



BIC Training Courses

Training for an empowered, informed book industry supply chain

2022





SUCCESSFUL SUPPLY CHAINS START WITH PEOPLE

Course Name:

Colour Book Production Explained Training Course

Course Location:

Park Communications
Alpine Way
London E6 6LA

Purpose of the Course:

Focusing on the print and binding process alongside colour theory and paper, this is a great introduction to colour book production.

The course has a practical emphasis, ensuring that all theoretical elements are accompanied by an on-site demonstration. For this reason, each section of the course contains a problem-solving element, to enable delegates to gain an understanding of the potential pitfalls, how to avoid them and how to spot them if they do occur.

Benefits of attending:

Delegates will spend time in the press-room and bindery, seeing first-hand how books are produced and learning how to use this knowledge in their day-to-day role. The practical elements of the course will help to bring the theoretical course content to life.

This course will provide delegates with the tools to be proactive in their role, better express their requirements, choose the right supplier for their project, and solve or even prevent problems.

As the factory can be very noisy and to ensure our attendees get the most out of the day, we limit the number of delegates for this course to 6.

Course Level:

This course is aimed at those who are, or would like to be, responsible for the production of colour books. It is specifically aimed at those new to colour production, those who have learnt 'on the job' and those who would like to develop a deeper understanding of the techniques and processes involved in the manufacture of colour books.



Course Content:

The topics covered will include:

- **Pre-Press, Colour Theory and Management**

Providing an introduction to colour theory, including:

- The limitations of the CMYK print space vs RGB
- How an image is converted
- Why we use screens, what they are and their structure
- Ink density and how it is allowed for at this stage
- Trapping – what it is and what it's for
- A look at the different proofing options, colour profiles and calibration and the importance / effect of lighting conditions on perception; the FOGRA wedge and its uses; what to check for on a proof, what you can and cannot see
- Impositions – what is imposition, why could it be helpful to know this in advance
- Plotter Proofs – what are they and what should you check for
- Plate Making – the technology, how litho plates work and how they are made; allowances on the RIP for dot gain, etc.; what can be corrected and what can go wrong

- **The Different Print Processes**

An introduction to the colour printing process, including a review of the different technologies available and how to select the right one for your book.

- **Printing**

An introduction to litho printing and press passing, including:

- A demonstration of how the press is made ready and an explanation of the press and its controls
- An explanation of tracking and the impact it can have on the finished book
- A guide to press passing, what to look for, how to achieve the result you want; what is and isn't possible on press
- A practical demonstration of the impact of different paper types on the printed result
- What can go wrong and how to spot it on a finished book
- When to use a spot colour and what are the advantages / pit falls

- **Binding**

An introduction to binding including:

- The different binding types – what they are, what the differences are and how to select the right one
- What are the limitations of the technology and machinery – maximum trim sizes and extents
- How spine widths are calculated

- **Finishing**

An overview of the cover finishes available, their uses and limitations and their impact on design, costs and schedules.



- **The Economics of Print**

A practical session looking at:

- How to request a price – what does the supplier need to know and the conventional way to present it
- How prices are constructed – an understanding of where the costs are accrued in the process and potential ways to reduce cost
- How printers manage their work load / capacity planning – make ready, how long it takes, the impact on cost, etc.
- What do you need to consider when selecting a supplier – the type of equipment they have, location, quality, expertise, flexibility, service, reliability, etc.; long term deals vs spot buying

- **Co-Editions**

An introduction to the co-edition process, including:

- What you need to consider when producing co-editions
- How to set up the files, (text black, etc.)
- What are the limitations it puts on the design
- What information should pass between the originator and the co-publisher
- The economics of co-editions
- How are they produced by the printer

- **Packing and Distribution**

An introduction to distribution to include:

- An explanation of shipping terminology and documentation
- How long the elements take and what can be done to speed them up
- What the shipper / printer needs to know

- **The Social and Environmental Impact of Producing your Book**

- What to consider at each stage

Course Length:

This is a full day course.



Course Trainers:

Dan Nolan,
Business Development Manager, Park Communications

Dan has been in the printing industry since 1985, during which time he has worked for many leading print companies including Lund Humphries, St Ives Westerham Press (where he was Sales Director) and, for the past 13 years, Park Communications. Much of Dan's career has been focused on Corporate Publishing, particularly Annual Reports but he has also worked with a diverse range of customers producing such items as English Heritage's guidebooks and reference books; Sotherby's Auction Catalogues; and Photography books for Browns and Black Sun.



Anna Powell
Account Director, Park Communications

Anna has worked in print for more than 25 years, with customers producing a wide range of books and magazine styles and print forms. With a background in books and fine art catalogues, Anna specialises in galleries, museums and independent magazines. Anna sees fine printing as an art-form, with its unique ability to capture the beauty of its subjects, both in images and the written word.



Heather O'Connell
Consultant

Heather has more than 20 years' experience in book publishing. Specialising in book production, she has held various positions including Production Director for Penguin UK and HarperCollins Publishers. Heather now runs a consultancy, using her passion for and knowledge of the industry to support a broad range of print and publishing clients and industry initiatives.

