

SELF PUBLISH

*a writer's guide
to short-run book printing*



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3rd Printing

Revised 02/02

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Designed by Tri-State Litho Graphics Department

Cover photo by Gary Green

About The Cover

The cover photo was taken in 1988 by photographer Gary Green. Green's assignment was to capture the pleasure an author might feel upon completion of his/her first self-published title. Green decided to take the photo of himself portraying a self-published author reading his first published book.



Dear Author,

Thank you for expressing an interest in Tri-State Litho. I am certain you will find us to be the best full-service, short-run book printer available.



As a specialist in the short-run book printing process, we are prepared to work with our clients in developing their manuscript into a professionally printed book. Our clients can look forward to ongoing consultations, flexibility in meeting specific requirements, custom cover design, two methods of reproduction, fast turnaround time and competitive prices.

Since our inception in 1976, our success has been the direct result of our commitment to client satisfaction. Even with our significant investments in state-of-the-art equipment, we continue to build lasting client relationships based on the fundamental business practices of honesty, availability, quality and hard work. Client satisfaction is our number one priority, so we have developed a first-class customer service department that gives our clients complete access to our entire management team, and yes, even to the President.

This guide book will help you make the transition from manuscript to a printed, published book. We look forward to being of service to you. Please feel free to fill out the "Request for Estimate" form and return it to us for a free estimate or visit us on the web at www.tristatelitho.com for instant on-line pricing of your book.

Sincerely,

Frank J. Campagna II
President

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WHAT MAKES US SPECIAL?

Free Consultations

Short-Run Book Printing

Flexibility of Choice

Two Printing Methods

Fast Turnaround Time

High Quality

Affordable Pricing

*... just some of the reasons
we have become a nationally
known leader in the field of
Short-Run Book Printing*

Free Consultations

Our courteous and professional service team has years of experience in the printing industry and can answer any question you have about printing your book. They will explain “step-by-step” the book printing process, enabling you to make educated decisions about the production of your book.

A consultation between client and one of our sales representatives is the first step in building our client to printer relationship. It becomes for us, and for our clients, a very important part of the book printing process.

Throughout the various phases of book production, our sales and customer service representatives keep in close contact with our clients through phone consultations, electronic mail, fax, postal service, and face-to-face consultations. We have found this close working relationship goes a long way toward guaranteeing client satisfaction.

Short-Run Book Printing

Ordering books in large quantities in order to reduce the unit cost does not always save money. It has been proven that at least 25% of printed books become out of date while in storage, either because book sales were not as good as expected or because more books were ordered than could be used in a reasonable amount of time and the books became outdated. This 25% is a direct cost to your unit price.

Short-run book printing makes it possible for the first-time author to:

- print smaller quantities
- maintain a reasonably low unit cost
- realize a profit by selling all of the books printed
- keep information updated; edits and revisions can be made more often.

As specialists in the short-run book printing process we can create unique, custom publications at affordable prices, and we do not insist on fixed book sizes, papers, or inks.

Flexibility of Choice

We pride ourselves on our ability to meet your special requirements for short-run book printing. Call us if you have a specific look or feel you want your book to project that does not fall within the industry norms for standard books. Our experienced customer service representatives will work with you to customize your book for just the look you want.

Custom Books

Customize your book using one or more of the following.

- various finished sizes
- an endless supply of paper choices
- complete line of PMS ink colors
- text pages printed in other than black ink
- one to four color covers
- custom page design
- custom cover designs
- six binding options
- custom packaging

Standard Books

Our standard book conforms to the industry norms for short-run book printing, and is more economical than custom sizes.

- Finished Sizes: 8-3/8" x 10-7/8" & 5-3/8" x 8-3/8"
- Text Paper: 50# white, offset book
- Cover Paper: 10 PT, C1S
- Text Ink: One color – Black
- Cover Ink: Two PMS colors
- Binding: Perfect Bind
- Packaging: Bulk packaged by carton
- Shipping: F.O.B. Kingston, NY

Printing Methods

Our two methods of printing: DIGITAL and OFFSET, make us especially efficient in the short-run book printing process.

(See Printing Options)

Consider digital printing if your book

- quantity is under 1000 books
- finished size is less than 8.5" X 11"
- prints black ink on 50#, 60# or 70# book paper
- requires good but limited photo quality
- cover is either black or full color

Consider offset printing if your book

- quantity is over 1000 books
- printed in black ink, one or more PMS color, or full color
- requires good photo quality reproduction
- has special paper requirements

Fast Turnaround Time

Our presses are never “bogged” down with the long press runs made by conventional book printers; making it possible for us to deliver finished books **in approximately half the time of the industry standard.**

Our usual turnaround time for camera-ready books is 15 to 20 working days.

Our usual turnaround time for “On Demand” digital printing is seven working days or less.

High Quality & Affordable Pricing

High Quality

Our strength lies in our ability to digitally produce your book with a quality that is better than other digital processes. (*See digital printing*) Your satisfaction is important to us. We take great pride in meeting seemingly impossible deadlines with a quality product. From the time we receive your manuscript our pre-flighting process begins; a process for checking the accuracy and quality of your job throughout the course of your book's production. We use sophisticated computer systems to assist in the tracking and planning of every job. All work is inspected at every department prior to being released to the next process. Whether your book is being printed digital or offset, we will work hard to give you the best quality book.

Affordable Pricing

Our prices are competitive and affordable. Compare our prices for short-run quantities of 50 to 1000 books for your next project.

Effective Custom Cover Design

The book's cover design is the single biggest reason for impulse purchasing of books. A great book cover will draw attention to your book, thereby increasing your chances for a sale. A well-designed book cover will stimulate visual interest, and give the potential reader an idea of the content and personality of the book. We suggest you speak with one of our professional designers about the cover of your book.

Can I create my own cover design?

Unless gifted in design work, you should consider having the book's cover done professionally to ensure an attractive book that will catch the reader's attention. Our experienced design team is especially adept at creating attractive custom cover designs from sources such as a book's title, a book's subject, a rough sketch, an idea, or a theme.

How important is color to the cover design?

Color is almost always the key to good cover design and can add to the effectiveness of any printed message. Good cover designs can be created using one or more colors. The four-color process allows the widest spectrum of design, but is very costly and is not always necessary. Effective use of spot color, normally black and another color, can allow for a complex cover design with the minimal amount of cost.

What information should be incorporated into the cover design?

The *front cover* should incorporate all of the following:

- Book's title
- Subtitle (should be descriptive)
- Name of the author

It can also include:

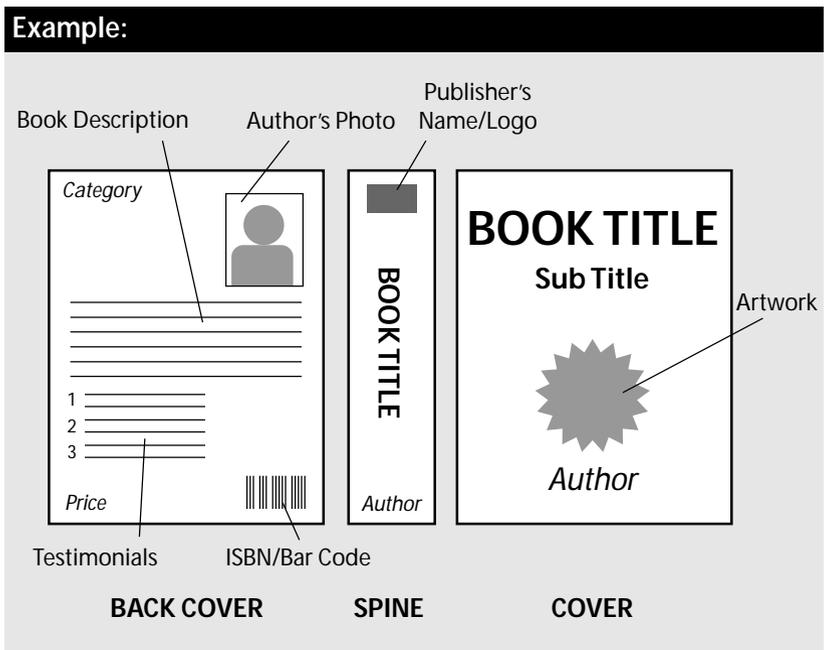
- Forward by (someone of importance)
- Photograph, artwork or illustration

The **back cover** usually incorporates one or more of the following:

- Short description of the book
- Author's qualifications on subject (no more than 3 or 4 sentences)
- Author's photo
- Testimonials/Endorsments
- Publisher's name and address
- Credits for cover design, photos, artwork, illustrations
- ISBN & Bar code
- Retail price
- Book category (fiction, history, etc.)
- A photograph, artwork or illustration

The **spine** usually incorporates all of the following:

- Book's title
- Name of author (last name is usually sufficient)
- Publisher's name and/or logo



ISBN *International Standard Book Number & Bar Code*

ISBN (International Standard Book Number) is a machine readable identification number that uniquely marks a book. These numbers have been in use for over thirty years, in 159 countries and territories.

An ISBN number consists of ten digits and is broken into four parts: Group, Publisher, Title Identifiers, and Check digit. The ISBN number makes it possible to immediately identify a book. The ISBN number also allows the creation of a standard bar code known as an EAN (European Article Number) Bookland bar code. Businesses scan in the bar code at the cash register for the retail price when the book is purchased.

