

design tips & tricks

1. Set up your Quark application preferences before beginning a new document.

If you are about to build a catalog or a publication that will need to be done in more than one Quark file, set up your Quark application preferences before opening a new file. This will assign these preferences to the application and not to a single file. When you begin your work on the second file, all those preferences will still be true. This simple task can save you a whole lot of “fixing-to-make-it-the-same” time.

2. Master pages and recurring items.

Utilizing Master Pages for items that occur within a document more than once. It is a very exacting tool that can facilitate alignment of items and consistency of text, headers, color tabs, page number positions, just to name a few. When used, it is truly a big time saver.

3. Measurement bar in Quark.

This is that little long skinny bar that pops up at the bottom of your screen and has numbers in it beside X's and Y's and W's and H's. These numbers are telling you the exact position of a particular item on the page, and the W's and H's are telling you the actual dimensions of that item. Getting in the habit of using this tool to maintain exact consistency in your layouts will result in very professional looking work.

4. If you use font styling, you might not get that style on the printed piece.

This is because the “styling effect” is only good for you to view it on the screen for the purpose of deciding a good solution to your page design. Once you have made that decision, you need to locate and assign the font that bears those style attributes. This way an actual printer font will be available to the output device when it renders that type. If you stick to this plan, all your type should look good!

5. “Rich” Black.

A “rich” black is used when an area of a design requires a larger than 1” X 1” area to be black. It is created by making a screen mix of 40% Cyan, 40% Magenta, 30% Yellow, and 100% Black. This will help the black appear to be more solid and not transparent when it prints. This is because the total density of the ink is 210% vs. 100%. It also creates a smoother trap whenever a black area needs to fit to a four color photo.

6. Cross over with Caution.

Whenever a design calls for an item or for type to “Cross Over” from one page to another, there are certain rules that must apply in order for it to look correct once the publication is printed and bound.

Saddle stitch center spreads are the only exception to this rule. All other cross overs have to take into consideration that when the book is bound, the pages don't lay perfectly flat, thus creating a place for things to “hide” or “disappear”. It is a good idea to allow for this when designing a cross over. As each design requires slightly different solutions, please check with Royle before doing the layout. The weight of the paper will also make a difference.

Perfect bound pieces are the same; however, there is no center spread to use. All pages will have the same cross over conditions. Again, check with Royle as they can help you figure out how to avoid losing your design in the gutter.