

CRAVEDOG PRINT FAQ 1 of 5

What is Bleed?

The bleed is the area that extends 1/8" beyond the trim marks on the template. Bleed is necessary if you have solid fills or images that extend beyond or right to the edge of your layout. Without extending bleeds, you could run the risk of having an undesirable white sliver on the edge of your finished product after it is cut. The bleed allows for a slight margin of error for industrial paper cutters, which are not often totally exact.

Elements Too Close to Trims?

For the same reason that you extend the bleed 1/8" (.125") beyond the trims, you must also be mindful of the area 1/16" (.0625") just inside the trims. Text elements or other critical elements in this area could get cut. We cannot guarantee that those elements will print correctly.

How Will the Color Actually Look?

It is not easy to tell how your color will ultimately look. This is a major predicament in the world of printing. Most of the jobs we run at Cravedog are gang-run, which means your job will be run with other client's jobs on the same sheet of paper. Gang-running your print allows us to offer more affordable pricing for your CD packaging. Color values can vary slightly depending upon the press. If you are particularly concerned with your color, be prepared to spend a considerable amount of time and money. In order to obtain an exact rendition of your color, you need to run costly Match Proofs. Most people cannot afford this option. To get an approximate (90%) idea of the color, we can run laser proofs that are color calibrated to our presses. While these may not be totally 100% color-accurate, they will give you a much better preview of how your color will actually print than anything your computer screen or desktop printer could provide.

Designing Graphics for the Inside Tray

If you have decided to have clear trays on your jewel case, we highly suggest making a mock-up to center your inside tray image with the plastic disc impression that holds the disc. You will want to print your inside tray layout in the template at 100% (be sure to turn scaling or "fit-to-page" features off!). Cut the artwork out by the trim marks and fold up the spines (approximately .25"). Remove a plastic tray and printed traycard from a clear jewel case in your CD collection. Place the printed traycard you just created into the jewel case and reattach the plastic tray. Now you will have an approximate view of

how your inside tray will look. The "window" area on the inside tray is .25" to .719" from the right of the trim mark. This is the area that will appear to the left of your album cover (when the jewel case is closed) if you opt for clear tray cards. Again, creating a mock-up is the best way to ensure that you get this particular aspect of your design to work correctly.

The Perils of Photoshop Text

We do not recommend composing all your text in Photoshop. This text may not print as sharply as you think it will. Photoshop is a raster base (see the Rasterized? text section below) program that is designed for modifying photographic images. Although Photoshop does offer text features, it may not be the best choice for designing your CD packaging. Though Photoshop gives the illusion of smoothness on your computer screen, the text may print ragged depending on the size and choice of font. We suggest using a layout program like Quark or InDesign in conjunction with your Photoshop files for your text. You can also use either Illustrator or Freehand, which are vector-based programs.

Vector Graphics?

Vector graphics are resolution independent. They are not defined by a fixed number of pixels and are automatically scaled to appear crisp and sharp on any monitor or output device at any resolution. Vector graphics are the best choice for type (especially small type) and bold graphics, such as logos, which require crisp, clear lines that can be scaled to many sizes.

Because a computer display is made up of a grid of pixels, both vector and pixel images are displayed as pixels on-screen. Vector based programs render their shapes into pixels for display.

Submitting Layouts in Photoshop

While we do not recommend using Photoshop as a layout program, we realize that many of you simply do not have any other option. Photoshop users can download the PDF templates posted on our website. You can open these files from within Photoshop. When you do so, you will be immediately prompted by a menu titled "Rasterize Generic PDF Format." Be sure that your Resolution is set to 300 pixels/inch and the Mode is set to CMYK (or Grayscale if you are doing a Black/White layout). You can keep the template information on a sepa-

CRAVEDOG PRINT FAQ 2 of 5

rate layer and build your artwork on subsequent layers above. Save and submit your files as a layered Photoshop (.PSD) or flattened TIFF or EPS files. However, we prefer layered Photoshop files in the event that last-minute changes need to be made.

Rasterized?