How do I obtain an ISBN for my book?

The ISBN can be purchased for a fee. The US agency of R.R. Bowker (630 Central Ave., New Providence, NJ 07974, www.bowker.com, tel (888) 269-5372) provides ISBNs. For complete details and to download the necessary application forms visit us at www.tristatelitho.com.

How do I obtain a bar code for my book?

Visit us at www.tristatelitho.com to create and copy your own bar code using your ISBN number (*to be used for placement purposes in your book only*). We will produce the actual bar code for you when we prepare your manuscript for publication.

Where do I put the ISBN and the bar code in my book?

The ISBN is usually printed on the Copyright page, and on the back cover of the book, above the bar code. The bar code must be printed in black ink on a white background (*it must be scannable*).

It is usually printed in the lower portion of the back cover.

Sample:



Copyright

Copyright is a form of protection provided by the laws of the United States (Title 17, U.S. Code) to the authors of “original works of authorship” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available for both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to reproduce and sell a literary, artistic and musical work.

How do I get copyright protection for my book?

Copyright protection begins from the time the work is created in fixed form. Although it is not required that you register your work with the U.S. Copyright Office to be copyright protected (original works of authorship are automatically protected), there are certain benefits in doing so. To contact: US Copyright Office, Library of Congress, 101 Independence Ave. SE, Washington, D.C. 20559-6000. lcweb.loc.gov/copyright, tel (202) 707-3000. For complete details and to download the necessary application forms to register with the U.S. Copyright office, visit us at www.tristatelitho.com

Where do I put the Copyright notice in my book?

The Copyright notice is printed on the Copyright page, which is a separate page after the Title Page.

What goes on the Copyright page?

The Copyright page should include the word “Copyright”. It almost always includes the Copyright symbol “©” after the word “Copyright”, the year the book is published, and the Copyright Notice.

Example:

Copyright © 2002 Tri-State Litho

All rights reserved. No part of the material protected by this copyright notice may be reproduced or utilized in any form of by any means, electronic or mechanical, including photocopying, recording or by any informational storage system without written permission from the copyright owner.

Copyright *continued*

One or more of the following can be included on the Copyright page:

- Name of the book
- Publisher (with or without address)
- Designer of the book
- Library of Congress Catalog Number
- (ISBN) International Standard Book Number
- Country in which the book was printed. (*Printed in the United States of America*)

Sample:

SELF PUBLISH

a writer's guide to short-run book printing

Copyright © 1995

3rd Printing

Revised 02/02

Tri-State Litho is a d.b.a. of Tri-State Associated Services, Inc.

All rights reserved. No part of the material protected by this copyright notice may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording or by any informational storage system without written permission from the copyright owner. Printed in the United States of America.

Designed by Tri-State Litho Graphics Department

Cover photo by Gary Green

About The Cover

The cover photo was taken in 1988 by photographer Gary Green. Green's assignment was to capture the pleasure an author might feel upon completion of his/her first self-published title. Green decided to take the photo of himself portraying a self-published author reading his first published book.

Library of Congress Catalog Card Number

A Library of Congress catalog card number is a unique identification number that the Library of Congress assigns to the catalog record created for each book in its cataloged collections. It is a control number librarians use to locate a specific Library of Congress catalog record in national databases and to order catalog cards from the Library of Congress or from commercial suppliers. The Library of Congress assigns this number while the book is being cataloged. Under certain circumstances a card number can be assigned before the book is published, through the Pre-assigned Card Number (PCN) program.

You will need to get a Library of Congress Catalog Card Number if you plan to sell your book to the libraries. However, keep in mind that most libraries prefer to purchase hardcover books, rather than the soft cover, perfect bound book used by most self-publishers.

How much does it cost, and how do I get a Library of Congress Catalog Card Number?

There is no charge, but you must apply for a Library of Congress Catalog Card Number. Write to US Copyright Office, Library of Congress, 101 Independence Ave. SE, Washington, D.C. 20559-6000, lcweb.loc.gov/copyright, tel (202) 707-3000. For complete details and to download the necessary application forms, visit us at www.tristatelitho.com

Where do I put the Library of Congress Catalog Card Number in my book?

The Library of Congress Catalog Card Number is usually printed on the Copyright page.

Sample:

Library of
Congress
Number

02-14384

Software Supported

Call us if your software is not listed.

DESIGN SOFTWARE

Adobe PageMaker
Quark Xpress
Adobe InDesign
Adobe Acrobat
Adobe Illustrator
Macromedia Freehand
Adobe Photoshop
Corel DRAW
Microsoft Publisher

CONVERSION FILES

PDF
PostScript
Tiff Files
EPS files
DCS
TXT

WORD PROCESSING SOFTWARE

Microsoft Word
Word Perfect

DATA SOFTWARE

Filemaker Pro
Excel
Access

Software Supported

With the combined power of today's word processing programs and design software, experienced and first-time writers have the option and capability of saving money on typesetting and book design costs, while achieving desirable results in the self-creation of the design of their book. However, proper guidelines need to be established with us **before** starting the word processing and page design, or unexpected costs and undesirable results may occur due to the incompatibility of the software used.

We suggest you consult with us in the early stages of imputing your document, for recommendations on the best way to create and save your document for conversion to our high-resolution imagesetters and digital presses.

Our Designers

We have assembled an award winning graphics department covering the whole spectrum of design. Our designers are capable of working in all of the leading computer software packages (Pagemaker, Quark Xpress, Illustrator, Photoshop, Freehand, Corel Draw, Publisher and Word), and are just as comfortable working with traditional pen and paper. They are especially adept at creating attractive cover designs from sources such as a book's title, a book's subject, a rough sketch, an idea, or a theme.

Our design team will listen to your concept of your book and apply their skills and experience to provide you with the best possible page design and custom cover for your book.

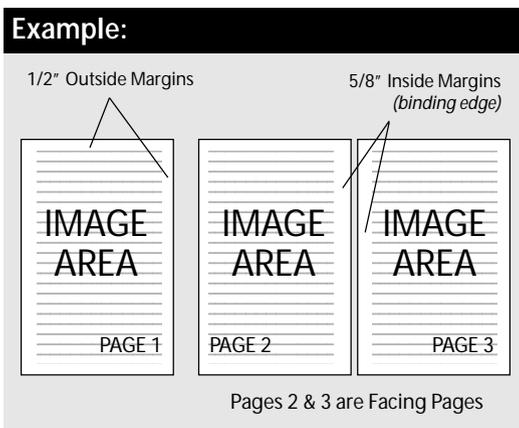
We offer thousands of fonts, hundreds of thousands of files of clip art, as well as custom art, and we have the design ability to put it all together for just the look you are trying to achieve.

Know the limits

To properly lay out the book's pages, you need to know the limits regarding image area, margins, gutter, bleeds and trim size.

Image area

The image area is the section of the book page that can be printed. The image area of each page of your book must be within consistent and clearly defined margins. All text, page numbers, running headers, and artwork must be contained within this image area.



Margins

The example shown has our standard margins of 1/2" all around, with the exception of the binding edge (gutter), which is 5/8".

Trim size

The trim size is the final size of the bound book, after the final trim has been made. Our standard trim sizes for finished bound books are: 8 3/8" X 10 7/8" and 5 3/8" X 8 3/8".

Bleed

A bleed is any printed area that runs off the edge of a book's page. For the book's text pages or cover, the bleed must extend beyond the trim area by at least 1/8". For photographs, extend the bleed beyond the trim area by at least 1/4" to allow for trim and spine thickness variations

Text Sections

The text pages for each section (chapter) are normally started on the Right-hand page.

Page numbers

Odd numbered pages are normally on the Right-hand page.

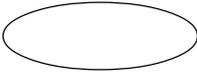
Even numbered pages are normally on the Left-hand page.

Page numbers can be placed at the top or bottom of the page, either on the left, right, or center of the page.

Layout

Possibilities are limitless on how your book can be designed. We suggest you do not stray too far from standard layouts; otherwise the layout itself may distract from the subject matter of the book and make it harder to read and to sell. The following three samples show different ways to use text and graphics, along with margins and justification, to achieve the look you want for your book.

Example:

HEADER	HEADER 1	HEADER
<p>The following three samples show different ways to use text and graphics, along with margins and justification, to achieve the look you want for your book. With all of the text justifications available, possibilities are limitless on how your book can be designed. We suggest you do not stray too far from standard layouts; otherwise the layout itself may distract from the subject matter of the book and make it harder to read and to sell.</p>  <p>1</p>	<p>The following three samples show different ways to use text and graphics, along with margins and justification, to achieve the look you want for your book. With all of the text justifications available, possibilities are limitless on how your book can be designed. We suggest you do not stray too far from standard layouts; otherwise the layout itself may distract from the subject matter of the book and make it harder to read and to sell.</p> <p>The following three samples show different ways to use text</p>	<p>The following three samples show different ways to use text and graphics, along with margins and justification, to achieve the look you want for your book. With all of the text justifications available, possibilities are limitless on how your book can be designed.</p>  <p>The following three samples show different ways to use text and graphics, along with margins and justification, to achieve the look you want for your book. With all of the text justifications available, pos</p> <p>1</p>

Left & right margin
justification

Left justification
ragged right

Justified text with
indented justified text

Photographs, Art & Illustrations

Must I use only black and white photographs for my book?



