

**Step 5: Determine the similarity of your color proofs to your product**

1. It is good to have an idea of how closely you think your color proofs should approximate your printed product.
2. Ask your printer for two things: a product that was printed on the same paper you plan on using, and the color proof that was used for color guidance for that product. Pay close attention to the amount of variation you may see between your printed product and your color proofs.
3. Show these examples to the person in your organization that has the final say about the products quality. Make sure to highlight the areas of difference and explain that that the same color variation may be present when your product is printed.

**Step 6: Inspecting the printed product after the press makeready**

1. "Depending on the job, an original makeready on a large web offset press may take anywhere from 2.5 to 3 hours. If a PMS color is being printed, the original makeready may take up to 5 hours. An original makeready on a sheetfed-offset press may take 1 hour. With a PMS color, an original makeready may take 1 to 1.5 hours."
2. After the press makeready the press crew will ask you to examine the signatures or press sheets. Since the press crew has been comparing the signatures to the color proof you brought with you, your product should look very similar to that.
3. When viewing your signatures, make sure you have lighting conditions that meet the American National Standards Institutes requirements of 5000 Kelvin.

**Step 7: Compare the color match and register of your product to your color proofs**

1. When studying the press sheet, stand an arm's distance away and notice the overall impression.
2. If something out the ordinary makes you look twice, look closer at the image using a printer's loupe. Compare the area in question to the color proof.
3. If you would like for the color or the register of the image to be changed, ask the press operator if he or she could make that request. Note: Biegert warns that "if you have the press operator change the color of one illustration, the color of the other illustrations that are printing in the same column with that one illustration will be affected. You may have to compromise on those other illustrations in order to have the one illustration appear the way you'd like."
4. Request that the press operator take densitometer readings so that you are aware of any color variations.

**Step 8: Communicating adjustments**

1. This is your chance, speak up and have a conversation with the press operator if you see something that doesn't meet the expectations you specified in step one.
2. Don't tell the press operator how to make the changes, allow them to be the expert. Biegert recommends you describe the desired result and expectations you have, and ask that they try and accommodate your request.
3. In an event that your product is printing during more than one shift, Biegert suggests that you meet the press on each shift to communicate your expectations of the project.

**Step 9: The final sign-off**

1. Sign off on each signature or press sheet as soon as it meets your expectations.
2. Upon signing off on the press sheet, take with you several copies to hand out to colleagues and your boss once you are back at the office.
3. It is important to keep records- Biegert recommends that you keep every signature or press sheet on which you have signed off.
4. If necessary, establish a master color okay.