

PRINT AD PRODUCTION PROCESS

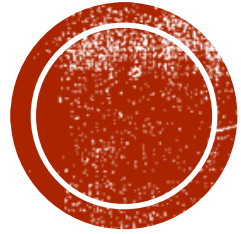


PRINT AD PRODUCTION PROCESS

Print ad production process comprises of following phases:

1. The pre-production phase
2. The production phase
3. The prepress phase
4. The duplication and distribution phase





1. THE PREPRODUCTION PHASE:



a. PLANNING THE PROJECT

The first step, preproduction, begins when the creative department submits the approved creative concepts- layout and copy- to the production department.



THE NEXT TASK IS TO EXAMINE THE GENERAL NATURE OF THE JOB AND CONSIDER SEVERAL QUESTIONS PERTINENT TO MANAGE IT EFFECTIVELY.

- What equipment will be needed?
- How will we get it?
- What materials are necessary
- What human resources are needed?
- How many production artists will be needed?
- Working backward from publication closing dates (deadlines), the production manager decides when each step of the work must be completed.
- The manager tries to build extra time into each step because every word, art element and aesthetic choice need some last minute change.



b. TYPOGRAPHY AND COPY CASTING

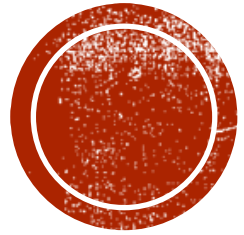
- Art directors select type styles to enhance the desired personality of the product and complement the tone of the ad. Typefaces affect an ad's appearance, design and readability. It is imperative that production managers as well as graphic artists understand typography, the art of selecting and setting type.
- They should consider four important concepts
- Readability,
- Appropriateness,
- Harmony or appearance, and Emphasis.



C. PLANNING THE JOB

- The overall purpose of preproduction is to plan the job thoroughly, which usually entails making a number of strategic choices before launching into full production.
- The art director and production manager will also consult on the paper to be used.
- Finally the production manager must decide early which is most important for a particular project: speed, quality or economy.





2. THE PRODUCTION PHASE



A. CREATING THE ART WORK

- The production phase involves setting up the artwork and typesetting, completing ancillary functions such as illustration or photography and then melding all these components into a final tangible form for the printer or publisher.
- The production artist then specifies the style and size of typefaces for the texts and inputs this information, along with the copy, into the computer.



- The art elements must be properly positioned in the art work-whether mechanical or computer generated because the printer needs to have layers of art that can be reproduced individually.
- The total image is then constructed as each layer is printed over the other.
- Since the printer must photograph each layer to make separate plates, this kind of artwork is called camera ready art. This procedure is easily performed in the computer.



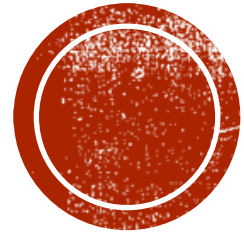
B. CAMERA-READY ART AND HALFTONES

- Production art for the printing process is like an off switch: where the art is black, ink will stick, where the art is white, ink wont stick.
- The production artist adheres to this printing principal by using black and white artwork that is called line art and by converting grey images to a form of line art called halftones.
- Normal photographic paper (like snapshots made with a camera) produces images in continues tones-black and white with shades of gray in between. But printing press cannot print gray.
- So printers use special orthographic film, a high contrast film yielding only black and white images with no gray tones.



- In dark areas of image the dots bump into each other and make the paper appear nearly black. In the gray areas the size of the black dots equals the amount of white paper showing through and in white areas, the black dots are surrounded by a lot of white or are almost completely missing the human eye perceives the dots are traditions of tone.
- The fineness of the halftone screen determines the quality of illusion.
- The artist's final step is to mark any half tones and line art for size and indicate where they should be placed. The artist simply sticks a photocopy of the visual to the artboard in its exact location with the letter "fpo" (for position only) written across the image.





3. THE PREPRESS PHASE



A. PRINTING IN COLOR

A printing plate can print only one color at a time. An advertiser who wants to print an ad or a brochure in blue, green and black needs three different plates (one for each color) and the job is referred to as three color job.

- To print in full color though the four color process is used.
- This process can simulate nearly all colors by combining the four prime colors: process red (also called magenta) Process blue(cyan), process yellow and black (which provides greater detail and density as well as shades of gray).



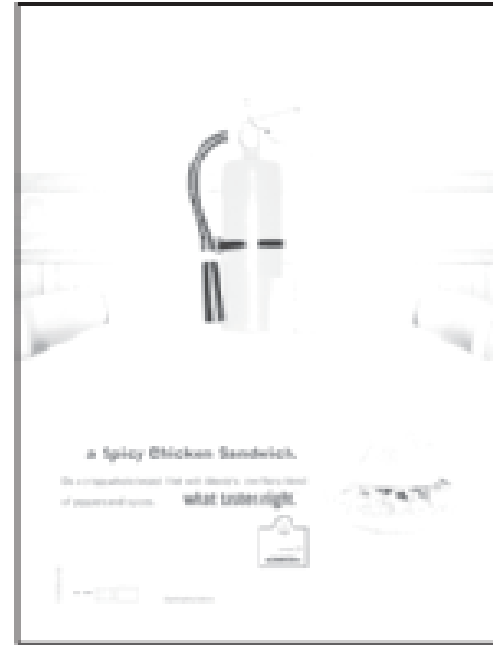
- To print in full color therefore, the printer prepares four different printing plates-one for each process color plus black.
- Designs that do not need full color are printed in blended inks rather than process colors. For example, it would take two process colors (magenta and yellow) to make red or three process colors (magenta, yellow and cyan) to make burgundy.
- When printing a brochure in black and burgundy, its cheaper to use only two ink colors rather than black plus three process colors.

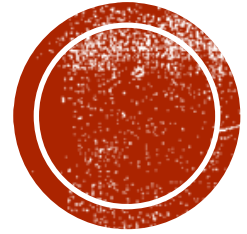


B. FOUR-COLOR SEPARATIONS

- Four separate negative halftones are needed to make a set of four color the set is called the color separation.
- In printing the process color inks are translucent, so two or three color can overlap to create another color. For example green is reproduced by overlapping yellow and cyan dots.







4. THE DUPLICATION AND DISTRIBUTION PHASE



DUPLICATING AND DISTRIBUTION PHASE

- Select printing process
 - letterpress, offset, rotogravure, flexography
- Press Run
 - alignment is checked, proofs checked, run speeds up
- Finishing
 - ink dried, paper trimmed, sent for additional finishing