Any photographs can be used, however keep in mind that the quality of the printed photo is a direct result of the quality of the photographic print used. For best quality single-color reproduction of photos, black and white photographic prints are preferred.

Color photographic prints can be used but the quality may not be as good. Many photo developers process black & white film through their color processors. This results in blue or brown prints, which should be avoided. Poor quality photographs can sometimes be “touched up” through the use of a scanner and software.

Can photographs be enlarged or reduced?

Photographs can be enlarged or reduced, but some clarity may be lost during the process. When submitting photographs, art or illustrations, indicate how much of an enlargement or reduction you require.

Do all photographs, art & illustrations require a halftone?

All photographs require a halftone for maximum printing clarity. A 175 line screen is our standard halftone. Halftones of photographs should have a resolution of 350 dpi. Photos with a high degree of contrast (highlights and shadows) will halftone better than flat, gray photos. Color photos that are dark will tend to print dark when a halftone is made. All art and illustrations should be supplied in black & white when the finished product is to be reproduced in black ink. Pencil shading of line art will sometimes require a halftone be made to produce the desired result. Line art should be scanned at no less than 600 dpi. Be sure all lines are dark and clean (no pencil or carbon shadings). When art or illustrations are to be reproduced in full color, send a chrome or clear glossy photo up to 8” X 10” in size for scanning.

Can I create my own halftone?

Photoshop or other photo-editing programs can be used to create halftones, however, unless you are skilled at using these programs, we suggest you leave this process to us. Continuous tone images of photographs, paintings, and rasterized artwork created in Photoshop or other photo-editing programs should be at a dpi of twice the line screen at which they will be printed. For example: a 350 dpi image should be printed at a 175 line screen or less, while a 266 dpi image should be printed at no more than a 133 line screen. Black and white images of line art, logos, text (without tone), non-rasterized and no anti-aliasing created in Photoshop or other photo-editing programs should be created at a resolution of 800 to 1200 dpi.

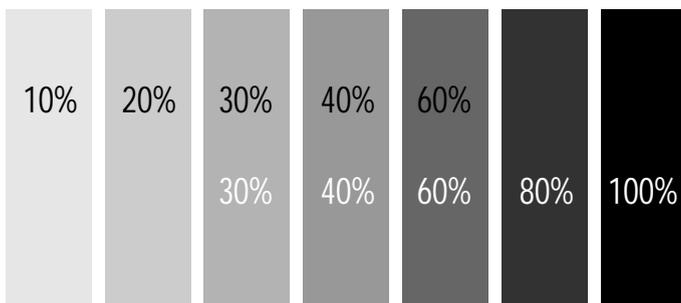
How will you know where to place my photographs and art in the book?

You will need to supply us with a hard copy of your book, showing the location of each photograph and art. On the hard copy assign a different number to each location, along with the size needed for each. On the back of the photographs and art, apply a post-it note. Use a soft-tip marker that will not bleed, or a soft pencil that will not press through and mark the post-it on each photograph or art with the same number assigned to its location on the hard copy. Continue to do this for all. Do not glue the photographs or art to the hard copy.

Screens & Rules

Screens (175 line screen)

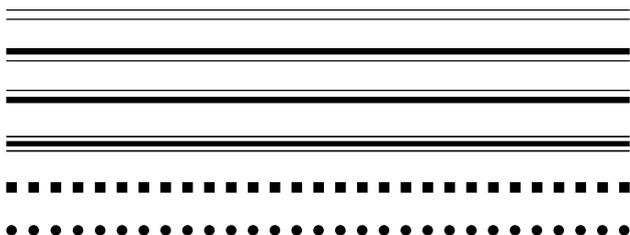
Use this guide when judging how type will look against screened backdrops in black or reversed styles.



Rules



Specialty Rules



Fonts

What is a font?

A font is a collection of letters with a unique and common design consisting of capital and lowercase, in roman, italic, numerals, and special characters.

Letter parts:



1. Stem
2. Hairline
3. Serif
4. Descender
5. "x" height
6. Ascender
7. Counter

Parts of a letter

This graphic shows the different parts of a letter and the name for each. The most common part of a letter that is known is the Serif (#3 in graphic). An example of a font with Serifs is AGaramond. An example of a font without Serifs (aka Sans Serif) is Arial. Fonts with serifs are less tiring on the eye than fonts without serifs.

Font style

A font can have many different styles: Regular, Bold, Condensed, Italic, Black, Oblique, Underlined and others. These styles may also be combined to make other styles, for example you can have a Bold - Italic - Underlined font.

If you are going to use different font styles, it is recommended that you use a font that contains that style. Most word processing and page layout programs will allow you to make a font bold, italic etc., but they are just simulating the font. For best results use a font that contains the style you want. A simple example is AGaramond:

Example:

This text is AGaramond that is "normal".

This text is AGaramond that has been "bolded".

This text is AGaramond Bold.

This text is AGaramond Bold that has been "bolded".

As you can see, the choice of font and style is very important.

Type Size

Type sizes are measured in points. A point is a small unit of measure, approximately 1/72nd of an inch. A good point size for the text of most books is 11 point or 12 point. A larger point size is sometimes used if the book is written primarily for children or the elderly. A larger point size can also be used to increase the amount of pages in a book. Point sizes may vary by font as shown below.

Example:

8 point

Arial, **Arial Bold**, Comic Sans, **Impact**, Times, Verdana

10 point

Arial, **Arial Bold**, Comic Sans, **Impact**, Times, Verdana

12 point

Arial, **Arial Bold**, Comic Sans, **Impact**, Times, Verdana

14 point

Arial, **Arial Bold**, Comic Sans, **Impact**, Times,
Verdana

18 point

Arial, **Arial Bold**, Comic Sans,
Impact, Times, Verdana

24 point

Arial, **Arial Bold**, Comic
Sans, **Impact**, Times,
Verdana

Sample Fonts:

12 Point

Avant Garde

Bodoni

Bookman

Courier

Freestyle Script

Futura

Garamond

Gill Sans

Goudy

Helvetica

Linotext

Mistral

Memphis

New Caldonia

New Century Schoolbook

Optima

Palatino

Sabon

Souvenir Light

Times Roman

Triplex

Zapf Chancery

10 Point

Avant Garde

Bodoni

Bookman

Courier

Freestyle Script

Futura

Garamond

Gill Sans

Goudy

Helvetica

Linotext

Mistral

Memphis

New Caldonia

New Century Schoolbook

Optima

Palatino

Sabon

Souvenir Light

Times Roman

Triplex

Zapf Chancery

OCR Scanning

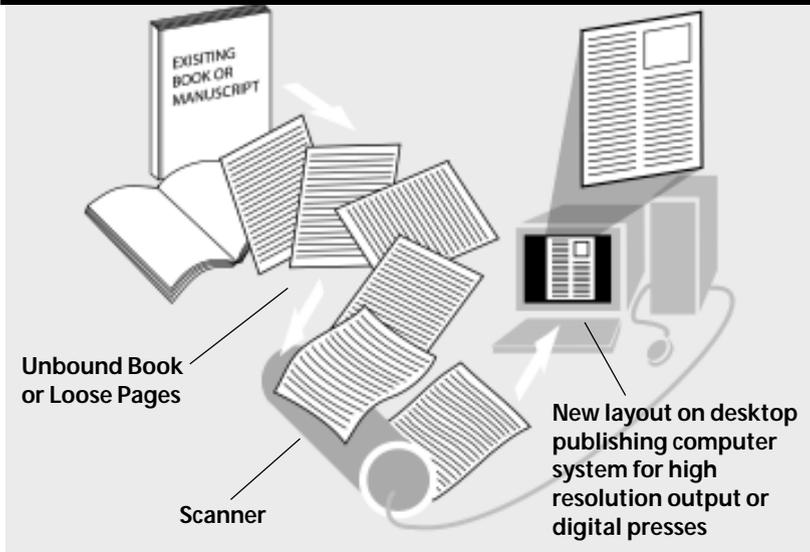
OCR scanning is both time and cost effective as it eliminates the need to rekey information. A hard copy can be scanned into our computer system, using optical character recognition (OCR), for editing, typesetting, and output from our high-resolution imagesetters and digital presses.

Is OCR scanning 100% accurate?

OCR scanning is not always accurate, and will require proofreading. It works well for text only; formatted tables and charts, photocopies, and faxes do not scan properly.

Only original printed pages of the text of your book (black ink on white, 8.5 X 11 paper) should be used for OCR scanning. The originals should be free of smudges, tape, staples, glue, and ink and pencil notations. Originals from a desktop dot-matrix printer, desktop ink-jet printer or electric typewriter will scan well if the print is dark without any broken or abutting characters. Originals from a laser printer will scan well if a minimum resolution of 300 DPI is used.

OCR Scanning Process



There is an endless selection of paper stock available in various textures, opacity, colors and weights. When deciding on the right text or cover paper for your book, keep in mind that paper costs make up a good part of the overall cost of printing your book. Unless you have a specific look, or image you want to project for your book, you should consider sticking to the standard papers. Our experienced customer service representatives can work with you to help you choose the right paper to obtain the perfect feel and look to your book.

Text Paper

Our standard text paper, 50# white, offset-book paper, works well for manuscripts that are mostly text.

