iPrint

FILE SUPPLY GUIDE

Everything you need to know before sending files to us

SOFTWARE YOU CAN USE:

Indesign
Illustrator
Photoshop

*We only accept PDF's & EPS NOT JPEG (see page 32)

WE WANT YOUR FILES TO PRINT PERFECTLY

ignore the rules and it could be fatal

We want the same thing that you want. We want your graphic files to print without fuss and look like you meant them to. We'll be honest with you - of the small number of jobs that don\t print as expected, the overwhelming majority are from files supplied to us. Even if you're a seasoned professional and are used to supplying files for print, please read this guide anyway - our process is likely to be different to what you're used to.

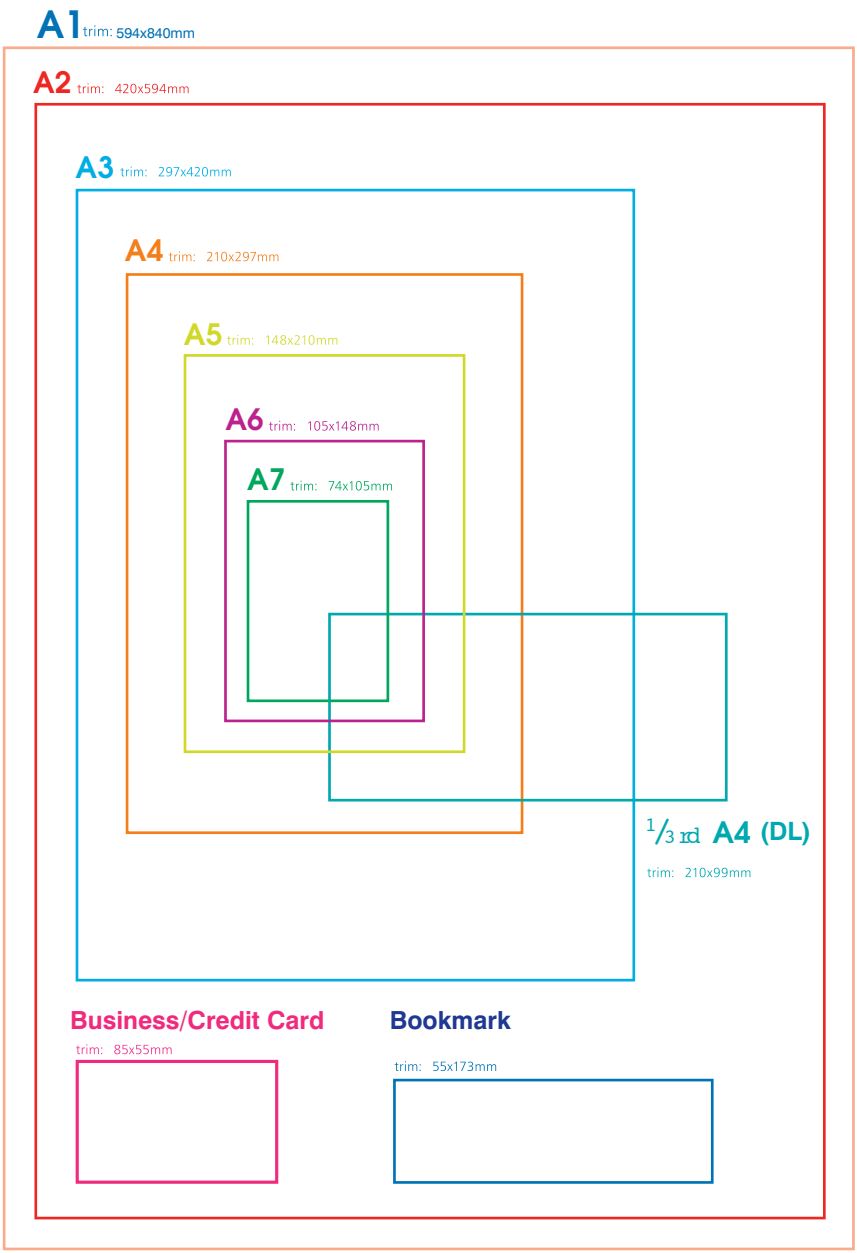
It usually takes our designers around 3 months with us to acquire the knowledge and understanding to correctly create graphic files for our print process. Whatever your print and design experience, whether you're a novice or oracle, please read this guide in full before you start designing - it's the best way to ensure that you don't suffer any unnecessary delays, costs and heartache.

Supplying files for print without following this guide is a bit like driving without following the highway code. If you follow the highway code your journeys are more likely to be safe. Start bending the rules and there's a greater risk of accidents occurring. Ignore the rules and it could be fatal! If you follow this guide, your file should print like a breeze. Please call us before you start work on anything big or complicated - it'll save tears later.

