ART REQUIREMENTS: FILE PREP GUIDELINES

• THE FOLLOWING GUIDELINES ARE DESIGNED TO SAVE YOU TIME AND EFFORT, WHILE DECREASING YOUR PRODUCTION TIME, THUS PRODUCING THE BEST QUALITY PRINT POSSIBLE •

**Designing for large format is easy.
The following tips will save you time and effort,
decreasing your production turnaround time.**

1. COLOR MATCHING
All color matches require a Pantone color to be called out. The production dept. will do the rest. True spot colors, RGB builds or CMYK color builds are not acceptable. Some colors are more likely to be achieved than others due to device limits, however, all Pantone colors are matched to their best possible interpretation for the specific output device. Hard copies, print outs or photos can be used as targets for color matching. All critical color matches need to be specifically called out in the file as well as by e-mail or some other form of written instructions.

2. DPI and FILE SIZE
Work in full size when possible, however if file size is too large you can set up files at 1/4, 1/3, or 1/2 scale and adjust dpi accordingly. Set files up at 100 ppi at final size. Supply layered files when possible, however, if you prefer to send flattened files, please send both a layered and a flattened version.

3. EMBEDDED IMAGES
Never embed files within your design. Always include a separate file, or "support file" for every placed image. Embedded files cannot be checked for quality or adjusted for color and may act unpredictably when ripped at output.

4. FONTS
Include all fonts, Postscript fonts are preferred. If you do not have the font convert text to outlines.

5. MULTIPLE PANEL PROJECTS
When creating multiple panel files, set up as one image and at the exact combined width. Images are tiled at the production level from a single image. Designs generated as multiple files can incur production charges and/or not be guaranteed to line up precisely. Attempt to have fonts and logos miss panel splits. It is a good idea to measure out and include guides where panels meet.

6. PRINTED LAYOUTS
Whenever possible please include accurate printouts of your design. Although colors may be somewhat different due to the many output devices used for proofing, an accurate layout helps confirm the composition of the file. If any fonts are linked incorrectly or images shifted, our preflight department will have an accurate map to reference. For e-transferred files, a flattened screen shot will work as a quick reference of the layout.

7. RGB or CMYK
When setting up RGB or CMYK, if the art is Raster (i.e. Photoshop) - use RGB, if it's vector - use CMYK. In the long run it doesn't make a huge difference. We find that raster art looks better when kept as RGB due to the larger gamut of our default working color space (AdobeRGB 1998), and vector art is more accurate when ripped as CMYK. Ultimately it is image dependant, the decision to switch from one color space to another will be made by our color specialists.

8. SOFTWARE
Adobe Illustrator, Photoshop, InDesign, and Freehand MX. Also QuarkXpress.

DESIGNERS QUICK TIP SHEET

COLOR MATCHING:

CMYK or RGB files are acceptable. The Graphics Department will convert the images into the correct color space for the specific output device. We recommend using generic CMYK or Adobe RGB 1998. If you would like a specific color to be matched, you must supply a pantone (Pantone) color. Some colors are more likely to be achieved due to device limits, however, all Pantone colors are matched to their best possible interpretation for the specific output device. Hard copies, print outs, and photos can also be used as targets for color matching. All critical color matches need to be specifically called out in the file and by e-mail or written instructions.

• If a Pantone color is specified but coated or uncoated is not, our default is coated.
• Colors such as flourescents, neons, and metallics cannot be replicated.
• Logos and type should be created in the same program since Pantone colors can be different from one program to another. (For example: Pantone 321 in Illustrator may not be the same in Quark.)

SOFTWARE / FILE FORMATS:

We keep up with the most current Adobe Creative Suite available.

-Preferred file formats:
Adobe Illustrator AI,
Adobe Photoshop PSD, TIFF, EPS

-Alternate file formats:
Adobe InDesign INDD, INX
QuarkXpress QXD
Adobe Illustrator EPS

Additional Note: Quark and in some instances InDesign, will not retain photo cropping information when exporting file as an eps to open in Illustrator. When file links are updated your photos will not relink correctly. Please provide a viewable pdf file for any art created in InDesign or Quark. Documents are still requested for the print file, not pdf or eps.