For manuscripts with plenty of photographs and very certain solid print areas, a 60# or 70# offset-book paper or offset opaque paper can be used.

Heavier weight paper can be used to achieve a certain look or to increase the thickness of a book for binding purposes.

Recycled papers are available in all of the above as well.

Cover Paper

Our standard cover paper is white, 10 PT. C1S (coated one side) and is suitable for most book covers. Cover paper is available in many colors and weights.

Ink

We carry the complete range of PMS ink colors to help you in achieving the perfect look for your book. Pantone Matching System Guides are available for our clients to use in making ink color choices for their book.

Text Ink

Our standard book text is printed in black ink.

Other ink colors can be used in order to obtain a specific look.

Cover Ink

Our standard book cover is printed in black ink plus one PMS color.

Covers can be printed using up to four colors of ink. (*See custom cover designs*)

When counting colors for your book's cover, remember the white paper stock is not considered to be a color. Black ink on white paper is a one-color job, whereas black and red ink or yellow and blue ink on white paper are two-color jobs.

When sending us your files:

- Always specify colors in PMS.
- If your book colors are built out of process, specify them as CMYK (cyan, magenta, yellow & black) or separations within the color pallet.

Finishes

For a protective finish, the book's cover can be varnished.

For a durable finish, the book's cover can be laminated.

We use a .015 mil, non-curl nylon laminate for our book covers.

What is camera-ready copy?

Camera-ready copy is a complete hard copy requiring no additional page design, typesetting, halftones, or editing before printing. The printed book will look exactly like the camera-ready copy you submit to us. Photographs and art must be in position on the camera-ready hard copy.

For a good quality printed page, laser printers with a minimum resolution of 600 dpi should be used to produce your camera-ready hard copy. A higher resolution will produce a better quality printed page.

Media Supported

We can accept and download from the following

- Floppy disk (Windows and Macintosh)
- 100 and 250 MB ZIP
- CD
- DVD (Windows)
- 1 GB Iomega Jaz (Macintosh)



State of the Art
Graphic Technology

You can upload your complete files to us.

Go to "Upload" on our web site: www.tristatelitho.com

You can use our E-mail for edits and changes only.

Send as an attachment to: graphics@tristatelitho.com

Saving & Sending

The following guidelines will help you when saving and sending us your electronic files. However, we suggest you visit our web site at www.tristatelitho.com for pages and pages of tips on saving and sending your files; all possible problems are addressed, and helpful tips are given to save you valuable time and expense.

Electronic files requiring typesetting or page design

Manuscripts that require us to typeset, format, and output from our high-resolution imagesetters should be saved as an ASCII text file. When inputting text, use carriage returns only between paragraphs. When inputting tables or charts that require formatting, use tabs instead of spaces.

Electronic files formatted (camera-ready)

Formatted files (camera-ready) that require high-resolution output should be saved in a Postscript format. This can be accomplished within such Postscript applications as Pagemaker or QuarkXPress. If using non-Postscript word processing applications such as Microsoft Word or WordPerfect, call us prior to formatting so we can send you **our printer drivers** to install in your word processor, or visit us at **www.tristatelitho.com** to download our printer drivers with detailed instructions for installation. This will preserve the format for output from our high-resolution imagesetters and digital presses.

Fonts

- Send us all of the fonts you use in your files along with the job.
- Macintosh users, make sure to include the screen and printer fonts for your PostScript fonts.
- Windows users, be sure to include the .PFM and .PFB files for your PostScript fonts.

Graphics/Images

- Send all the graphics/images used in your files along with the job
- It is preferable for images to be placed/linked in the document rather than embedding the images.
- All placed graphics/images should be in TIFF or EPS or PDF format, with no image compression.
- Images destined for four color process separations should be in CMYK mode, not RGB or any other color space.
- The DPI of pixel images should be twice the linescreen you desire to output your document at. Example: If printing at a 133 linescreen, your pixel images should be 266 dpi.
- We suggest 150 linescreen and 300 or greater DPI.
- EPS images with clipped paths should have the flatness setting blank, not zero or a number.

- Notify us if you are using pixel images with non-CMYK inks in them. This includes duotones, tritones, quadtones, etc., as well as Hi-Fi and HexaChrome separations.
- Avoid placing text in pixel/bitmap format, as this will require the resolution to be 1200 – creating an unnecessarily large image.

Scans

- To determine the best resolution (dpi) to scan an image, visit us on line at **www.tristatelitho.com**. Go to our “Scan Resolution Toolbox” and enter the information requested for the best scanning resolution for your image.
- Do not scan an image at less than 100 dpi.
- Do not compress the scans in PhotoShop.
- Export scans or graphics at the size they will print.

Photoshop

- When saving from Photoshop, convert to bitmap mode and save as a .tif or .eps file.

Backup

We cannot emphasize enough how important it is for you to keep a good backup copy of all camera-ready copy, electronic files, hard copy, photographs and art you send us, in case of loss or damage. (*See Terms of Sale #9*)

Mailing Your Files

Camera-Ready Copy & Hard Copy

The pages of the text should be sandwiched between stiff cardboard to keep them flat. This should be bound and placed in a sturdy cardboard box or padded bag for mailing (the box or bag should be able to withstand the handling of the mail or mailing service you use.) Your name, address, and the telephone number should be included, along with any special instructions.

Photos, Artwork, & Illustrations

Photos, artwork, and illustrations should be sandwiched between two pieces of stiff cardboard to keep them flat and enclosed in a manila envelope marked "Photos Enclosed". Your name, address and telephone number should be written on the outside of the envelope. Place the envelope inside the box containing the hard copy and disk or camera-ready copy.

Electronic Files

The file name, application and version must be clearly stated on the disk, as well as your name, address and telephone number. The disk should be enclosed inside a disk mailer or small bubble envelope, and marked "Disk Enclosed". This should be placed inside the box containing the hard copy or camera-ready copy.

Confirmation

Receipt of your files will be promptly acknowledged by one of our sales representatives.

High-Resolution Imagesetters

Our high-resolution imagesetters are capable of output at greater than three thousand DPI. Superior text quality and special effects can be achieved at this resolution.

Digital Presses

We can create perfect output from your source files to our digital presses. PDF, PostScript and native file formats are all handled with equal ease. The final output is high-quality laser printing at speeds of up to 60 pages per minute in either grayscale or full color.

Prepress involves both the conventional craft of film stripping and the complex digital preparation of computer files in advance of printing. Because all of our services are integrated, all prepress services are handled smoothly and cost effectively. Our prepress department is experienced in troubleshooting and color correction and will identify any glitches before your job hits the presses.

Digital Services

- Complete digital/electronic production from typesetting through composite film.
- Digital color separation - providing superior quality.
- Complete image editing and retouching.
- Both digital and conventional color proofing.
- Complete service bureau output.

Imagesetting Services

- A comprehensive library of the industry's leading desktop and prepress software.
- Complete understanding of the production principles required to ensure a job prints correctly.
- Complete command of color theory to ensure accurate color.
- Wide variety of disk and storage formats available.

Camera Room

Our camera room can accommodate the following sizes:

- Maximum size of original for copy board 24"x 30"
- Stats maximum size 20"x 24"
- Film maximum size 22"x 28"
- Positives maximum size 20"x 24"

Offset Printing

Offset printing is best used for book printing in quantities greater than 1000 that requires a high quality of printing perfection and a degree of flexibility in the finished book. Offset printing uses film, plates and ink to achieve accurate color reproduction.

To maintain high quality, we have equipped our printing department with the latest in offset printing presses. We use only metal plates and bluelines are our standard mechanism for proofing negatives.

Unlike digital printing, the initial setup costs for offset printing are generally high, but as the quantity ordered increases, these costs are spread over a larger number of books, causing the unit cost per book to decrease dramatically. Offset printing makes perfect and case bound book printing very affordable in quantities between 1000 and 10,000.

Advantages

- Cost effective in larger quantities
- Greater range of paper choices
- Spot colors
- Great photo quality
- Fewer page size limitations
- Text can be any ink color

Disadvantages

- Longer turnaround time
- Greater setup costs
- Edits are costly and create delays
- More steps involved in the process

Digital Printing

Our OCE Digital printing offers the newest “Copy Press Technology” - a cross between offset and copying. This relatively new process utilizes toner rather than ink. However, the toner does not sit on top of the paper as it does in the copying process; instead it is “pressed” or absorbed into the paper much like the offset process does with inks. The end result is a black image similar to that of offset.

Most first time authors and experienced publishers looking to test the marketability of a new title will choose the Digital Printing method for all of its obvious advantages. With the advent of digital printing, authors can now affordably publish and print in quantities as low as 50 books with quality comparable to offset. Digital printing assures consistency throughout the printing process by reducing the possibility of human and mechanical error inherent in traditional offset printing. This is achieved by eliminating the need for film, plates and color matching inks and instead printing directly to paper from the computer disk you supply.