Happy Designing!

. It's easy to miss something when you're under pressure - we're all human. Complete a file supply checklist before you supply files to us.

COMMON SIZES



····· '**trim**' – this is the finished size of the product

SETTING YOUR PAGE SIZE

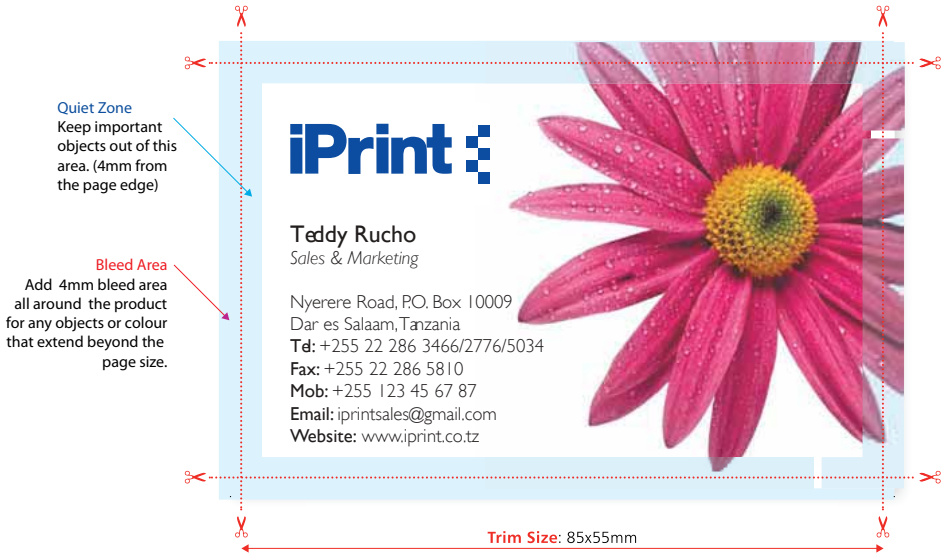
before you start designing Large Format Posters, see additional information on page 18 - for Booklets see page 16 - for other items, all the dimensions you need are on page 6

Adobe InDesign is our design application of choice

We've created design templates for the vast majority of our products in InDesign. If you prefer to use InDesign too, then we can supply you with a template to make things easier - either as an InDesign CS3 format, or as an InDesign Interchange file to be opened in CS4. If you are using an alternate design application, then we can supply you with the correct dimensions.

Before you start designing any job with folds, creases, cut-outs, scratch panels, (spot UV) or perforations, CALL US.
These items need to be positioned precisely and supplied in a specific manner - we don't want to have to reject your file if it isn't right.
See common sizes on page 6.

EXAMPLE: BUSINESS CARD



SETTING YOUR PAGE SIZE

it's best not to put any important objects, such as text or logos, closer that 4mm from the trim edge, or from any fold or crease

Quiet Zone (margins)
For most jobs use **8mm.**

Business cards use **4mm.**

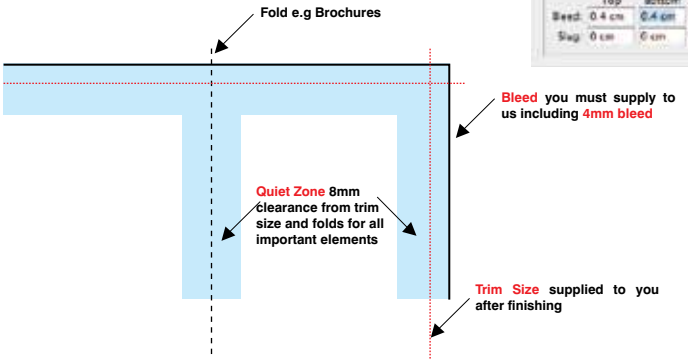
For Calendars, Booklets and Posters use **10mm.**

It's very important that you set your page size correctly. If you don't, parts of your design may be chopped off, look off-centre, or have areas of undesired white space. Here's what to do:

The two most important things to consider after setting up your page size is the 'Qiuet Zone' and the 'bleed area'.

1. Locate the product size you're interested in on page 6.
2. Depending on your product/document size type the number of pages you will work on.
3. 'Quiet Zone' (margins) It's a good practice to leave a 'Quiet Zone' or margins of 8mm for most jobs and 10mm for booklets and calendars from the trim edge. The same goes for any folds or creases. Avoid placing any important objects such as text or logos within the quiet zone.
4. 'Bleed Area' - Add 4mm bleed area all around the product for any objects or colour that extened beyond the page size.

Avoid placing any important objects such as text or logos within this quiet zone. This will make your job look more professional and ensure objects don't look like they're about to fall off the edge.



