



# BIC Training Courses

*Training for an empowered, informed book industry supply chain*

*October 2018*





# SUCCESSFUL SUPPLY CHAINS START WITH PEOPLE

## **Course Name:**

*Mono Book Production Explained Training Course*

## **Course Location:**

Clays Ltd  
Popson Street  
Bungay  
Suffolk  
NR35 1ED

## **Purpose of the Course:**

This course will provide delegates with an end-to-end understanding of mono (black and white) book production, vital for anyone involved in the production of books. This two-day course looks specifically at the challenges of producing mono books, from pre-press through to printing, finishing and distribution. It will cover the different technologies available, their pros and cons, and how to use them effectively.

## **Benefits of attending:**

This course has a strong practical emphasis. Delegates will spend time in the press-room and bindery, seeing first-hand how books are produced and learning how to apply this knowledge. It provides an opportunity to develop production knowledge and decision-making skills, including:

- Choosing the right print method
- Better expressing requirements
- Being pro-active
- Efficiently solving or even preventing problems from occurring

As the factory can be noisy and to ensure our attendees get the most out of the day, we limit the number of delegates to 6.

## **Course Level:**

This course is aimed at those who are or would like to be responsible for the production of mono books. It is aimed at those new to mono production or those who have learnt 'on the job' and who would like a deeper understanding of the techniques and processes involved in the manufacture of books.

## **Course Content:**



Each section of this course contains a problem-solving element, to enable attendees to gain an understanding of the potential pitfalls, how to avoid them and how to spot them if they do occur. The topic covered will include:

- **The Different Print Processes**

An introduction to the mono printing process including the different technologies available, how they work and how to pick the right one for your book.

- **Pre-Press for Mono Books**

An introduction to pre-press for mono books including:

- How to supply materials, for text, covers and plate sections
- What are the differences in preparing files for litho or digital print
- An explanation of flight checking
- An explanation of screens, what are they why do we use them
- An explanation of moiré, what causes it, how it can be avoided
- What is ink density and how it is allowed for at this stage
- Trapping – what it is and what it's for
- A look at the different proofing options, colour profiles and calibration and the importance/effect of lighting conditions on perception. The FOGRA wedge and its uses. How to mimic the effect of cover finishes on the proof. What to check for, what you can and cannot see

- **Paper**

- A look at the different paper and boards available for mono production including text, cover and plate papers
- How to select the correct paper for your book
- What impact the paper will have on the finished result
- How to assess paper; opacity, bulk etc. including tolerances
- What can go wrong and how that can impact the finished book
- Environmental considerations and schemes PEFC vs FSC etc.
- How to calculate a spine width

- **Litho Printing**

An interactive look at litho printing for mono books, looking at the process from plate making to printed sections this session looks at:

Printing Plates and imposition

- Imposition patterns and how they work
- Make ready times
- Running speeds
- Environmental concerns, for example recycling plates



### Cold Set Printing

- Why is cold set printing different to printing colour?
- How do we achieve this?
- The environmental benefits
- The limitations of cold set printing
- The controls you have on press
- Dot gain – an explanation of what, how and why
- Integrated illustrations

### Folding

- Limited formats available
- Determining width and depth of the book

### • **Digital Printing**

An introduction to both, ink jet and toner technologies, how they work, what are their strengths and weaknesses. A look at the process for the production of digitally produced books and when to choose ink jet, toner or litho-based printing.

### • **Introduction to Covers and Jackets**

Covers and jackets are often the most complicated, time consuming and costly element of a book. This session explains how the finishes are applied, their limitations and also looks at things to consider when using them. The session begins by looking at the different cover materials and finishes and their effect on the colour on the book cover. It also looks at how this impact can be replicated on a proof to ensure you get what you are expecting. We then move on to look at how different finishes are applied and what to consider when selecting one for your book.

