

fall 2008

SMART

impressions



CRAFTMASTER
PRINTERS, INC.

from imagination to reality



print is...

As so many things begin to shift toward electronic media, what does printing bring to the table to outweigh the benefits of the digital world? As it turns out, a lot. Here are a few more of our top reasons:

print is sustainable. Renewable, recyclable, responsible – those are the new buzz words as the print industry leads the way in today's environmental issues. Print suppliers are closely involved with concerns like deforestation, emissions, and waste management. According to the American Forest and Paper Association (AF&PA), over 36% of the fiber used in making new paper products in the United States comes from recycled sources, and the paper and paperboard recovery rate keeps climbing significantly each year with a target of 55% of all U.S.-consumed paper by 2012! The AF&PA also cites that U.S. papermakers recycle enough paper each day to fill a 15-mile line of train boxcars.

print is profound. "Put it down on paper" is a phrase that everyone has heard – it echoes the idea that a hard copy means so much more. Printing allows you to hold something in your hand, to show it off, and to know that it is lasting; it is believable and focused. Envision receiving a wedding invitation by email or drawings from your child electronically. Doesn't it mean more when someone takes the time to "put it down on paper"?

print is complimentary. Now we're not saying that bits and bytes are all bad. The electronic world does have its advantages and coupling it with printing efforts often proves to be the most effective route to ensure both credibility and fast results. The World Wide Web, as well as telephone and television, is a real-time interactive environment which allows for an extra dimension in the marketer's strategy. Drawing in prospective clients with a printed piece and then providing an instant purchasing power through the Web proves to bolster results; surveys attest that printed catalogs can double online purchase decisions. Print has consistently proven to have greater order generation and pulling power than websites or retail settings; but when coupled with the real-time opportunities of electronic media outlets, smart marketers are maximizing the complimentary aspects of them all.

People will accept your ideas much more readily if you tell them Benjamin Franklin said it first.

David H. Comins



inking options

Craftmaster prints using a method called offset lithography which is the most common commercial printing process. In offset lithography, the ink is offset from a metal plate to a rubber blanket cylinder before being transferred to the paper. Following are a few important points of this type of printing with special regard to the inking options that are available.

four-color process printing

The CMYK (cyan, magenta, yellow, black) color model is used in printing. This is a subtractive color model, meaning that these four inks “subtract” brightness from typically white papers by masking certain colors out of the spectrum that, when bare, all combine to reflect white. The CMYK model is fundamentally opposite of the RGB (red, green, blue) model, which is an additive model used in digital monitors and displays.

conversion from RGB to CMYK

RGB displays can be difficult to match in CMYK prints because RGB uses shades of red, green and blue to display graphics in pixels. Many desktop publishing software programs use the RGB model and those files must be converted before printing which sometimes results in dramatic differences in hues and overall appearance. Since these spaces have very different gamuts, there is no simple or general conversion formula.

black

A separate black ink is used with the CMYK model even though the three additional colors combine to solidly mask out the white and create a black surface in themselves. There are several varying reasons, with the most common are included below:

cost: one ink is cheaper than three combined

dry time: one ink dries faster than three that are layered

richer color: adding black to the other three to produce “rich black” prevents the muddy brown color that often results from layering the cyan, magenta and yellow inks, or, “composite black”; a separate black ink absorbs more light and therefore yields much more darker areas

text: text is typically printed in only black to prevent blurring as it is impractical to be able to register (align) three inks perfectly

spot color

Generally referring to any color used on a piece that is not a process color, spot color can be used as the primary color(s) on a piece or to provide emphasis on a specific area. Using the industry-standard Pantone Matching System (PMS), spot colors allow for more specific and consistent colors on desired targets than process builds.

halftoning

Also known as screening, halftoning allows for less than full saturation of the process inks to achieve a continuous range of colors. Without it, only six colors would be able to be produced: the three primary colors of cyan, magenta, and yellow and then three complementary colors by layering two primaries (i.e. cyan and magenta would make yellow). Using halftones allows you to decrease the size of the printed dots to take advantage of the white paper surrounding them which the eye would perceive as a lighter than the solid density of the color.

coating

Craftmaster offers two in-house options for coating on printed pieces. One is an aqueous coating (AC), which is a clear, water-based, non-toxic sealant. Aqueous is typically applied as an all-over coat as opposed to varnish, which is more easily applied to specific areas or patterns. Overprint varnish is the second option offered in-house and is applied with a metal plate, just as inks are applied on press. Varnish can be tinted to achieve unique color effects. Both coatings are offered in gloss, dull, and satin finishes and provide excellent protection and durability for printed pieces. Another common use of coatings is to achieve more depth by alternating dull and gloss varnish on specific areas of the paper.

