

## **Printing on Uncoated Papers:** An RR Donnelley Hoechstetter TipLine publication

Good art direction requires that you make choices a little differently for best results on uncoated paper. *Great* art direction designs to the sheet. Here's how:

### **Screen tints**

Best screen tints will be two-color builds. Gain on uncoated papers causes unwanted color (3<sup>rd</sup> color in the build) to dirty up screen tints a lot more than on coated papers. If you require a color with more complexity, make the value of the unwanted color two-thirds to one half the value you would use on coated.

The uneven surface of an uncoated sheet will tend to show mottle. This is especially apparent when some dots connect and others do not, which happens between 35% and 50%. Screen values below 30% or above 60% in cyan, magenta and black are best. Yellow, being light, is very forgiving at any value.

### **Photo selection**

When doing photo-editing, screen first for photos that will reproduce well on uncoated papers. These are subjects that are neither high key nor low key, but have a full range of values and, most importantly, a lot of local contrast. That is, a white refrigerator sitting on a pile of coal will have both high and low values, but will not reproduce well, because contrast is not local. A herring-bone jacket, a Venetian blind, a car grill, will all reproduce beautifully, and will make the entire image appear sharp.

Avoid images with wide areas of three-quarter-tone values—shadow areas. Dark suits, dark woods, building shadows. The histogram for a really good subject will show distinct dark shadows, but something of a gap between there and mid-tones. Deepest shadows are best if they are fine detail surrounded by lighter values.

Here is what you need to remember: **all dark colors will appear lighter, and all light colors will appear darker.** Since this naturally flattens the image, you will be happiest with images that start with a lot of contrast.

Best photos will have colors that are principally reproduced with two color drivers, for reasons described above under screen tints. Unless you are doing critical color matching (in which case you should probably not have selected uncoated paper in the first place) it is better to stray from the color of the original towards colors that will reproduce well.

### **Color correction**

For best results, do not color correct to match original subjects. Instead, color correct for best reproduction on uncoated paper. Sacrifice fidelity to the original for a more appealing finished image. Reduce unwanted color throughout the image. Be willing to sacrifice some detail. Detail is usually created by the unwanted color or black, both of which will make the image appear dirtier.

### **UV inks**

For really superior results use the same trick the marketing departments of most uncoated paper mills use in their print literature: print with UV inks. In line drying facilitates printing higher densities, with better color saturation and improved detail and contrast.