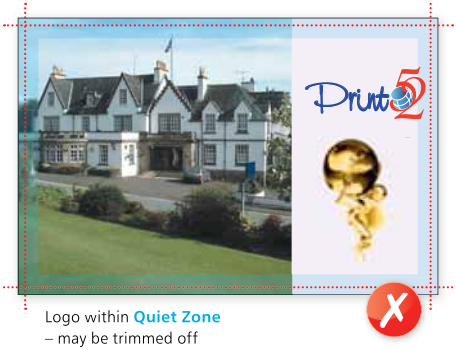
CHECKING YOUR QUIET ZONE AND BLEED

Allowing for the correct bleed and quiet zone are really, really important and they are some of the most common file supply errors that we see. Here are a few examples of how to get it right (and wrong):

Design set up correctly

Design set up correctly

Logo and text within **Quiet Zone** – may be trimmed off



Logo within **Quiet Zone** – may be trimmed off

Flower image stops at trim line – white border may be visible

Hotel image stops at trim line – white border may be visible

MAKE SURE IT WORKS!

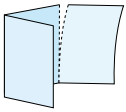
make a mock-up, check it works!

You'd be amazed at the number of great looking designs that we see which simply don't work on a functional level. Things like tear-off slips that don't match up between front and back, or greetings cards where the inside is upside down. Be sure to print out a copy of your document and make a mock-up before you send it to us. As well as your document looking good, consider the practicality of what it will be like when it has been printed, folded and cut down.

Simple things set incorrectly can ruin your design. The following items are famous for mishaps, so make sure your job works:

simple things set incorrectly can ruin your design

Perforation



Check that both sides have the perforation in the same place - remember that the reverse is a mirror image of the front

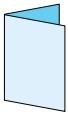
Landscape Greeting Card

Ensure that you flip the inside artwork so that it's upside down. This way, when you open the final greeting card product, the inside is the correct way up

Booklets

Check that all pages are numbered in the right order. Save in one document. Make sure you read pages 16-17 of this guide, as they're expensive jobs to go wrong!

Folded Leaflets



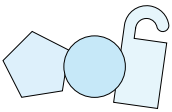
Check that all the pages are in the correct position - the front panel is where you want the front panel to be, and so on - please ask for exact sizes.

MAKE SURE IT WORKS!

Roll Folded Leaflet

Check that you've allowed for the flap that folds in to be trimmed smaller, to prevent buckling. Ask for sizes panel sizes or a template if you're unsure.

Cut-out shape

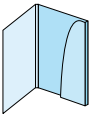


Check that you've designed the reverse of your artwork to fit into a mirror image of the front-if unsure, make a mock-up!

Identity Cards

Check that with a signature strip, the area you want the person to sign is light coloured, so you can see their signature

Presentation Folder



Check that when the pockets are folded, they don't obliterate any text you want to be visible.

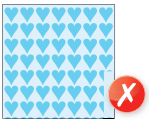
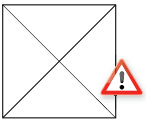
please check your imposition very, very carefully

It is very important to supply us with a mockup. If you are using our Help service, we will be able to check that your document works the way you think it works. If you aren't using our Help service, please check your imposition very, very carefully - we can't be held responsible if you've not been thorough enough. Don't forget that. You can always call us!

COMMON PITFALLS

if you're using layer effects, follow the advice on page 13

Today's graphics applications are incredibly sophisticated. So much so, that many contain features not compatible with the latest developments in printing technology. Likewise, some things can look great on screen, but not when printed. Based on our extensive experience, we've prepated a list of items that we know can cause problems. So please, follow the advice below

ITEM	WHAT'S THE DANGER
Hairlines 	Hairlines are 'device dependent'. This means that they print at different resolutions on different machines. They may print fine on your 300dpi laser printer, but will disapper on our 2400dpi plate-setter. Use 0.25pt instead.
Texture Fills 	These print erratically (or ont at all). Best to convert any of these to a bitmap. Make sure you choose 300dpi and CMYK though, and don't make the background transparent.
Postcript Fills 	Postcript fills give a low resolution repeat effect that can print erractically. They don't look good anyway, best to use something else.
Quark Picture Boxes 	A 'feature' of older versions of Quark Xpress (before v.7) is that if you don't fill a picture box with colour, the TIFF inside may print with a ragged edge. So, make sure your picture bo is filled with 'white' rather than 'none'. Cut-out EPS or cut-out TIFF files are OK.

COMMON PITFALLS

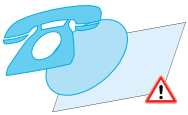
the safest file formats for images are flattened files saved as TIFFs

ITEM	WHAT'S THE DANGER
Layer Effects And Transparency Effects	These can be used providing that your Transparency Flattener preset is set on high resolution ready for printing and that in Illustrator the Raster Effects settings are set towards vector (see screenshots below).

