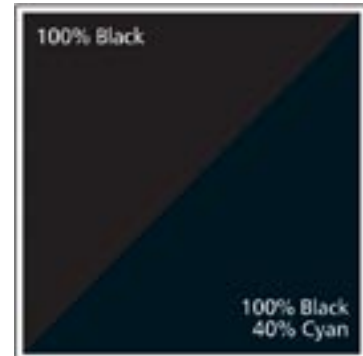




WORKING WITH BLACK

If you were under the impression that black is just black, you couldn't be more wrong...

To get the best results, black can be produced in two ways. The first method is process black, made from 100% black ink. This is ideal for small areas less than 30mm² such as text or logos. Too much ink coverage on small areas can result in set off and/or sheets sticking together.



On areas of over 30mm² in size, process black can appear washed out and uneven. This is because the rollers on lithographic printing presses roll the ink off over a large area. The alternative is rich black, which consists of **100% black and 40% cyan**. A rich black should be used on larger areas to ensure an even, dark coverage, as the second ink colour disguises any inconsistencies. However, **rich black should never be used on small text** as any tiny deviance in registration will lead to a blurred effect.

It is important to bear in mind that the higher the ink coverage, the longer the drying time required. This is particularly true of uncoated (non glossy) stocks such as business stationary. Black will inevitably appear duller on uncoated stock because of the absorbency of the paper. This absorbency also means that any fine detail reversed out of black may disappear. We do not recommend less than 8pt text, for example, on uncoated stock.

You may think that it would be okay to have 'three or four colour' black text. **WRONG! "Four colour black" text is virtually impossible to print**, will look blurred and may cause sheets to stick together.

Also be aware that black within a photograph as a background may have a different CMYK make-up to other parts of your design. This will be noticeable when printed, even if not on screen. Placing



a photograph with a black background over a black area in Quark, for example, may reveal a difference between the two shades of black when printed. To overcome this, take a sample of the black that the background is required to match in an application such as Photoshop (use the colour picker tool). Then simply mix the matched colour in, say, Quark – paying careful attention to the overall ink coverage.