This means that pixels define the shape of the image. Rasterized images work on a grid system of pixels. The other kind of images are called vectorized images. These images are based on mathematical information that tells the computer how to render a shape. For instance, take a 1" x 1" square. A rasterized 300dpi (dots per inch) version of this square would require 90000 (300 x 300) pixels to render this image. A vectorized version of this same square would only require 4 nodes of information to render. The vectorized images will look much sharper when printed because they are not pixel dependent and can utilize the full output resolution of the imaging device. Typically, you want to use rasterized images for photographs and vectorized images for text, solid fills and sharply defined single color images (like logos).

What Resolution Should My Images Be?

We suggest that images are at least 300dpi at their placed size. If you are using a layout program (InDesign or Quark) and placing 300dpi images over 100%, your images will no longer meet resolution specifications. For instance, a 300dpi image placed at 200% in Quark would be 150dpi upon output. So, be wary of resolution loss if you enlarge images in your layout application.

We can increase the resolution here at Cravedog using interpolation software, but there would be additional graphics charges for this service. Our graphics rate is \$60 per hour (billed in half-hour increments). If this is your choice please give us a call to discuss the estimated time it would take to make modifications.

JPG Formats

We do not suggest having your images saved as JPG or GIF formats. These employ compression schemes that reduce image quality. We suggest that you used uncompressed TIFF or EPS formats.

Inconsistent Black Fills?

Beware of inconsistent black fills in your layouts.

Black is a deceptive color and can look the same on a computer monitor, but ultimately can print quite differently. When printing with 4 channels of color (cyan, magenta, yellow, black) it is important that you pay close attention to your ink values. Black can appear darker or "blacker" than 100% black by adding the other three channels of color (cyan, magenta, yellow) to black. These problems often arise when you are intending to merge photographic images with solid background fills in your layout. For instance, say you have a full-color CMYK image with a mass of black (C=90 Y=67 M=68 K=100) on the edge of the image and you place that on a black fill created in Illustrator of C=0 Y=0 M=0 K=100. The two areas of black may look the same on your computer screen, but they will not print seamlessly when they are printed on the press. The black from the CMYK image will appear much darker in relation to the Illustrator fill. The black in the image has four channels of ink as opposed to the Illustrator fill's single channel of black ink.

4-Color Grayscale images

A 4/c gray image is a fine balance between cyan, magenta, yellow, and black that gives the appearance of gray. This will work, but you may have some color shifts when this ultimately prints. In offset printing, inks are not always consistently applied. These can vary slightly from printer to printer. If any one of these ink channels is slightly off, your grayscale image could have a slightly blueish tint to it, or yellowish, or some other various tint. So, if you intend on an image looking black/white, consider converting it to a straight 1 color grayscale image.

Color Schemes for Booklet & Traycard

Your artwork needs to be in either CMYK (for color) or Grayscale (for black/white). Often, we receive files that are inconsistent with our client's initial pricing quotes from our customer service representatives. For instance, your job is quoted for 4/1 pricing (color on one side, black/white on the other) and we receive a booklet with color on both sides (4/4). At this point, we would have to notify you and let you know that there will be an additional charge for full color printing. So, be sure to find out if you're doing 4/1 or 4/4 printing before you create your booklet and traycard artwork.

*Print FAQ continue on **page 3** »*

CRAVEDOG PRINT FAQ 3 of 5

RGB Images

Sometimes we receive artwork that contains images in the RGB color mode. RGB stands for Red Green Blue. This is a color scheme that is used only in viewing images on screen. This color process has a wider range of color possibilities that cannot be achieved by conventional CMYK (Cyan, Magenta, Yellow, Black) printing. Particularly, vibrant blues and greens in RGB are often not very transferable to CMYK. If you submit images in RGB color, we will notify you and give you the option to convert them yourselves or have us do it for a fee.

Moiré Patterns

Moiré Patterns can appear when you scan in an image that was offset printed. See this website for further explanation and illustration:

<http://www.scantips.com/basics06.html>

It is generally not recommended to scan images that have been offset printed (stuff from magazines, newspapers, books, etc...). You will get better quality scans if you have the original photographic prints. However, if you scan offset print, you may need to apply a slight Gaussian blur in Photoshop to obscure the printer dots to circumvent this issue.

Barcode Placement?

If you intend on having a barcode placed in your final artwork and do not have a pre-assigned number, you will need to place a white box somewhere on the traycard. The size of this box can vary. Basically, you do not want it to be too small or too large. Typically, they are around 1" wide and 1/2" high. Take a look at your CD collection and take the measurements of a size that looks good to you.

