
Laser Printers and Letterheads

There are times when letterheads and laser printers do not mix. Using a letterhead where thermography had been used to create a subtle but class effect could be smeared and offset when used on a laser printer. The problem encountered was that the thermography was melting from the heat of the laser printer.

Thermography is a process in which freshly printed wet ink is dusted with a special powder, then passed through a heat chamber. The heat causes the powder to melt and fuse with the ink, which creates a glossy raised surface.

Most offices use laser printers for some of their business. But desktop laser printers use heat and pressure to adhere toner to the paper; that's where the problems with smearing of the thermographed image may occur. In some cases, the heat of a laser printer or copier is enough to melt the thermography and mar the image.

In the past, thermography was not compatible with heat-fusion laser printers. However, recent advances in thermography technology have led to the development of heat-resistant thermography powders.

When using a laser printer ensure that the letterhead was printed using a special heat-resistant thermography powder.

Did You Know?

Benjamin Franklin's accomplishments and connections to printing are well known. After all of his life-long accomplishments, scientist, inventor, statesman, and patriot, he signed his will, "**I, B. Franklin, printer....**" How many other famous individuals can claim their roots in printing?

Litho NOTES

Management

All too often managers find themselves spending too much time answering or fielding questions. If you find yourself in this situation, you might try the following:

- Over a period of days compile a list of all interruptions (unscheduled visits and calls) that you referred to someone else or handled yourself. This may take some time but it will pay off in the end.
- This list of interruptions should contain the subject matter and to whom it was referred.
- If you handled the interruption, note if it **HAD** to be handled "right away".
- Make a list of frequently occurring problems that come to you, and indicate to whom they should be referred. Give this list to your assistant shop supervisor. The assistant can now handle these situations.
- As to the items that you must handle yourself, instead of allowing the person doing the interrupting to take up your time at that moment, ask them if the matter can wait, or whether your attention is required immediately for "trouble-shooting." Time periods should be set aside for when you will be more accessible and only answer questions then.

By following these simple management tips, more of your time can be spent productively, and less can be wasted on matters that don't really require your attention, or don't require it immediately.

System Management

Organize your TrueType fonts.—Windows usually stores installed TrueType fonts in the system subdirectory of your windows subdirectory. If you are building a substantial collection of TrueType fonts and would like organize them in their own subdirectory, here's how: Create a subdirectory for TrueType fonts, named TTFONTS or something aptly descriptive. Using File Manager, select and move all of the .TTF files to the new subdirectory. Using the Control Panel Fonts dialogue box, remove all of the installed TrueType fonts (without turning on the Delete Font File From Disk option). Then reinstall the TrueType fonts from the new subdirectory. Windows will update the related .FOT files in the system subdirectory. You can also move the .FOT files, but you must update their reference in the {Fonts} section of your WIN.INI file.

Layout and Design

Resizing Bit maps in PageMaker.—Like TIFF images, bit maps scanned at one size will not always print properly when resized in Aldus PageMaker. If the graphic isn't proportionally sized, jaggies or moiré patterns may appear. PageMaker offers two tricks to make sure the bit map is resized correctly. Hold down the Control key while dragging a handle to resize the graphic to match your printer's resolution. Hold down the Shift key while resizing to resize proportionally. Hold down both keys simultaneously to get both results.

AS I SEE IT
LICM Robert D. Carr, USN

"Is the Lithographer rating obsolete?" Did this question annoy and shake you by the audacity of anyone to suggest that the lithographer rate was unnecessary or inappropriate for today's Navy?

Let's look at this for a few minutes (I have for the past few months). Is our job as LIs becoming obsolete? Look around you with an open mind, there are tasks that we do that are not needed anymore. It should be apparent that maybe it isn't only the tasks we do that are obsolete, but lithographers—ways of doing business. After agonizing over this for the past few months and focusing on the LI rate succeeding in the 1990s, our current job must become obsolete. Our job must deal with the challenges that today's Navy must face. As those challenges change, so must our jobs and so must the Lithographer rate.