InDesign CS3 screenshot

Illustrator CS3 screenshot

Unflattened Image Files



The safest file formats for images are flattened files saved as TIFFs. Avoid PSDs, layered TIFF and layered Photoshop EPS files as these can cause problems.

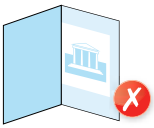
COMMON PITFALLS

be careful with overprint settings

ITEM	WHAT'S THE DANGER
Compression 	You can happily use WinZIP or StuffIT to compress your files, but never compress images using LZW compression or low JPEG encoding. Doing so has been known to cause problems and may result in your file not printing at all. For JPEG use higher settings of 10 -12
Overprint 	Be careful with overprint settings (especially in Quark). If you set objects to overprint, they willno 'knock-out' the background, and will look very different to what you see on screen or proof (see page 22). Black text generally defaults to overprint, (as does the 100% black swatch in some applications). This is usually OK. Please refer to your application manual for more details.
OLE Objects 	Windows applications are happy to copy objects back and forth between themselves. Unfortunately, they don't print properly. Always convert OLE objects to bitmaps before sending your file.
EPSs within EPSs 	Not a good idea as this massively increases the risk of a Postscript error. Certain illustrator EPSs also cause problem in Quark.
Duotone/RGB images 	These may print in black and white, or with washed out colours - always convert to CMYK.

COMMON PITFALLS

avoid using borders where possible

ITEM	WHAT'S THE DANGER
Borders 	Avoid using border where possible (especially on small items such as business cards), since even a half millimetre movement when guillotined could make your border look uneven and unprofessional.
Embedding Images 	Some of the graphics packages allow you to "embed" image files. Avoid doing this as we can't check the images and it results in large file sizes. It's better to supply the images as linked files.
Gradients 	Vignettes, or gradient fills are best avoided - these are difficult to print and they have a tendency to show 'banding' and look unprofessional. There is advice on gradients in the Help section on the Adobe website which you may find useful.
Watermarks 	Be careful with watermarks, if they're too heavy it can make text or writing difficult to read. We recommend using a tint between 5% - 7% for the best results. We cannot guarantee to print below 5%.
Aligning Elements to Folds 	Avoid trying to line up design elements with folds or creases. There's a chance they may not land perfectly on the fold or crease which can look unprofessional.
Large Areas of the Same Colour	See the advice on page 22 for more information.

DESIGNING BOOKLETS

Before you start, are you sure you've got the skills to tackle a project of this size? Designing a Booklet requires a lot more experience than Business Cards or Leaflets. If you're certain you want to design it yourself, read the whole of this guide and follow this additonal advice. It's best to call us before you start work - it may save you some heartache later on.

PAGES

Check that all pages are numbered in the right order. Save in one document.

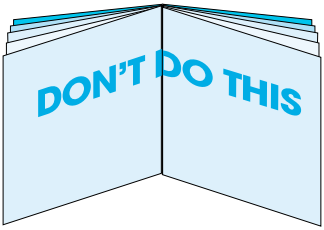
add 4mm bleed to each side when you're designing booklets

ADD 4MM BLEED TO EACH SIDE

Booklets need more bleed than other products. Look at the finished page size of the Booklet. Add 4mm to all sides of your page. You even need to add bleed to the edge which forms the spine. Our process chops this off and merges the spine together.

AVOID OBJECTS WHICH CROSS PAGES

It's unlikely that objects which cross pages will line up exactly. It's best to avoid them, or accept that there will be some vertical movement throughout your Booklet. You'll also need to allow for the bleed being trimmed off - ask us if you're not sure.



avoid trying to match colours throughout the booklet

COLOURS

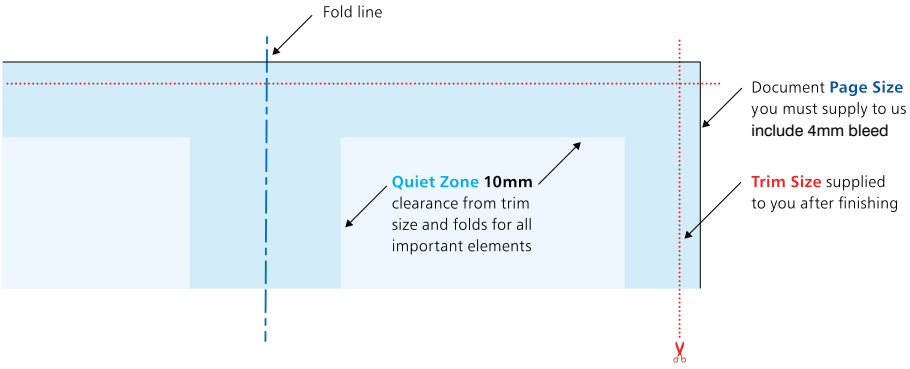
Avoid trying to match colours throughout the booklet. Some colour variation is inherent in the process and will be most noticeable where two pages of the same colour meet.