Files Created on Windows-based Machines

At Cravedog, we exclusively work on MacIntosh computers. However, we can certainly process artwork that has been generated on a PC. Most current desktop software is fairly cross-platform friendly. Usually, fonts are the only thing that makes these jobs difficult. If you are using Illustrator, Freehand, or InDesign on a PC, please utilize these applications' "Create Outline" features. This will help us process your job faster and more accurately. PC Photoshop users do not need to worry unless we

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need to make a text change on our end.

What is your FTP Address?

<https://us1-2.hostedftp.com/~cravedog/send/>

When you have finished uploading your artwork, please send an email to graphics@cravedog.com with the client name first followed by the project title in the header. This allows us to access your file promptly.

CD ON-DISC PRINT FAQ

This section specifically pertains to issues printing on the disc itself.

CMYK Color Vs. Spot Color on Disc Label

Quite often, clients are quoted for Pantone-pricing on the disc label artwork. However, we often receive files that are set up in CMYK or RGB modes. If your label is set up in CMYK or RGB color space, there will be an additional charge to your initial quoted price. To avoid this charge, you will need to set up your CD face in Pantone spot colors. You will need to have your disc label file set up properly to separate. Failure to have your files ready to separate properly will result in delays and extra fees. If you are not sure how to do this, we may be able to convert the artwork for you at a rate of \$75/hr (billed in half-hour increments). Usually, Pantone conversions usually take 1/2 hour to one hour to complete. However, more complex separations can take longer than an hour.

What Do You Mean by CMYK & Spot Color?

Most color printing is done with CMYK process inks. CMYK stands for Cyan, Magenta, Yellow and Black. These four colors are mixed together by small dots on a press to achieve a wide (however, somewhat limited) range of color. This is why they call this type of printing "four-color process." Typically, most of your disc packaging (excluding the disk-face itself) is printed using CMYK color. Your disc label is often printed using spot colors. Unlike CMYK or four-color process that blends color together through fine dots, spot colors are pre-mixed inks. For example, let's take the color green. In four-color process, you would mix Cyan and Yellow together to achieve green. As a spot color, green is just one ink... green. It has been mixed together in a factory somewhere and is ready to go. While spot colors allow for a wider range of color possibility, CMYK colors are limited in color possibility. You will want to keep this in mind when

CRAVEDOG PRINT FAQ 4 of 5

CD ON-DISC PRINT FAQ *continued*

choosing your colors for your project. It is helpful to have a Pantone “Color Bridge/Coated” swatch book. This book will accurately show you many different spot colors and their respective CMYK equivalents. If you are intending on having your cdface color match colors to other areas of your packaging, you will want to choose a Pantone color with a close CMYK equivalent.

Types of Spot Colors?

Cravedog’s CD manufacturing plants work only with Pantone Solid Coated swatches (however, they can do Solid Coated Metallics and Solid Coated Pastels too). So, please stick to that book of colors. Often, designers will choose from the Pantone Solid Uncoated book. If you want an Uncoated look, we can apply a matte finish over the coated swatches. If you absolutely need other specific types of spot colors, please contact us to see if it is possible.

Maximum Number of Colors?

The maximum number of colors for screen and offset printing is 6. Screen printed discs can be run with all spot or a combination of spot and CMYK. Offset printed discs can run with 2 spot colors plus the standard CMYK. The 2 spot colors will run as the first and last colors in the print order and will be screen-printed.

Varnishes?

If you want to apply a varnish to your disc label, it is considered a separate color. For instance, if you were quoted for 4 colors on your disc label, the varnish would be considered one of these four.

CD Face Rasterized Text

If your text on the disc label artwork is rasterized in Photoshop, you may run into legibility issues. Rasterized text is passable on booklets and traycards, but is not so forgiving on the disk face. The linescreen (the size of the printer dots) is much coarser and text may appear somewhat ragged. We suggest setting your text in layout programs like InDesign, Quark or a vector-based drawing application like Illustrator or Freehand.

CD Face Text Size Limitations?

For screen-printed discs, small text may fall over an intersection of the mesh fibers, rather than on a gap in the

mesh, resulting in ‘broken’ text. For acceptable legibility, dropout text should be no smaller than 6 points. The use of serif typefaces for small text is not recommended. You should not use positive text smaller than 5 points. Consider using bold type or all caps to increase the legibility of small text.