### Foiling, Embossing, De-Bossing and Die-Cutting

- What are they, and how they are applied
- The difference between standard, sculptured and textured embossing
- How critical is design?
- What can go wrong, and why?
- The difference between covers, jackets and cases
- Board thickness and how it effects the final result
- What to consider when printing over foil
- A look at the limitations of these processes and the tolerances in applying them

### Laminating Matt and Gloss

- The benefits of thermal laminate
- When to use a laminate vs. varnish
- How to avoid scuffing
- Soft touch laminate



### Spot UV

- An explanation of how spot UV is applied and how it can be used
- What are the alternatives?
- A look at the limitations of this process and the tolerances in applying it

- **Ink**

In the ink laboratory, we will look at how ink is made, the difference between CMYK and Pantone inks, and a hands-on look at why lighting conditions are important and how they effect on the printed result.

- **Introduction to Binding**

An interactive explanation of the binding processes, giving you the opportunity to see the theory in action. We will look at the different kinds of paperback and hardback binding available. See the binding lines in operation and gain an understanding of how they work and the limitations they put on the placement of plates and the extent of a title. This session will include:

### Un-sewn and sewn binding

- The differences between un-sewn and sewn binding
- What adhesive are used in book binding?
- How do you prevent mis-collations in the gathering and binding process?
- How do you decide where to position plate sections?

- **Paperback Binding**

We will look at how paperback books are bound and the tolerances and limitations of the process.

- **Hardback Binding**

We will look at how cases are made, the materials used and what to consider when producing a case. We will then see how hardback books are bound including;

- How endpapers are applied
- How marker ribbons and head and tail bands are applied
- The difference between rounded and flat backed books
- How jackets are applied, including when they need to be applied manually

- **Additional Operations**

- How sprayed edges are applied, what you need to consider / the limitations of the process
- Stickers – the sticker types available, the limitations of their application, and how to specify what you want



- Individual shrink-wrapping – the shrink-wrap types available, the limitations of their application and how to specify what you want
  - Slipcases – the different slip case types available, the economics of production and how to specify what you want
  - Special editions - what can and cannot be achieved, leather / real cloth binding, effects, etc.
- **Print On Demand (POD)**  
An introduction to POD including:
    - An explanation of the technology and types of suppliers in the market
    - The process to produce a POD product – from customer order to delivery
    - The benefits of short to single copy print runs and how this brings new publishing opportunities, e.g. for custom publishing, very niche product or allowing tutors to create their own "textbooks"
    - The limitations and advantages of POD
    - When to print a book POD vs when to hold inventory (looking more at the total supply chain cost of print, handling and delivery to end-customers, rather than printing and warehousing) – this is probably covered by your "long tail" point?
- **The Economics of Print**
    - How prices are constructed.
    - How printers manage their work load / capacity planning.
    - Make ready – how long it takes and the impact on cost, etc.
- **Distribution**  
An overview of the distribution process for mono books, including an introduction to the economics and environmental benefits of direct deliveries.

### **Course Length:**

This is a two-day course + travel.

*NB: This course will begin promptly at 10:30am on Thursday 27<sup>th</sup> June 2019 so attendees may prefer to travel to Bungay on the Wednesday evening.*

### **Course Dates:**

Thursday 27<sup>th</sup> – Friday 28<sup>th</sup> June 2019.

This course will run once in 2019.



## **Prices:**

<i>BIC Members</i>	<i>£330 + VAT</i>
<i>Friends of BIC</i>	<i>£390 + VAT</i>
<i>Non Members</i>	<i>£440 + VAT</i>

Travel and accommodation costs are not included.

## **Course Trainers:**

### ***Greg Manterfield-Ivory – Sales Executive, Clays Ltd***

Greg is a Sales Executive at Clays after previously working as an Account Controller on a number of different accounts in the Customer Services team. In this role he focused on the day-to-day production of books for a diverse range of customers, varying from large trade publishers of household names, to self-publishers just starting out. Greg graduated from the University of East Anglia with a degree in American Literature and Creative Writing, and previously worked for a print outsourcing business.



### ***Heather O'Connell – Consultant***

Heather has more than 20 years' experience in book publishing. Specialising in book production, she has held various positions including Production Director for Penguin UK and HarperCollins Publishers. Heather now runs a consultancy, using her passion for and knowledge of the industry to support a broad range of print and publishing clients and industry initiatives.