PPI AND FILE SIZE:

Work in full size when possible, however you may set your artwork up at any size as long as it scales proportionately to the final dimensions. When setting up files in photoshop, resolution should be at 100ppi at final size. For example, if you wish to set up your artwork at a quarter size of the final dimension and your final dimensions are 72"w x 96"h, then your art at quarter size will be 18"w x 24"h @ 400ppi.

- Resolution Formula:

$$\frac{\text{Width of final graphic (inches)}}{\text{Width of original (inches)} \quad x \quad \text{Desired resolution (PPI)}}$$

- Example A:
A 5"w x 4"h transparency image that needs to fill the entire background of a 72"w x 96"h graphic:

$$\frac{72"}{5" \ x \ 100 \ ppi} = 1,440 \ ppi$$ *The transparency needs to be scanned at 100% @ 1,440 ppi.

- Example B:
A stock photo 20"w that needs to fill the entire background of a 72"w x 96"h graphic:

$$\frac{72"}{20" \ x \ 100 \ ppi} = 360 \ ppi$$ *The stock photo needs to have a minimum resolution of 360 ppi.

VECTOR ART:

Vector art consists of lines and curves that are mathematically defined objects. When viewing art in keyline mode you can see the points or vectors connecting your lines and curves. They can also be seen when using the pen tool or editing the points along a path. Vector art is ideal for type and drawn shapes because they can be enlarged to any size while maintaining crisp outlines and details without sacrificing quality. The distance between the vectors is calculated mathematically and is not dependent upon resolution.

Points

RASTER ART:

Raster images consist of colored squares, called pixels. They are created by combining a series of various colored pixels. Digital photographs are made up of pixels. If you view a raster image at 200% or more you are able to see the individual pixels that make up the image. Raster images are dependent upon resolution so image enlargement is limited by the original size at which the file was created. If a file is produced at a size that is larger than its resolution will allow, the quality will decrease. Printing a low resolution file will result in pixelation. Individual pixels are large enough to be easily discernable. Increasing the resolution will not solve this problem if there are not enough pixels to begin with. The program will add more pixels based upon estimation of their location and will then assign their neighboring pixels' color value. This may cause an image to look muddy.

Raster image at high resolution

Raster image at low resolution

LINKED IMAGES VS. EMBEDDED IMAGES

Linked images are files that are "placed" or "imported" into your document. Linked files are preferred because the information about the placed images is linked back to the program in which it was created. Linked files can be opened in their parent program and all information about the file such as resolution and color information is maintained and may be edited or adjusted during the printing process for optimal output. For example, when a Photoshop TIFF file is placed into Illustrator as a linked file, resolution and color information can be verified by opening it in Photoshop.

Embedded images are files that are placed into your document and then "locked" or embedded into your document so that it is self contained and doesn't require additional files for output. Embedded files are unable to be edited, their resolution cannot be checked and color cannot be verified prior to printing. Illustrator embeds your placed/linked TIFF files or any other files that are manually embedded. However, if you include your placed files with the job they can be relinked.

ADDITIONAL ART PREPARATION TIPS

•Adding 1" of bleed to files will help our Digital Imaging department when setting up files to print. Make sure to note when bleed is added so we know whether to crop or scale down artwork.

• Zoom in on line art to check all points and intersections. Too many points can make the art look like straight lines make up the curves. Similar to laying down matchsticks to make a circle.

• When creating a gradient, avoid using stepped blends because the maximum number of steps allowed in Illustrator may band on large format graphics. Using the linear and radial gradient options will produce the best output.

• Scan across Photoshop print file at 100% at full size to check for dirt, specs, hairs, and spots.

• Avoid using auto trace options or making clipping paths using magic wand selections. These typically are not clean and smooth. Taking the time to draw your paths will produce the best outcome.

• If you have specific colors you would like matched, do not use a transparency or opacity feature to achieve a certain color. Instead, assign a color value or use a tint.
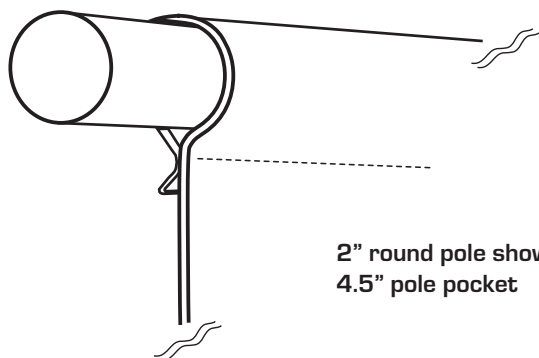
Pole Pocket How-To