Advantages

- Affordable short run printing as low as 50 books
- Consistent quality printing
- Fast turn around
- Proof is a sample of finished book
- Fast and affordable edits
- Complete process can be accomplished via the internet
- Ideal for standard sizes (5” x 8”, 6” x 9”, 7” x 10”, and 8” x 11”)
- Reprints from the same file
- Affordable full color covers

Disadvantages

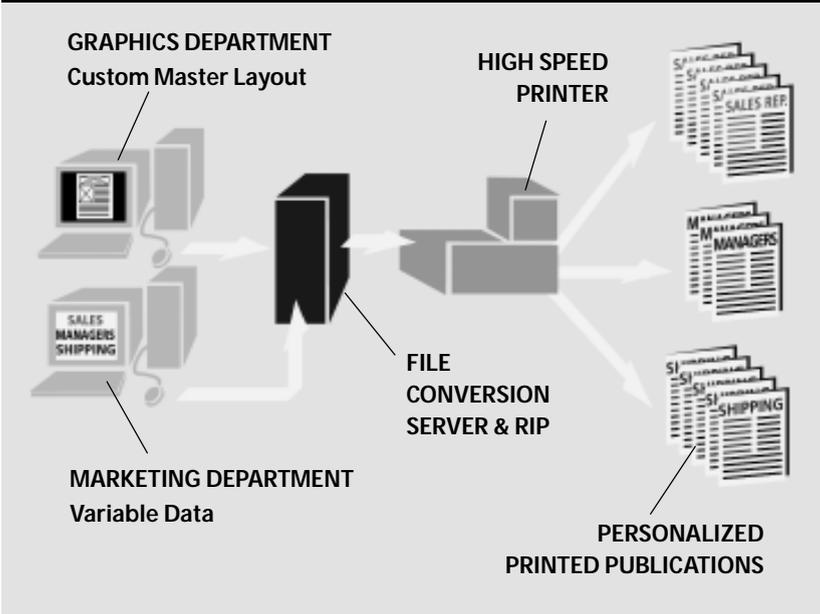
- Only cost effective up 1000 books
- Photo quality good, but limited
- Limited to black ink for text
- Paper stock and size limitations
- Spot colors not available

PRINTING OPTIONS

Variable Data Printing

Variable data printing is the ability to personalize each printed book or publication by combining your database with the power of our high-speed variable data digital printers. Digital job files are electronically archived and can be re-ordered as exact repeats, or with edits, via e-mail, fax or phone. Personalized printing offers solutions to increase response rates of targeted mailings and is a tremendous, “value added” service for brokers.

Variable Data Printing Process



Perfect Bind

Our straight-line perfect binder is designed for high quality production of short run, "On Demand" Book Manufacturing. The glues we use are capable of binding both book papers and matt coated stocks. Covers can be with or without hinge scores. Perfect binding is generally used for soft-cover books of 50 sheets or more. Book stores prefer perfect bound books because they will stand up on the shelves by themselves, and the spine (printed with the title and author's name) can be easily read by the customer. This guide book as well as telephone directories, catalogs, and paperback books are some examples of perfect binding.



Advantages:

- Professional Look
- Permanent
- Imprint Spine
- Up to 2" Thick
- Unique (not all printers can offer)

Saddle Stitching

Saddle stitching is an economical way of producing a professional looking catalog, directory, manual, poem book, handbook, price list or any multi-page printed piece containing up to 84 pages not including the cover. An advantage of a saddle stitched book is that it can be opened flat.

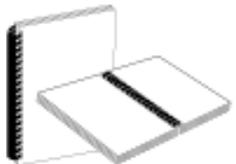


Advantages:

- Economical
- Up to 88 pages
- Fast Turnaround
- Permanent Bind
- Sizes 5" x 8" - 8" x 11"

Plastic-Comb Bind

Plastic-comb binding is suitable for books, catalogues and reports up to 2" thick. The advantage of plastic-comb binding is that an open book can lay flat and pages can be added at a later date. The bindings come in various colors and widths and the backbone can be screen printed.

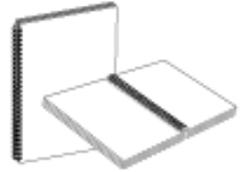


Advantages:

- Lays Flat
- Can Add or Delete Pages
- Up to 3" Thick

Wire-comb binding

Wire-comb binding is suitable for books, catalogues and reports up to 1.25" thick. The advantage of wire-comb binding is an open book can lay flat and pages can be added at a later date. The wire bindings come in various colors, although black is the standard.

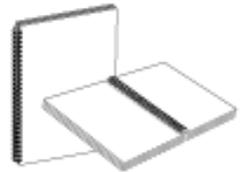


Advantages:

- Professional
- Pages Permanent
- Lays Flat
- Up to 2" Thick

Plastic-coil binding

Plastic-coil binding is suitable for books, catalogues and reports up to 1.25" thick. This binding is more permanent than wire or plastic comb. It also allows for a book to lay flat when opened. Plastic coil binding comes in many colors.



Advantages:

- Professional
- Pages Permanent
- Lays Flat
- Up to 1" Thick

Loose-leaf binding

Loose-leaf binding is ideal for workbooks requiring the user to add and delete pages as updated information becomes available. Tabs can be made to differentiate section changes in loose-leaf binders and the text pages can be mylar reinforced to assure the tear strength of the pages



Advantages:

- Economical
- Lays Flat
- Does not require equipment to add or delete pages

Pre-press Proofs

We offer a variety of pre-press proof styles

- Digital, black & white, from a disk or hard copy
- Black & white laser copy from a disk or hard copy
- Digital color laser from a disk
- Color Match prints from film
- Blue lines for one to four colors from film

Pre-press proofs submitted for author's approval

- Standard proofreader marks should be used when making corrections.
- Corrections should be made in red ink. Pages with corrections should be flagged.
- Additions and corrections authorized by the author will be made at the author's expense. These additions or corrections should be marked "AA" (Author's Alterations).
- Errors made by us will be corrected by us at no charge.
- The author must fill out and sign the "Proof Label" on the pre-press proof before additional work can be started.
- The proof label must be marked "OK-To Press" or "OK-With Changes" and signed & dated by the author before the job can go to press.
- If revised proofs are desired, the proof stamp must be marked "Make Changes and Send Proof" and signed & dated by the author.

Sample Proof Label

- Check one** **PLEASE READ LABEL!**
- "OK - TO PRESS"
 - "OK - WITH CHANGES"
 - "MAKE CHANGES AND SEND PROOF"

PRE-PRESS PROOFS, usually photocopied page proofs, shall be submitted for customer approval. This label is to be marked "OK to Press", "OK With Changes" or "Make Changes and send another proof" and signed by the customer. Corrections are to be indicated on each page in the proofs in red ink. The Printer is not responsible for errors under any or all of the following conditions: if work is printed per customer's approval of pre-press proofs; if changes are communicated verbally; if customer has not ordered proofs; if the customer has failed to return proofs with indications of changes; or if the customer has instructed the Printer to proceed without submission of proofs.

Signature

Date

Proofreading

FOR CAMERA-READY COPY OR CAMERA-READY ELECTRONIC FILES:

Pre-press Proof

You should be proofing **ONLY** for page alignment, page sequence, and type clarity.

This is **NOT** the time for text editing.

Even the smallest correction will mean a loss of time and expense since the copy or files will have to be sent back to you to make corrections. If blue line proofs were used, the negatives will have to be remade, and you will be charged the additional cost of remaking the negatives.

Author's Approval of final proof

Once the final proof is approved (the proof stamp is checked "OK – to Press" and signed by the author), the manufacturing process of producing the printed book begins.

FOR DOCUMENTS WE TYPESET OR DESIGNED:

One to three prepress proofs are often required.

The first proof

You should proofread in detail to include content, spelling, punctuation, page numbering, ISBN and Library of Congress Number, sequence of pages and chapters, placement of photos and artwork, running headers, title page, etc. This is the time to make any **NECESSARY MINOR** changes. This is not the time to do text editing or major corrections. Any changes you make now will mean a loss of time and additional expense to you. We will send you an "Authorization for Change" including additional charges for any changes to text or page design we are authorized to make at this time.

The second proof *(if required)*

This is usually the last chance you will have to proofread for errors. We will send you an “Authorization for Change” including additional charges for any changes to text or page design we are authorized to make at this time.

The third proof *(if required)*

This proofreading should be ONLY for page alignment, page sequence, and type clarity.

This is NOT the time to make corrections or for text editing.

Even the smallest correction will mean a loss of time and additional expense to you since corrections will have to be made, and if negatives were used, they will have to be remade.

You will be charged for any additional expense involved in remaking the negatives.

Proofreader Marks

- § or ⌘ or Ⓢ delete; take it out
- ⊂ close up; print as one word
- (§) delete and close up
- ^ or 7 or ˆ caret; insert here (SOMETHING)
- ⋈ insert space
- eq # space evenly where indicated
- set let marked text stand as set
- transpo change order the
- [set farther to the left
-] set farther to the right
- ˆ set æ or fl as ligatures æ or fl
- || straighten or align
- X imperfect or broken character
- indent or insert em space
- ¶ begin a new paragraph
- sp spell out (set 5 lbs as five pounds)
- cap set in capitals (CAPITALS)
- smcap set in small capitals (SMALL CAPITALS)
- lc set in lowercase (lowercase)
- ital set in *italic* (italic)
- rom set in *roman* (roman)
- bf set in **boldface** (boldface)
- = or -/or ⚭ or /-/hyphen
- 1/4 or 1/4 or 1/4/en dash (1994–1995)
- 1/8 or 1/8 or 1/8/em dash—or long—dash
- √ superscript (Trademark™)
- ^ subscript (H₂O)
- ∧ or ∨ centered (for a centered dot in $p \cdot q$)
- ∩ comma
- ∪ apostrophe
- ⊙ period
- ; or ;/semicolon
- : or ⊙ colon
- “ ” or ′ ′ quotation marks
- (/)/ parentheses
- [/]/ brackets
- ok/? query to author: has this been set as intended?
- wf wrong font

Request for Estimate

Fill out and FAX or MAIL to:

Tri-State Litho, 71-81 Tenbroeck Ave., Kingston, NY 12401

(800) 836-7581, Fax (845) 331-1571

Name _____

Address _____

City _____ State _____ Zip _____

Phone (H) _____ (W) _____

Fax _____ E-mail _____

Please fill out and check appropriate boxes.