ALLOW FOR CREEP

In a stapled Booklet the bulk of the paper causes the inner pages to extend (creep) further out than the outer pages when folded. When trimmed the inner pages are noarrower than the outer pages. The amount of creep is dependent on the number of pages and paper thickness. The thicker the Booklet, the more you need to keep important objects away from the edges.

MIND YOUR MARGINS

Normally, we recommend that you keep important objects at least 4mm from the 'trim' size. As a result of creep, we'd advise you to increase your margin to avoid anything being chopped off. When we design Booklets ourselves, we tend to leave at least 10mm of 'Quiet Zone' or 'white space' on the trimmed edge. This means that creep isn't as noticeable and items won't be chopped off.



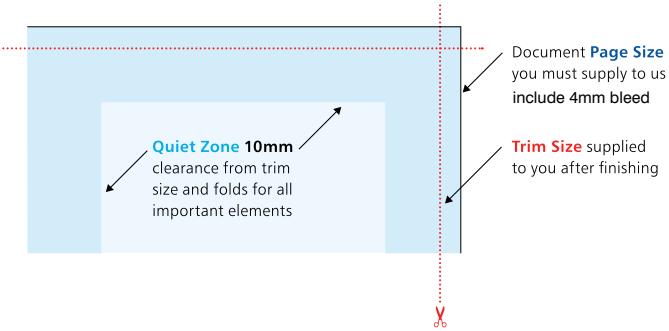
DESIGNING LARGE FORMAT POSTERS

Designing Large Format Posters is slightly different to designing for litho print, partly because of their increased size but also because of the difference in technology. The basic principles are the same - you still need to prepare everything in CMYK and follow the rest of the instructions in this guide, but here are some extra tips...

these are printed using a different process to our main litho printed range

RESPECT THE 'QUIET ZONE' OF 10MM

You should position images and text at leat 10mm from the edge of the Poster. For best results, make your background bleed fully to the edge of your artwork if it is within 10mm of the edge.



WATCH THE RESOLUTION

Large Format Posters are designed to be viewed at a distance (usually of at leat 1m). This means that images don't need to be as high resolution as on litho printed items. We recommend that you provide images for Large Format Posters at a between 100 - 150dpi. Any higher won't make much difference to final print, but will take much longer to process, and may delay the processing of your job.

keep all elements under 225% total ink limit

BE CAREFUL WITH COLOUR

To create a good solid black, use rich black (see page 26). Don't use four-colour black and pay attention to the ink coverage limits on page 24. Keep all elements under 225% total ink limit. It's best to avoid solid colours of only one ink (i.e. pure cyan, magenta, yellow or black) as these can be susceptible to slight "banding". Using rich black avoids banding. Also, any greyscale images should be converted to CMYK prior to being printed on our large format equipment.

Due to the different technology used to produce our Large Format range, and the limitations of the substrates, it's unlikely that colours will match our range of litho printed products.

PAY ATTENTION TO SMALL TEXT

We'd recommend that you keep your text to a minimum of 14pt. Overlay your text in a vector-based application like Freehand or Quark, rather than creating it in a bitmap-based application such as Photoshop.

POP-UP DISPLAYS

As with booklets, avoid elements and graphics crossing over the panel joints if possible, they can be hard to line up when the poster are printed.

ABOUT COLOUR

for best results when choosing colours, we strongly recommend you to CMYK colours

CONVERTING TO CMYK

Your computer, scanner, digital camera and monitor create images using combinations of just three colours: Red, Green and Blue (RGB). Printing presses use four different colours to print these images - Cyan (light blue), Magenta (pinky red), Yellow and Black (or CMYK - also known as Process Colour). At some stage of production, RGB images and colours must be converted to CMYK.

Conversions on images from RGB to CMYK are best done using software such as Photoshop and you should do this before sending your file to us. If you don't perform the conversion yourself, our process will apply an industry standard profile RGB to CMYK conversion meaning that colours may not print as expected. See page 28 for more information on working with photographs.

Traditional printers often use Pantone®Spot colours when printing work. Spot colours are mixed like paint and printed one at a time. As we use Process CMYK Colour, all Pantone®Spot colours must be changed to 'process colour' and converted to their CMYK equivalent, before your file is sent to us. Specifying conversion to process colours at the print stage will not meet with our requirements.