The key word here is change. "Change, the verb—not the noun." As you look at the trends affecting the printing industry and the Navy today, there should be no doubt that the LI rate must change in order to survive.

All too often we have reacted to change instead of initiating change. This past June a panel of selected lithographers meet in Norfolk, Va and developed a new set of Occupational Standards (OCCSTDs). Here we initiated the change instead of reacting to a change but that too may have been an obsolete idea.

To succeed, we must change our technology, and Defense Printing Service has taken the ball and charged ahead in this

change while working closely with the fleet lithographers. An example of this is the digital press, in some circles the year 1993 is "the year of the digital press". To go even further, by the end of this year a variety of direct digital printing engines will be commercially available that will change the way we do business even more. This will come in short-run color devices that produce near offset quality at production speeds that will abound and shake the basic foundations of the printing industry.

There is a void in the emerging electronic printing technology, that void is between copiers and offset presses. Runs between 500 and 10,000 fall into that void. However, new digital printing engines will give the printing industry the technology to fill this void.

To succeed as lithographers, we don't merely learn to cope with change, we have to change ourselves. Change is not an option today, change is adaptable. Learn to be comfortable with change and do not let it become a panic-prone reaction. Don't be so concerned about the situation you're in that you can't figure out the solution. Instead, ask yourself what you would do if you did not know you couldn't do it.

As I close I would like to mention that Defense Printing Service is taking a good, hard look at strategies concerning the rate and the way we produce our products, they are ensuring that they are appropriate for today's printer and for today's Navy. DPS is improving your operations while changing the fundamental way you look at your printshop and how you do business. As printers, lithographers and DPS, will need the ability to adapt to change to survive in the next decade to meet the requirements in today's changing Navy.

Tracking.—Aldus PageMaker's tracking controls may not fit your needs—loose might not be loose enough and tight might be too tight. When you want to adjust the tracking of type, you are better off kerning the selection en masse via keyboard commands, preferably in 1/100-em increments. On the PC, make sure that NumLock is turned off or you will only be able to kern in 4/100-em increments.

SPEAKING FROM EXPERIENCE

In order to ensure a quality halftone, one must start with a quality photograph (remember GIGI—Garbage in/garbage out). Contrast plays the most important role in a quality photograph because it visually defines details, textures, depth and dimension.

Photographs can be separated into three categories: high-key, normal, or low-key. A high-key photograph is one that is made up primarily of highlights, a low-key is made up mostly of shadow areas, and a normal photograph is comprised of equal values of highlights, midtones and shadows. Because the halftone process causes a loss of detail, the original photograph itself must have a full

range from white to black to produce an equal result.

To inspect your photographs, take a white sheet of paper and a black sheet of paper and punch holes with a paper punch in each. Place the hole in the white paper over the white in the photograph to see how "white" it actually is. Do the same with the black paper and the blacks in the photograph. If the whites and blacks are not true in the photograph, there is no way the halftone can have proper contrast. Although the halftone process can enhance or compensate for one end of the scale, it will invariably do so at the expense of the other end of the scale. For example, to get whiter whites (highlights), the result will be grayer blacks; to get blacker blacks (shadows), the result will be grayer whites or no whites at all, only light grays. And how can you expect anything to look bright and reflective without pure whites?

Murphy's Law

If it jams, force it. If it breaks, it needed to be replaced anyway.

The incidence of typographical errors increases in proportion to the number of people who will see the copy.

GLOSSARY

ICON—A picture that symbolizes an object, program or message. Use of icons is an identifying feature of the Apple Macintosh operating system and currently is used to represent software files and applications in the Microsoft Windows interface on MS-DOS computers.

RASTERIZING—The process of converting an object-oriented image (vector) into dots on an imagesetter. A rasterized image can appear on paper or film. All type and images are processed to raster from a high-resolution processor imagesetter.

LITHO NOTES

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