix well with other inks. Thus, it is not advisable to wet trap or butt metallics next to process or other inks as the edges which butt or trap will not be crisp. Since metallics take longer to dry and "set up", plan your metallic projects with extra time in the schedule for this purpose.

From Design Tools Monthly: MORE HELPFUL COMPUTER TIPS

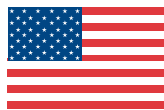
This month we are featuring excerpts from "Design Tools Monthly" a well written "Readers' Digest" of computer and design tips gleaned from a number of magazines and other publications like MacWorld, Electronic Publishing, etc. Here are a few of the more than 100 items in a recent issue:

- ❖ **STUFF FILES THAT WON'T DELETE:** If you have a file or folder that refuses to be deleted when you empty the Trash, try Stuffing it. Often, after using Stuffit to compress an item, you'll be able to delete it.
- ❖ **FORCE BLACK TYPE TO OVERPRINT:** In most programs, black type always overprints colored object behind it. If you ever want the type to not overprint, define a 99% black and use it for your type. It will still print totally black, but you can assign this color any trapping value you like.
- ❖ **VISUALLY CHOOSE YOUR FONTS IN PHOTOSHOP 6:** In Photoshop 6, once you've sent some text (and while you still have the Type tool selected), you can click once in the Font field (in the Options Bar) then press the Up/Down Arrow Keys on your keyboard to visually scroll through your installed fonts. Your text will change as each new font appears – a great way to visually select a typeface.

For a free trial copy of "Design Tools Monthly" simply go to www.design-tools.com. The copy you receive will not only give you a wealth of useful information, it will also tell you how to receive the publication in print or via e-mail on a regular basis.

Patriotic Print: AMERICAN FLAG PMS COLORS

If you wish to use the U.S. Flag in a printed piece, you will certainly want to get the colors right. The GPO (Government Printing Office) says that the official colors are PMS 186 (Red) and PMS 288 (Blue).



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