If you don't convert spot colours to process, then an extra separation printing plate may be produced when we process your job. This means objects may not appear on your printed job and may result in you incurring unnecessary costs and time delays.

ABOUT COLOUR continued

You can check that your document is in CMYK process colour in one of three ways:

1. By printing 'separation' on your desktop printer - see the Help file that came with your application for more details. If anything other than cyan, magenta, yellow and black separations print, then you've unwanted colours that you need to convert. This is also a good way of checking knock-out/overprinting settings.

2. Or create a PDF file and use Adobe Acrobat Professional's Output Preview tool to check the separations.

3. Or create a PDF file as a Separated PDF

Some RGB and Spot colours do not have a direct CMYK equivalent - the technical term for this is "out of gamut". If you have chosen a colour that is out of gamut, your software will choose the closest equivalent CMYK colour, which may be different from the colour you intended. This is something that everyone has to put up with, so for best results, we strongly recommened that you choose colours correctly.

ABOUT COLOUR continued

avoid tints that contain less than 5%

try to avoid large areas of the same colour

GETTING THE BEST FROM CMYK

You'll get best reproduction from colours that are made up from one or two inks (i.e. magenta and cyan etc). When using lighter shades, avoid tints that contain less than 5% of either Cyan, Magenta, Yellow or Black, as they usually print much lighter than they appear on screen and you may be disappointed with the outcome. For best results, use tints containing 5% to 30% where possible.

Try to avoid large areas of the same colour too - that's where colour issues (banding, ghosting etc.) becomes most noticeable - ask us for advice. Try to break up large ares of colour with alternate elements or add a background image. Vignettes, or gradient fills are best avoided - they have a tendency to show 'banding' and look unprofessional. The Adobe website offers some advice on gradients if you wish to use them.

A NOTE ABOUT PROOFING

As part of our **Help service** we can supply you with a colour printed proof. As with all proof types, none of these are colour accurate. The proof acts as a guide as to how the finished print will look, and should only be used to check layout.

None of the proofing types can be relied upon to spot items such as objects set to overprint, hairlines, JPEGS/RGB/Duotone images (which may proof in colour, but print in black and white).

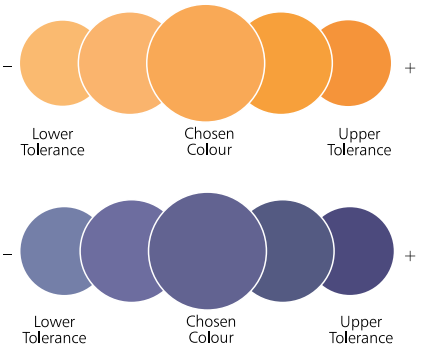
ABOUT COLOUR continued

colour variation is inherent in any print process

COLOUR TOLERANCES

You can produce fantastic results with full colour process - and without breaking the bank. It pays to bear in mind that colour variation is inherent in any print process and you shouldn't expect a perfect match to your chosen colour.

The examples below will give you an idea of how your chosen colour may actually look when printed. We'd be delighted to explain this in more detail - just ask.

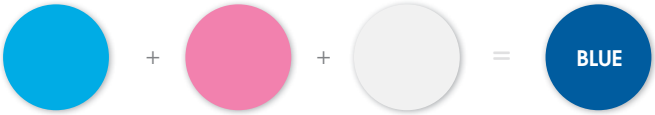


AVOIDING SET-OFF

be careful with which colours you choose

'Set-off' is the marking of the underside of a sheet of paper caused by the transfer of ink from the sheet on which it lays. It can occur when pressure is applied during guillotining or simply while the paper is stacked. Set-off is caused by the fact that the ink is still wet, and is most prevalent on uncoated stocks like letterheads. Our process adds an extra gloss or silk coating to all jobs printed on coated paper. This reduces the likelihood of set-off occurring, but you should still be careful with which colours you choose, and in most cases you will be fine if you limit your choices to the colours on our colour chart.

Let's just remind ourselves of how process colour is created. As an example, a mid blue colour consists of 100% cyan ink, 72% magenta ink and 10% black ink. If we add these percentages together, we can work out that mid-blue has a total ink coverage of 182% (100% + 72% + 10%). The maximum ink coverage that is possible is 400% (which is of course 100%C, 100%M, 100%Y and 100%K).



100% Cyan 72% Magenta 10% Black

our recommended ink coverage limit is 225%

We have some guidelines to help avoid set-off. Our recommended ink coverage limit is 225%. This means that, wherever possible, the colours you use should contain a total of 225% or less when you add together cyan, magenta, yellow and black. When it comes to black, there are other considerations - see page 26.