Remember when providing instruction, be specific if you are providing the size of the pole or the pole pocket. Both Should be provided.
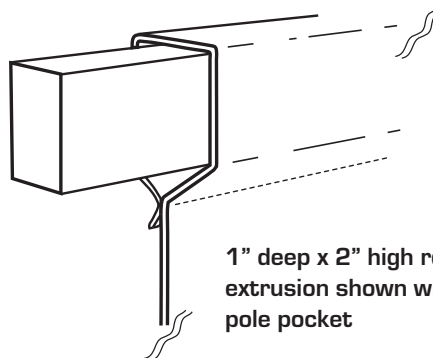
Customer Responsibility: Provide Finished Size B and Pole Size.

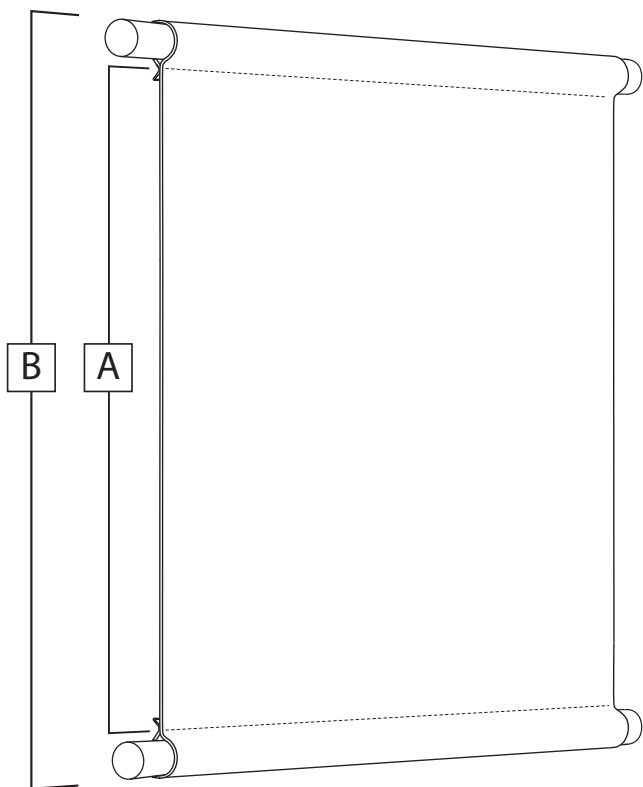**Our Responsibility:** Create Print Size C Recommend Appropriate Pole Pocket Size.

2" round pole shown with 4.5" pole pocket

Close Up of Pole and Pole Pocket, Finished Graphic
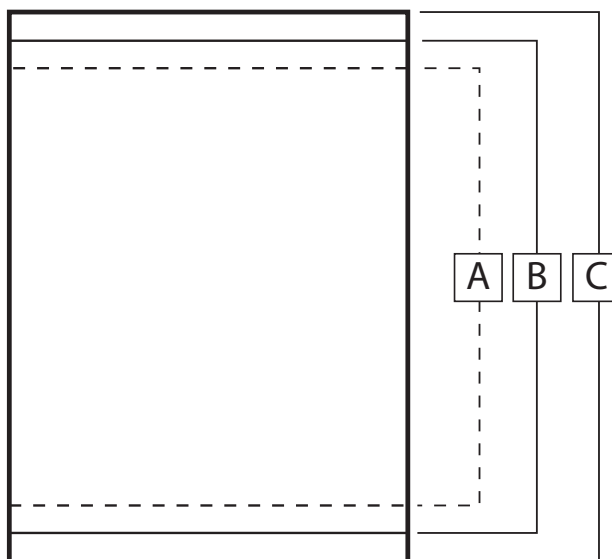
1" deep x 2" high rectangular extrusion shown with 4.5" pole pocket

Close Up of Pole and Pole Pocket, Finished Graphic

B A

Finished Hanging Graphic

A B C

Digital Art File for Production of Hanging Graphic

KEY

A Sew line

B Finished Graphic Design, Supplied By Customer

C Print Size, Bleed Added for Pole Pocket

Formula. Using a 2" pole for example:

To determine pocket size, double pole size and then add .5"

2" pole x 2 + .5" = 4.5" pole pocket