mailing tips

postage rates and classes of mail

In the previous issue, the subject of bulk mail was covered. In summation, the United States Postal Service offers bulk mail services and benefits to volume mailers to let them take advantage of lower piece rates by doing some of the post office's work ahead of time. A postage rate is not just an arbitrary number but it is the balance between the worksharing; that is, it's based upon the level of service that is received from the post office and exactly how much work the mailer is willing to do before dropping the mail.

postage rates are based on the following factors:

- content
- size
- shape
- weight
- distance the mail travels
- quantity
- nonprofit status
- speed of delivery
- entry point

Following are charts with the current postage rates as of this printing as well as the specifications for the classes of mail as set forth by the United States Postal Service. This information is meant to be used as a guide to help incite appreciation of the general differences in cost with regard to the size and class of mailed pieces. Note that most mailing lists contain more than one level of sortation within their population. Please contact your account representative at Craftmaster with any questions or further explanation.

FIRST-CLASS MAIL

NON-AUTO

(under 1 oz.)	LETTERS	CARDS	FLATS
Single Piece (Machinable)	42.0¢	27.0¢	83.0¢
Presorted (Machinable)	39.4¢	24.2¢	72.7¢
Additional Ounce	17.0¢	-	17.0¢

AUTOMATION

(under 1 oz.)	LETTERS	CARDS	FLATS
Mixed AADC	36.9¢	22.3¢	70.2¢
AADC	35.1¢	21.3¢	57.0¢
3-Digit	34.6¢	21.0¢	47.9¢
5-Digit	32.4¢	19.9¢	36.4¢
Additional Ounce	12.5¢	-	17.0¢

STANDARD MAIL

AUTOMATION

(under 3.3 oz.)	LETTERS	FLATS
Mixed AADC	25.7¢	48.9¢
AADC	24.4¢	43.6¢
3-Digit	24.1¢	40.0¢
5-Digit	22.5¢	33.9¢
ECR Basic	23.4¢	25.5¢
ECR High Density	19.0¢	21.0¢
ECR Saturation	17.9¢	19.1¢

NON-PROFIT MAIL

AUTOMATION

(under 3.3 oz.)	LETTERS	FLATS
Mixed AADC	15.9¢	35.6¢
AADC	14.6¢	30.3¢
3-Digit	14.3¢	26.7¢
5-Digit	12.7¢	20.6¢
ECR Basic	15.9¢	18.5¢
ECR High-Density	11.9¢	13.7¢
ECR Saturation	10.8¢	11.8¢

POSTAL SPECIFICATIONS

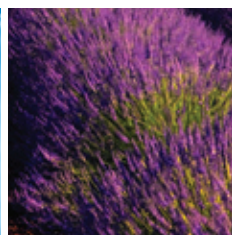
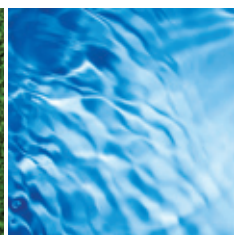
First Class Post Cards	MIN	MAX
Height	3.5"	4.25"
Length	5"	6"
Thickness	.007"	.016"

Letters (all classes)

Height	3.5"	6.125"
Length	5"	11.5"
Thickness	.009"	.25"

Automation Compatible Flat-Size Mail

Height	5"	12"
Length	6"	15"
Thickness	.009"	.75"



ideas?

If you have an idea or question that you would like to see answered in a future newsletter, contact us via e-mail at info@craftmaster.com

The vitality of thought is in adventure. Ideas won't keep. Something must be done about them.

Alfred North Whitehead

prepress notes

collecting for output

When preparing native files for print, preflight and collect them for output. This means assembling your final page layout file and all support files used in your document to send to us.

- The "Collect for Output" feature in Quark or "Package" featured in InDesign gathers all images and fonts used in your document. It should result in a folder that contains the layout and every file used by your layout (linked pictures, embedded pictures, color profiles, and fonts) as well as a report listing the specifications of the layout.
- Be sure that all images placed in your document are linked and updated to the images you supply on your disk, not from your hard drive. A good way to check is to output your file from a different computer. You should also check "Picture Usage" in Quark or the "Links" palette in InDesign before you collect or package your document to be sure all of your images are updated, so that they will be included when the program collects them.
- When possible, always send a hard copy along with your final file. This should be printed from the collected files (not your hard drive). Sending a hard copy is another way to double-check that your output files are comprehensive. The hard copy also allows us to have something to check when we output proofs. This ensures that we can immediately see any conspicuous errors or file conversion issues.
- It is also helpful to include the report that is generated when files are collected. This contains information about your layout including its fonts, dimensions, and trapping information. You can generate a report before actually collecting the files to review it for errors preliminarily.

We strongly recommend using your page layout software to collect or package your files to ensure that we have everything required to output your material correctly. This both ensures that clients get faster and more accurate service and also that Craftmaster can be more efficient in processing jobs.



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