AVOIDING SET-OFF continued

please don't use colours above 300%

On Gloss papers you can use colours made up of more than 225%, but less than 300% in smaller areas (such as small sections of images, headline text or logos) but you'll run into problems if you were to use this level of ink on larger areas. Treat with caution, and if possible use lighter colours. Due to the nature and absorbency of stationery and matte papers, avoid using above 225% at all. Use the eyedropper tool in Photoshop, or the swatches palette in any vector packages, to check the darkest elements of your artwork.

Please don't use colours above 300% - you're putting a lot of ink on to the page, and our quick turnaround may mean that your job doesn't have time to dry before it is cut. At ink levels above 300%, your job may even begin to adversely affect other jobs printed at the same time. If this is the case, we may be forced to quarantine your job at the print stage. Pleas ask for advice if you are unsure.

avoid using solid colours on a large area on matte paper

You may be surprised to learn that you can perform 'GCR' (Grey Component Replacement) to minisimise the amount of ink being put onto the page, but keeping the colour the same - see page 28 for more information on this. You can also find in-depth discussions on this subject at **www.adobe.com/support**

GETTING THE MOST FROM BLACK

it may surprise you to learn that there's more to black than meets the eye...

Black is black! Isn't it? It may surprise you to learn that there's more to black than meets the eye...

To get the best from our process, black can be produced in two ways. The first method is single colour black, made from 100% black ink. This is ideal for small areas less than 2cm² such as text or logos.

On areas of over 2cm² in size, single colour black can appear washed out and uneven. This is because the rollers on printing presses roll the ink off over a large area. The alternative is rich black, which consists of 100% black and 40% cyan. A rich black should be used on larger areas to ensure an even, dark coverage, as the second ink colour disguises any inconsistencies. However, rich black should never be used on small text as any tiny deviance in registration will lead to a blurred effect.

Be aware that the higher the percentage ink coverage, the longer the drying time required. This is particularly true of uncoated stocks such as letterheads (see page 25).

'Single Colour' Black
100% black

'Rich' Black
100% black
40% cyan

GETTING THE MOST FROM BLACK continued

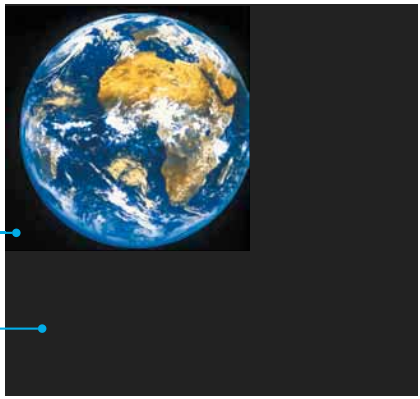
Black will inevitably appear duller on uncoated stock because of the absorbency of the paper. This absorbency also means that any fine detail reversed out of black may disapper. We do not recommend less than 8pt text, for example, on uncoated stock.

You may think that it would be ok to have 'three or four colour' black text as long as the total ink coverage is less than 300%. You'd be wrong! Black text should never have more than 140% ink coverage. "Four colour black" text is virtually impossible to print, will look blurred and may cause sheets to stick together.

Also be aware that black within a photograph as a background may have a different CMYK make-up to other parts of your design. This will be noticeable when printed, even if not on screen. Placing a photograph with a black background over a black area in Quark, for example, may reveal a difference between the two shades of black when printed. To overcome this, take a sample of the black that the background is required to match in an application such as Photoshop (use the colour picker tool). Then simply mix the matched colour in, say, Quark - paying careful attention to the overall ink coverage.

Remember - if the product you have chosen is black only on the reverse, it must not contain any cyan, magenta or yellow information (see page 21 for information on checking your separations).

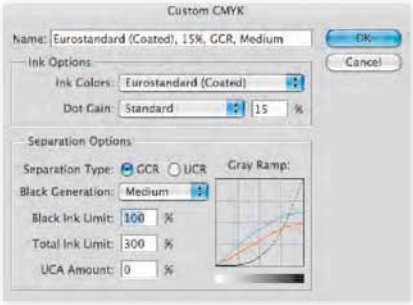
black text should never have 140% ink coverage



WORKING WITH PHOTOGRAPHS

If you are sourcing or scanning photographs yourself, save them as either EPS or TIFF files as this will preserve the colour and clarity of your images. If you are scanning a previously printed item, such as a magazine photo (obviously with permission from the copyright holder) or an old brochure you will need to 'de-screen' the image, blurring it slightly to avoid a moiré effect (see your scanning software manual for more details).

GIF formats compress the image and actually discard information, causing colour shifts and blurriness. Don't use either of these file formats - they may even print in black and white and you won't like the results.