Book Title _____

Current status of manuscript: Complete Still writing, expected finish date _____

Quantity _____ Number of Pages (count all pages, including blanks) _____

Book size: 5-1/2" x 8-1/2" 8-1/2" x 11" Other _____

Paper: Text: 50 lb. white offset Other _____

Cover: 10 PT. C1S Other _____

Ink: Text: Black Other _____

Cover: Black + 1 PMS color Other _____

Graphics: Text: Camera-ready

OCR scanning

Electronic Files: Program _____ Version _____

Typesetting/Formatting Output

Cover: Camera-ready: 1 color 2 color 3 color 4 color

Design: 1 color 2 color 3 color 4 color

Custom design Sketch provided

Photos: Qty _____ Halftone yes no

Art Work/Illustration: Qty _____ Halftone yes no

Binding: Perfect bind Saddle stitch Plastic comb Other _____

Publishing Service: Copyright ISBN Bar Code Library of Congress #

Packaging: Bulk pkg. by carton Shrink wrap Other _____

Shipping: FOB Kingston, NY- best way Other _____

DO NOT WRITE BELOW: OFFICE USE ONLY

Total Estimated Price _____ Per Book _____

We thank you for the opportunity to submit this estimate, and look forward to being of service to you. Final price quote will be given upon receipt and review of the manuscript.

Signature _____ Date _____

Estimate

An estimated price is not a contract for the job. It is a price based on the job specifications you supply. All estimated prices are subject to our review of the actual manuscript.

We offer four convenient ways for you to receive an estimated price on producing your book. Whichever way you use, please take the time needed to fill out and familiarize yourself with the “Request for Estimate” form. The information requested on the form is required for us to give you an accurate estimated price.

1. Visit us on-line:

For most standard books you can get an instant on-line estimated price by visiting our web site at www.tristatelitho.com and accessing our “*Book Price Wizard*”. For complex, custom book printing, access our “*Custom Printing Form*” and receive an instant on-line estimated price.



2. Call us:

Call us at 800-836-7581 and speak to one of our experienced sales representatives, trained specifically to work with first-time authors.

3. Fax or mail us:

Fill out the “Request for Estimate” form in this book and:

Fax it to us at: **(845) 331-1571** or

Mail it to us at: **Tri-State Litho**

71-81 Tenbroeck Avenue

Kingston, New York 12401

4. Set up a consultation with one of our sales representatives:

By phone or in person, a consultation is the first step in building our client to printer relationship. It becomes for us, and for you, a very important part of the book printing process. In most cases we will be able to provide you with an estimate while you wait. In other cases, if all specifications are known, and the actual manuscript is available for inspection, a contract can be written within 24 to 36 hours.

Samples of text and cover paper, ink colors, and page layouts are available for review and discussion. Job specifications such as: Book size, Graphics required, Photos, Art work and Illustrations, Proofs, Methods of printing, Binding, Publishing Services, Packaging, and Shipping can be discussed in a most helpful and courteous way.

Contract

A signed contract is required for all jobs received. The contract will be prepared based on receipt of your manuscript. Any discrepancies found between the job specifications we based our estimated price on and the actual manuscript will be changed, and the price adjusted accordingly on the contract.

All contracts will include the job specifications; Terms of Sale and payment schedule. By signing the contract you agree to the job specifications of your book as written on the contract, our terms of sale, and your payment schedule.

On occasion it may become necessary to make changes to the original contract because of additional authorized work required on your book. All changes to the original contract will require a signed "Authorization for Change" form from you, agreeing to the changes and additional charges incurred. (AA's) Author's Alterations. We will not proceed with any changes without this signed form.

10% Overrun/Underrun

All work contracted for is subject to a 10% overrun/10% underrun. (*See Terms of Sale, #3*) The cost for overruns is in addition to the contracted price of the job and will be added to the final dollar amount due at the time of shipment. The cost for underruns will be subtracted from the contracted price of the job at the time of shipment.

Shipping

Shipping is F.O.B. Kingston, New York. (*See Terms of Sale, #12*) All contracted work is subject to shipping charges **over the contracted price**; the shipping charges will be added to the final amount due at the time of shipment.

Terms of Sale

- 1. ORDER AND ACCEPTANCE** Orders, whether verbal or written, cannot be canceled by customer except on terms that will compensate Tri-State Litho against loss incurred in reliance on the order, the amount of such loss to be determined by Tri-State Litho. Tri-State Litho reserves the right to reject any order, within ten (10) days after receipt of complete copy and specifications, without liability.
- 2. ENTIRE AGREEMENT** This Agreement constitutes the entire agreement between the parties. There are no oral agreements between the parties affecting this agreement. This agreement supersedes and cancels any and all previous negotiations, arrangements, letters of intent, proposals, agreements and understandings, whether written or oral, between the parties with respect to the subject matter hereof. The Standard Printing Trade Customs will prevail in any circumstance not herein covered.
- 3. CUSTOMER FURNISHED MATERIALS** All camera-ready copy and any other materials supplied by customer for reproduction shall be clean, properly ordered and prepared in full compliance with the standards of the industry.
- 4. TYPESETTING** When typesetting is required the estimated page count is subject to error and the quoted price may be revised accordingly at the time the page proofs are submitted to the customer.
- 5. PRE-PRESS PROOFS** Pre-press proofs, usually photocopied page proofs, shall be submitted for customer approval. The proof stamp is to be marked "OK" or "OK With Corrections" and signed by customer. Corrections are to be indicated on each page in the proofs in red ink. If revised proofs are desired, request must be made when proofs are returned to Tri-State Litho. Tri-State Litho is not responsible for errors under any or all of the following conditions: if work is printed per customer's approval of pre-press proofs; if changes are communicated verbally; if customer has not ordered proof; if the customer has failed to return proofs with indication of changes; or if the customer has instructed Tri-State Litho to proceed without submission of proofs.
- 6. ALTERATIONS** Customer agrees to pay at Tri-State Litho's current rates for any additions, alterations or changes to the work which was originally quoted.
- 7. COLOR MATCHING** Because of differences in equipment, processing, proofing substrates, paper, inks, pigments, and other conditions between color proofing and various production pressroom operations, a reasonable variation in color between color proofs or sample books and the completed job shall constitute acceptable delivery.
- 8. OVERRUNS AND UNDERRUNS** Overruns and underruns not to exceed ten percent (10%) of quantities ordered shall constitute acceptable delivery and the excess or deficiency shall be charged or credited to the customer proportionately.
- 9. CUSTOMER'S PROPERTY** Tri-State Litho is not responsible for any loss or

Terms of Sale *continued*

damage to any of the customer's property while such property is in the possession of Tri-State Litho if such loss or damage is caused by fire, water leakage, theft, negligence, or any cause beyond its control.

10. PREPARATORY MATERIALS Artwork, typesetting, film, plates, separations and any other item(s) supplied or produced by Tri-State Litho shall remain Tri-State Litho's exclusive property.

11. PRODUCTION SCHEDULE All contracts are made contingent upon war, riot, civil disorder, strike, labor trouble, fire, flood, accidents, energy failure, equipment breakdown, delays of suppliers or carriers, action of government or civil authority and acts of God or other causes beyond the control of the customer or Tri-State Litho.

12. DELIVERY Unless otherwise specified, the price quoted is for a single shipment, without storage, F.O.B. Tri-State Litho's dock at the place of manufacture. Quotes are based on continuous and uninterrupted delivery of complete orders, unless specifications distinctly provide otherwise. Title for finished work shall pass to the customer upon delivery to common carrier at shipping point or upon mailing of invoices for finished work, whichever occurs first. Tri-State Litho may consider an order to be completed and invoice for the order if customer fails to supply material or specifications necessary to allow completion as originally specified. Tri-State Litho's responsibility for the shipment ceases with delivery to the carrier and claims for loss or damage must be presented to the carrier.

13. DEFECTIVE OR DAMAGED BOOKS All claims for defects, damages or shortages must be made in writing by the customer within thirty (30) days after delivery of all or any part of the order. Failure to make such claim within the stated period shall constitute irrevocable acceptance of the books and an admission that they fully comply with all terms, conditions and specifications. In the event Tri-State Litho acknowledges the claimed defects, damage or shortages, Tri-State Litho's liability shall be limited to repair or correction of the defective books, replacement of the defective or damaged books, or credit for such damaged or defective books at the price charged to the customer for such books. The selection of the applicable remedy shall be the sole discretion of Tri-State Litho.

14. LIMITATION OF LIABILITY Tri-State Litho's liability for all breaches of any term(s) of this agreement shall in no event include special or consequential damages, including profits or profits loss.

