

# GETTING THE BEST OUT OF PRINT

## Hotsheets

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I love paper. There. I said it. It's wonderful to touch, hold in your hands, feeling its weight and the texture of its surface. New or old, it has a smell. Paper provides a vehicle for endless forms of expression and ideas, *plus* it's a sustainable resource.

Like everyone in publishing who carts boxes of magazines and books from apartment to apartment, house to house, I know the sensual experience paper gives me is something a digital version of a book or magazine cannot.

Lately, a frequent discussion I've been in with publishers and industry peers is our love of print. Is print really dead if we are hearing rumors that Amazon.com is opening a brick and mortar store to sell printed books, which are at similar if not equal price points as ebooks? <http://www.fool.com/investing/general/2016/02/16/the-only-way-amazoncom-retail-stores-would-make-se.aspx>

Print isn't dead. So let's discuss instead how to make the things that drew books and magazines their audience, and make them beautiful and collectable.

As prints runs are adjusted to account for overproduction and reduce spoilage, there are finishing techniques that may have been previously cost prohibitive on larger runs that may now be within reach. Consider reinvesting *just a little* of the manufacturing savings into a few bells and whistles. The unique results can be well worth the additional print production costs.

Here are some affordable ideas for smaller print runs to inspire and give your finished print products some pizzazz:

1. Combination runs for multiple cover images – most sheet fed printed magazines are running cover signatures 2-up, meaning on each sheet, two identical covers print at the same time. Why must they be the same? If the print run quantity of the two covers can be at a ratio of 50:50, with no regional splits required for mailing or distribution, there will be no need for any additional plate changes on the press, or stoppages, or changeovers on any of the equipment. How fun.



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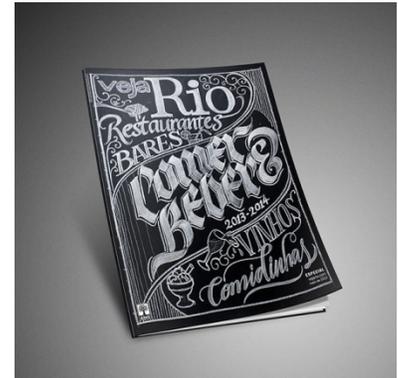
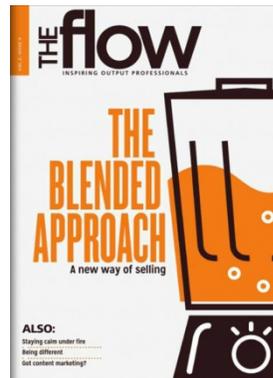
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2. Spot colours – spot colours do not need to be Pantone. A spot colour to the eye is simply a solid colour. The same effect can be created with cyan, magenta and yellow, the colours you are already using. By reducing your print run to 2 colours, black plus one (either C, M, or Y), you are actually saving money, eliminating plates, set-up and ink. The challenge here is accommodating advertisers running 4 colour ads, they will need to be placed outside of this printed signature.



Spot colours can also be Pantone. They can be metallic or fluorescent, and take the shape of a clear gloss, matte or even textured varnish. On a full print run, or a partial run for special copies, typically, for the price of a set-up fee and a fairly minimal per thousand running cost, these inks look fantastic and can be added to your printed covers or inside signatures for a reasonable price.



3. Die cuts – like the spot colour, a die cut can be a unique idea for a cover or an inside page. The key is simplicity. A simple shape can run very well on bindery equipment (Be sure to test it prior to production!) The most expensive part of a die cut is the die itself, so the key here is to have access to a number of dies and shapes that your die cutter already has on hand. Working within this design challenge will save about \$1000 and result in a die cut cover. The remaining costs include a minimal set-up fee and a small running per thousand cost. Won't that look pretty?



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