Provided by Dan Campbell @ Dot-Tone-Designs

1% 2% 3% 4% 5% 6% 7% 8% 9% 10% 11% 12% 13% 14% 15% 16% 17% 18% 19% 20%

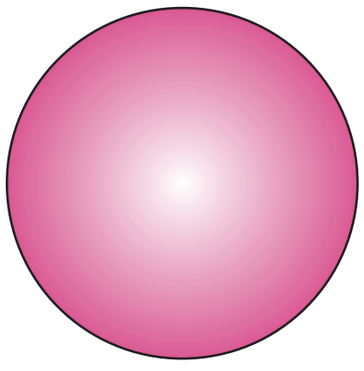
21% 22% 23% 24% 25% 26% 27% 28% 29% 30% 31% 32% 33% 34% 35% 36% 37% 38% 39% 40%

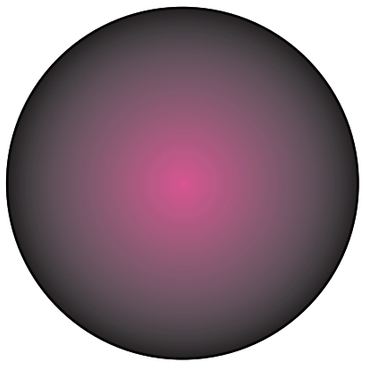
41% 42% 43% 44% 45% 46% 47% 48% 49% 50% 51% 52% 53% 54% 55% 56% 57% 58% 59% 60%

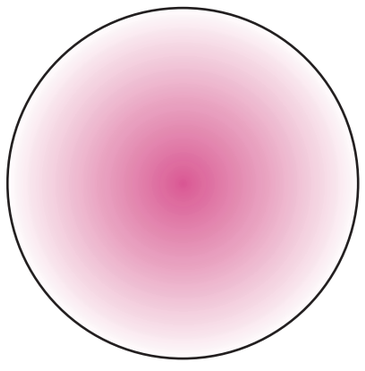
61% 62% 63% 64% 65% 66% 67% 68% 69% 70% 71% 72% 73% 74% 75% 76% 77% 78% 79% 80%

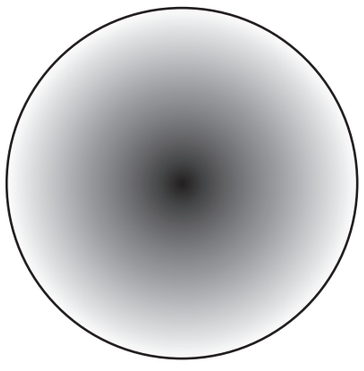
81% 82% 83% 84% 85% 86% 87% 88% 89% 90% 91% 92% 93% 94% 95% 96% 97% 98% 99% 100%

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%









.25 .5 .75 1. 1.75 2.

14 PT. Times BOLD
14 PT. Times

14 PT. HELV. BOLD
14 PT. Helv. Reg.

12 PT. Times BOLD
12 PT. Times

12 PT. HELV. BOLD
12 PT. Helv. Reg.

10 PT. Times BOLD
10 PT. Times

10 PT. HELV. BOLD
10 PT. Helv. Reg.

8 PT. Times BOLD
8 PT. Times

8 PT. HELV. BOLD
8 PT. Helv. Reg.

7 PT. Times BOLD
7 PT. Times

7 PT. HELV. BOLD
7 PT. Helv. Reg.

6 PT. Times BOLD
6 PT. Times

6 PT. HELV. BOLD
6 PT. Helv. Reg.

The gradations should look smooth in your RIP PREVIEW and in print. Your RIP should have a CURVE function to adjust the halftone output (similar to how you adjust with curves in Photoshop). If not, it will be a DOT GAIN compensation GRAPH of some sort. Adjust this in your RIP to smooth out areas and lighten specific target areas that fill in more than they should. You can also use this to beef up light areas that wash out (such as the 2% range). Do not put any % in the 0 range.