15. INDEMNITY It is expressly understood and agreed that the customer shall indemnify and hold harmless Tri-State Litho from any and all loss, cost, expense and damages, including but not limited to court costs and reasonable attorney fees, on account of any and all manner of claims, demands, actions and proceedings that may be instituted against Tri-State Litho or others by reason of (1) any violation or infringement of any proprietary right or copyright, (2) any libelous, obscene, or unlawful matter contained in the writings that are the subject matter of this con-

Terms of Sale *continued*

tract, (3) customer's breach of any term, covenant, representation, or warranty of this contract, or (4) anything whatsoever that might prejudice the securing to Tri-State Litho or its assigns of the full benefit of the rights herein granted, The customer agrees, at the customer's own expense, to promptly defend and continue the defense of any such claim, demand, action or proceeding that may be brought against Tri-State Litho.

16. DISCLAIMER OF WARRANTIES Tri-State Litho gives no warranty, express or implied, as to merchantability, fitness for purpose sold, description, quality, or any other matter whatsoever. There are no warranties which extend beyond the express terms contained herein.

17. PAYMENT AND SECURITY Payment shall be made in the terms set forth in the Standard Book Production Order or invoice unless otherwise provided in writing. Tri-State Litho may elect to declare all unpaid balances immediately due and owing upon customer's failure to make payment as set forth therein. In the event of non-payment, Tri-State Litho may commence collection proceedings against the customer without further notice. Customer agrees to compensate Tri-State Litho for all costs incurred in collecting said sums, including but not limited to, reasonable attorneys' fees and costs. All past due balances shall bear interest at the rate of 1% per month (18%, per annum) whether or not demand has been made for payment. As security for payment of any sum due or to become due under the terms of this agreement or any other agreement between customer and Tri-State Litho, Tri-State Litho shall have the right to retain possession of and shall have a lien on all customer property in Tri-State Litho possession, including work in process, finished work and customer furnished materials. The extension of credit or the acceptance of notes, trade acceptances or guarantee of payment shall not affect such security interest and liens.

18. GOVERNING LAW AND JURISDICTION Customer understands that Tri-State Litho, D.B.A., Tri-State Associated Services, Inc. is a New York corporation with its principal place of business in New York. Customer agrees that by entering into this agreement it is doing business in New York and further agrees that any suit which may be filed as a result of any controversy or claim arising under the terms of this agreement shall be filed in New York. This agreement shall be interpreted, and the rights and liabilities of the parties shall be determined in accordance with the laws of the State of New York.

19. SEVERABILITY The terms and conditions contained herein are independent and severable. The invalidating of any term or condition found herein shall not affect the validity of the entire agreement nor any other term or condition contained herein.

Payment

Our standard payment terms are:

33% of contracted price with signed contract

33% of contracted price upon approval of the proofs

34% of contracted price (balance due) at time of shipment*

***Books will be shipped C.O.D. for balance of contracted price (34%),
plus any overruns and shipping costs**

Packaging

Our standard packaging is “bulk” by the carton.

Shrink-wrap and custom packaging can be done at additional cost.

Shipping

Shipping is F.O.B. Kingston, New York.

Our standard shipping is Best Way.

All orders are shipped C.O.D. for balance due, plus any overruns, and shipping costs.

**Developing and
designing direct mail
marketing pieces**

**Printing of direct mail
marketing pieces**

**Obtaining specific
mailing lists**

Test mailings

Bulk mailings



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Accordion fold

Bindery term, two or more parallel folds which open like an accordion.

Against the grain

At right angles to direction of paper grain.

Alteration

Change in copy of specifications after production has begun.

Artboard

Alternate term for mechanical art.

Art

Any image (illustration, pasteup, mechanical) used for graphic reproduction.

Author's corrections

Also known as "AC's". Changed and additions in copy after it has been typeset.

Back up

Printing the second side of a sheet already printed on one side.

Banding

Method of packaging printed pieces of paper using rubber or paper bands.

Basis weight

Weight in pounds of a ream of paper cut to the basic size for its grade.

Bind

To fasten sheets or signatures with wire, thread, glue, or by other means.

Bindery

The finishing department of a print shop or firm specializing in finishing printed products.

Blanket

The thick rubber mat on a printing press that transfers ink from the plate to paper.

Bleed

Printing that goes to the edge of the sheet after trimming.

Blind embossing

An image pressed into a sheet without ink or foil.

Blueline

A blue photographic proof used to check position of all image elements.

Board

Alternate term for mechanical.

Bond & carbon

Business form with paper and carbon paper.

Bond paper

Strong durable paper grade used for letterheads and business forms.

Book paper

Paper suitable for book manufacturing. It can be coated or uncoated and comes in a variety of finishes.

Break for color

Also known as a color break. To separate mechanically or by software the parts to be printed in different colors.

Brightness

The brilliance or reflectance of paper.

Bulk

Thickness of paper stock in thousandths of an inch or number of pages per inch.

Bulk pack

Boxing printed product without wrapping or banding.

Burn

Exposing a printing plate to high intensity light or placing an image on a printing plate by light.

Butt

Joining images without overlapping.

Butt fit

Printed colors that overlap one row of dots so they appear to butt.

Caliper

Paper thickness in thousandths of an inch.

Camera-ready copy

Print ready mechanical art.

Carload

A truck load of paper weighing 40,000 pounds.

Case bind

A type of binding used in making hard cover books using glue.

Cast coated

Coated paper with a high gloss reflective finish.

Chrome

A term for a transparency.

Coated paper

A clay coated printing paper with a smooth finish.

Collate

A finishing term for gathering paper in a precise order.

Color bar

A quality control term regarding the spots of ink color on the tail of a sheet.

Color correction

Methods of improving color separations.

Color filter

Filters uses in making color separations, red, blue, green.

Color key

Color proofs in layers of acetate.

Color matching system

A system of formulated ink colors used for communicating color.

Color separations

The process of preparing artwork, photographs, transparencies, or computer generated art for printing by separating into the four primary printing colors.

Comb bind

To plastic comb bind by inserting the comb into punched holes.

Composite film

Combining two or more images on one or more pieces of film.

Continuous-tone copy

Illustrations, photographs or computer files that contain gradient tones from black to white or light to dark.

Contrast

The tonal change in color from light to dark.

Copy

All furnished material or disc used in the production of a printed product.

Cover paper

A heavy printing paper used to cover books, make presentation folders, etc.

Crash number

Numbering paper by pressing an image on the first sheet which is transferred to all parts of the printed set.

Crimping

Puncture marks holding business forms together.

Cromalin

Trade name for DuPont color proofs.

Crop

To cut off parts of a picture or image.

Crop marks

Printed lines showing where to trim a printed sheet.

Crossover

Printing across the gutter or from one page to the facing page of a publication.

Cyan

One of four standard process colors. The blue color.

dpi (Dots per inch)

Measurement used for specific characteristics of laser printers.

Densitometer

A quality control devise to measure the density of printing ink.

Density

The degree of color or darkness of an image or photograph.

Diazo

A light sensitive coating used on printing plates.

Die

Metal rule or imaged block used to cut or place an image on paper in the finishing process.

Die cutting

Curing images in or out of paper.

Dot

An element of halftones. Using a loupe you will see that printed pictures are made many dots.

Dot gain or spread

A term used to explain the difference in size between the dot on film v paper.

Double burn

Exposing a plate to multiple images.

Draw-down

A sample of ink and paper used to evaluate ink colors.

Drop-out

Portions of artwork that do not print.

Dummy

A rough layout of a printed piece showing position and finished size.

Duotone

A halftone picture made up of two printed colors.

Dylux

Photographic paper made by DuPont and used for bluelines.

Emboss

Pressing an image into paper so that it will create a raised relief.

Emulsion

Light sensitive coating found on printing plates and film.

Eurobind

A patented method of binding perfect bound books so they will open and lay flatter.

Facsimile transmission

The process of converting graphic images into electronic signals.

Film rip

See Rip film.

Finished size

The finished dimensions of the book after the final trim of the pages and cover.

Flat

An assembly of negatives taped to masking materials for platemaking.

Flood

To cover a printed page with ink, varnish, or plastic coating.

Flop

The reverse side of an image.

Foil

A metallic or pigmented coating on plastic sheets or rolls used in foil stamping and foil embossing.

Foil emboss

Foil stamping and embossing a image on paper with a die.

Foil stamping

Using a die to place a metallic or pigmented image on paper.

Font

A complete set of characters (including numbers, punctuation, and letters) of a particular design.

Format

The organization of data into a specific form or style.

4-color-process

The process of combining four basic colors to create a printed color picture or colors composed from the basic four colors.

French fold

Two folds at right angles to each other.

Galley proof

Text copy before it is put into a mechanical layout or desktop layout.

Gang

Getting the most out of a printing press by using the maximum sheet size to print multiple images or jobs on the same sheet. A way to save money.

Generation

Stages of reproduction from original copy. A first generation reproduction yields the best quality.

Ghost bars

A quality control method used to reduce ghosted image created by heat or chemical contamination.

Ghosting

A faint printed image that appears on a printed sheet where it was not intended. More often than not this problem is a function of graphical design. It is hard to tell when or where ghosting will occur. Sometimes you can see the problem

developing immediately after printing the sheet, other times the problem occurs while drying. However the problem occurs it is costly to fix, if it can be fixed. Occasionally it can be eliminated by changing the color sequence, the inks, the paper, changing to a press with a drier, printing the problem area in a separate pass through the press or changing the racking (reducing the number of sheets on the drying racks). Since it is a function of graphical design, the buyer pays for the increased cost.