We do not recommend building small text with percentages of process colors. Small text should be built with 100% ink coverage when possible.

CD Face Line Size Limitations?

To assure legibility and avoid a broken appearance, the minimum thickness for lines within positive images is .25 pt and for reverse or negative images, .5 pt.

CD Face Resolution?

For screen-printed discs, all placed images must be at least 240 PPI and are output at 120 LPI

For offset-printed discs, all placed images must be at least 300 PPI and are output at 150 LPI

Transparency Features & Spot Colors

As of this writing, Pantone color swatches used in conjunction with Illustrator and InDesign’s transparency features will not separate. For instance, if you place a transparent black drop shadow beneath your logo that is colored with Pantone 032 Red, the shadow will not print properly and will default to an uninvited white box surrounding the area around the shadow. While you may not see this on your computer screen, it will be obvious when it prints on certain output devices. Some printing devices predate transparency features which are a relatively new development for InDesign and Illustrator. To eliminate this problem, you need to create your layout in a way that does not involve transparency features with Pantones (or at least the spot color and the transparent element should not physically touch each other in the layout). You can, however, use transparency features in conjunction with CMYK images. Be sure to keep these issues in mind and use transparency features with caution.

Screen Printed Disc Label Screen Tints?

For screen printed discs, avoid using screen tints lower than 15% or higher than 85%. Dot size is very small in screen tints lower than 15 percent. As a result, emulsion will not sufficiently wash away for printing. In ad-

CRAVEDOG PRINT FAQ 5 of 5

CD ON-DISC PRINT FAQ *continued*

dition, some dots will fall over an intersection of the mesh fibers, rather than on a gap in the mesh. In both instances, the ink will not flow through the screen at the desired points. Dot size is very large in screen tints greater than 85%. As a result, dots will bleed together, creating solid cover. Consider using a light spot color at 100% rather than a low screen tint to produce a “ghosted” image. However, adding additional colors may create additional cost. Remember... you are typically quoted for up to 4 colors (including white) for basic Pantone pricing.

Maximum Ink Density?

For offset printed discs, there is no limit on ink density. We recommend adding additional color to large areas of black to achieve a richer black. In some cases a 400% black looks best.

For screen printed discs, the maximum ink density is 300%. It is not necessary to add additional color to achieve a richer black.

Trapping?

Please provide untrapped files when possible. Otherwise .25 pt trap for offset print and a .5 pt trap for screen print should be sufficient in most cases.

Offset Printed Disc Label Screen Tints?

For screen printed discs, avoid using screen tints lower than 5% or higher than 95%. Dot size is very small in screen tints lower than 5 percent. As a result, emulsion will not sufficiently wash away for printing. In addition, some dots will fall over an intersection of the mesh fibers, rather than on a gap in the mesh. In both instances, the ink will not flow through the screen at the desired points. Dot size is very large in screen tints greater than 95%. As a result, dots will bleed together, creating solid cover.

White Flood?

If you opt for a white flood, then what you see appearing as white on the electronic proof will appear as white on the final printed piece. If you decide not to use a white flood, then what appears white on the electronic proof will appear as the “silver” of the raw compact disc. Keep in mind, the white flood is considered a color. For in-

stance, if you were quoted for 4 colors on your disc label, white would be considered one of these four.

Translucent Discolorization

Though you may opt for a white flood on the Print-to-Center templates or have a solid coating of a light-colored Pantone, you should be aware that a slight color variance will occur in the area that is printed over the translucent center stacking-ring. This area is 1.811” diameter from the center of the cd face. Generally, the ink that is applied over this area will appear slightly darker in relation to the rest of the disk-face. You may want to keep this in mind if you have large areas of white or other light colors on your cdface artwork.

No White Flood Disclaimer

If you are opting for no white flood on your disc label, you want to be careful where you place your knock-out (white) elements. If you look at a blank cd face, you will notice that there is clear plastic in the center surrounding the thumb-hole. This area is 1.811” diameter from the center of the cd face. We encourage you to use the Standard cd face template if you don’t plan on having any design elements in this area. If you are planning on having design elements print on this plastic area, use the Print-to-Center template, but be mindful of where that plastic area is.

If you have a specific question that is not in this document, feel free to call us at 503-233-7284 or 1-866-469-9820