Gloss

A shiny look reflecting light.

Grain

The direction in which the paper fiber lie.

Graphic Designer

A person who conceives, plans and creates a design for graphic reproduction.

Grippers

The metal fingers on a printing press that hold the paper as it passes through the press.

Hairline

A very thin line or gap about the width of a hair or 1/100 inch.

Halftone

Converting a continuous tone to dots for printing.

Hard copy

The output of a computer printer, or typed text sent for typesetting.

Hickey

Reoccurring unplanned spots that appear in the printed image from dust, lint, dried ink.

High-bulk paper

A paper made thicker than its standard basis weight.

Highlight

The lightest areas in a picture or halftone.
Image area
Portion of paper on which ink can appear.

Imposition

Positioning printed pages so they will fold in the proper order.

Impression

Putting an image on paper.

Imprint

Adding copy to a previously printed page.

Indicia

Postal information place on a printed product.

Ink fountain

The reservoir on a printing press that hold the ink.

Italic

A type style with a right-hand slant as in handwriting.

Keylines

Lines on mechanical art that show position of photographs or illustrations.

Kiss die cut

To cut the top layer of a pressure sensitive sheet and not the backing.

Knock out

To mask out an image.

Laid finish

Simulating the surface of handmade paper.

Laminate

To cover with film, to bond or glue one surface to another.

Layflat

See Eurobind.

Line copy

High contrast copy not requiring a halftone.

Lines per inch

The number of rows of dots per inch in a halftone.

Loupe

A magnifying glass used to review a printed image, plate and position film.

Magenta

Process red, one of the basic colors in process color.

Makeready

All the activities required to prepare a press for printing.

Margin

The white area of a page outside of the printed or written area, such as a border.

Marginal words

Call outs for directions on various parts of a business form.

Mask

Blocking light from reaching parts of a printing plate.

Matchprint

Trade name for 3M integral color proof.

Matte finish

Dull paper or ink finish.

Mechanical

Camera ready art all contained on one board.

Mechanical separation

Mechanical art overlay for each color to be printed.

Micrometer

Instrument used to measure the thickness of different papers.

Middle tones

The tones in a photograph that are approximately half as dark as the shadow area.

Moire

Occurs when screen angles are wrong causing odd patterns in photographs.

Negative

The image on film that makes the white areas of originals black and black areas white.

Non-reproducing blue

A blue color the camera cannot see. Used in marking up artwork.

OCR (Optical Character Recognition)

A technology, using a scanning device, to analyze individual character features rather than matching shapes.

Offset paper

Term for uncoated book paper.

Offset printing

Lithographic process of transferring the inked image area from a chemically treated plate, to a rubber blanket, and then (offset) to paper.

Offsetting

Using an intermediate surface used to transfer ink. Also, an unpleasant happening when the images of freshly printed sheets transfer images to each other.

OK sheet

Final approved color inking sheet before production begins.

Opacity

The amount of show-through on a printed sheet. The more opacity or the thicker the paper the less show-through. (The thicker/heavier the paper the higher the cost.)

Outline halftone

Removing the background of a picture or silhouetting an image in a picture.

Overlay

The transparent cover sheet on artwork often used for instructions.

Overrun or overs

Copies printed in excess of the specified quantity. (Printing trade terms allow for + - 10 % to represent a completed order.)

Page count

Total number of pages in a book including blanks.

Pattern carbon

Special carbon paper used in business forms that only transfers in certain areas.

Perfect bind

A bookbinding procedure where the binding edges of the book's pages and softcover are fastened by an adhesive. This method of bookbinding is used for most softcover books.

Perfecting press

A sheet fed printing press that prints both sides of a sheet in one pass.

Pica

Unit of measure in typesetting. One pica = 1/6 inch.

Picking

Printers nightmare that occurs as the surface of a sheet lifts off during printing. Generally a paper manufactures quality control problem.

Pin register

A standard used to fit film to film and film to plates and plates to press to assure the proper registration of printer colors.

Plastic comb binding

A bookbinding procedure where the binding edge of the paper and softcover are punched with holes and a plastic comb is inserted to create a backbone.

Plate gap

Gripper space. The area where the grippers hold the sheet as it passes through the press.

PMS

The abbreviated name of the Pantone Color Matching System.

PMT

Abbreviated name for photomechanical transfer. Often used to make position prints.

Point

For paper, a unit of thickness equaling 1/1000 inch. for typesetting, a unit of height equaling 1/72 inch.

PostScript

The computer language most recognized by printing devices.

Press number

A method of numbering manufacturing business forms or tickets.

Pressure-sensitive paper

Paper material with self sticking adhesive covered by a backing sheet.

Process blue

The blue or cyan color in process printing.

Process colors

Cyan (blue), magenta (process red), yellow (process yellow), black (process black).

Ragged left

Type that is justified to the right margin and the line lengths vary on the left.

Ragged right

Type that is justified to the left margin and the line lengths vary on the right.

Ream

Five hundred sheets of paper.

Recto

Right-hand page of an open book.

Reflective copy

Copy that is not transparent.

Register

To position print in the proper position in relation to the edge of the sheet and to other printing on the same sheet.

Register marks

Cross-hair lines or marks on film, plates, and paper that guide strippers, platemakers, pressmen, and bindery personnel in processing a print order from start to finish.

Reverse

The opposite of what you see. Printing the background of an image. For example; type your name on a piece of paper. The reverse of this would be a black piece of paper with a white name.

Rip film

A method of making printing negatives from PostScript files created by desktop publishing.

Saddle stitch

Binding a booklet or magazine with staples in the seam where it folds.

Saddle stitch

Binding a booklet or magazine with staples in the seam where it folds.

Scanner

Device used to make color separations, halftones, duo tones and tri tones. Also a device used to scan art, pictures or drawings in desktop publishing.

Score

A crease put on paper to help it fold better.

Screen angles

Frequently a desktop publishers nightmare. The angles at which halftone, duo tones, tri tones, and color separation printing films are placed to make them look right.

Self-cover

Using the same paper as the text for the cover.

Shadow

The darkest areas of a photograph.

Show-through

Printing on one side of a sheet that can be seen on the other side of the sheet.

Side guide

The mechanical register unit on a printing press that positions a sheet from the side.

Side stitch

Binding by stapling along one side of a sheet.

Signature

A sheet of printed pages which when folded become a part of a book or publication.

Silhouette halftone

A term used for an outline halftone.

Skid

A pallet used for a pile of cut sheets.

Specifications

A precise description of a print order.

Spine

The binding edge of a book or publication.

Split fountain

Putting more than one ink in a printing fountain to achieve special color affects.

Spoilage

Planned paper waste for all printing operations.

Spot varnish

Varnish used to highlight a specific part of the printed sheet.

Stamping

Term for foil stamping.

Stat

Term for inexpensive print of line copy or halftone.

Step-and-repeat

A procedure for placing the same image on plates in multiple places.

Stet

A proof mark meaning let the original copy stand.

Stock

The material to be printed.

Stripping

The positioning of film on a flat prior to platemaking.

Substance weight

A term of basis weight when referring to bond papers.

Substrate

Any surface on which printing is done.

Text

Written or printed word in the main body of a page.

Text paper

Grades of uncoated paper with textured surfaces.

Tints

A shade of a single color or combined colors.

Tissue overlay

Usually a thin transparent paper placed over artwork for protection uses for marking color breaks and other printer instructions.

Transfer tape

A peel and stick tape used in business forms.

Transparency

A positive photographic slide on film allowing light to pass through.

Transparent copy

A film that light must pass through for it to be seen or reproduced.

Transparent ink

A printing ink that does not conceal the color under it.

Trapping

The ability to print one ink over the other.

Trim marks

Similar to crop or register marks. These marks show where to trim the printed sheet.

Trim size

The final size of one printed image after the last trim is made.

Under-run

Production of fewer copies than ordered. See over run.

Up

Printing two or three up means printing multiple copies of the same image on the same sheet.

UV coating

Liquid laminate bonded and cured with ultraviolet light. Environmentally friendly.

Varnish

A clear liquid applied to printed surfaces for looks and protection. (UV coating looks better.)

Verso

The left hand page of an open book.

Vignette halftone

A halftone whose background gradually fades to white.

Washup

Removing printing ink from a press, washing the rollers and blanket. Certain ink colors require multiple washups to avoid ink and chemical contamination.

Waste

A term for planned spoilage.

Watermark

A distinctive design created in paper at the time of manufacture that can be easily seen by holding the paper up to a light.

Web

A roll of printing paper.

Web press

The name of a type of presses that print from rolls of paper.

Wire O

A bindery trade name for mechanical binding using double loops of wire through a hole.

Wire-O binding

A method of wire binding books along the binding edge that will allow the book to lay flat using double loops. See Wire O.

With the grain

Folding or feeding paper into the press or folder parallel to the grain of the paper.

Work and tumble

Printing one side of a sheet and turning it over from the gripper to the tail to print the second side using the same side guide and plate for the second side.

Work and turn

Printing one side of a sheet and turning it over from left to right using the same side guides and plate for the second side.

Wove paper

A paper having a uniform unlined surface with a smooth finish.