Photoshop CS3 screenshots

Consider the final size your image i will be used at. Photographs should be 300-350dpi at the size you are going to use them. There's no point taking a postage stamp at 300dpi and then blowing it up to a A4 size - for scans use your scanning software to help you calculate the output resolution. Conversely, photographs at more than 300dpi will have little or no effect on the actual printed quality and will unnecessarily increase file size and processing time.

Don't enlarge or reduce your images in your drawing/ vector software (such as illustator or CorelDraw) - it's always best to use an image-editing application such as Photoshop for this task.

When converting photographs from RGB to CMYK, refer to the settings on the left (from Photoshop 11). In the 'Edit' menu in Photoshop, choose 'colour settings...'. From the window that appears, choose 'custom CMYK' from the list in the 'CMYK' section of 'working spaces' (plese note that there are two screen shots illustrated, one each for coated and uncoated stocks of paper). You may need to apply a medium or maximum Black Generation setting, depending on the image. For more advice on converting colours, please give us a call.

WORKING WITH PHOTOGRAPHS continued

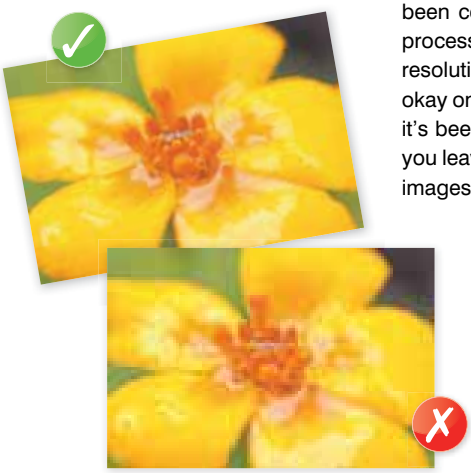
remember to covert all colours to CMYK

Scan black and white line art (i.e. a logo), at 1200dpi for best results. Any lower, and the logo may look blurry. Pay careful attention to the CMYK makeup of any 'black' in your logo. The automatically-created Photoshop black, for example, is made up of varying percentages of CMY (see page 26). You may need to adjust the colour settings in your application to get a sharper black that is made from 100% black ink.

Make sure that any alpha channels are removed and all layers are flattened befrore finally saving your image. You shouldn't compress your image either, or it will cause problems. So LZW, JPEG and ASCII or Tri-tones either - convert them all to CMYK. Please don't embed any colour profiling, as this may accidentally overwrite your colour settings. Images to be used on the black & white reverse of a job should be saved as greyscale as any C,M,Y information may be discarded when the job is processed through our RIPS.

DIGITAL CAMERAS

There are huge range of digital cameras available, ranging from mobile phone cameras to high end digital SLR cameras. Images taken with lower end cameras may not be suitable for printing as these may have been compressed by the camera during the download process, whereas a digital SLR can output a high resolution un-adjusted raw file. Even if an image looks okay on screen, it's no guarantee that it'll look okay when it's been printed. As with design, we would suggest that you leave photography to the professionals. Poorly taken images can do more harm than good to a company's image, or the promotion of it's products/services. Professional photography can significantly enhance a design.

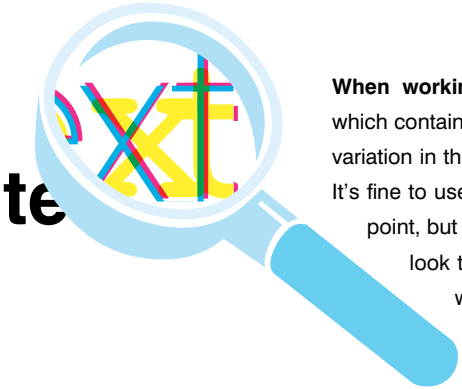


PROFESSIONAL PHOTOGRAPHY

We highly recommend MH Gallery (Moiz Hussein) for all your photographic requirements, they do high quality photography at a reasonable price!

Also you might want to check-out his website www.mhgallery.net for stock photo's. He has a large collection ranging from construction to wildlife. The price of the stock photo's are as low as $10 per pic!

WORKING WITH TEXTS



When working with small text it's best not to use colours which contain more than one ink. All printing presses have a tiny variation in the positioning of the different colour printing plates. It's fine to use coloured text in headlines or type above, say, 12 point, but below that the blurring my be noticeable and won't look too hot. The same thing happens when you knock white text out of a coloured background made from more than one ink.

it's fine to use coloured text in type above 12pt

Be careful if you are putting text over a photographic background as the text may be hard to read. To overcome this you may want to lighten or darken the image in an image editing package such as Photoshop. You may need to adjust the image more than you expect - always think to yourself "is it more important to see the image, or read the text?" If the text is more important, it may be best not to put it over the photograph at all.

Adobe InDesign, Illustrator and the latest version of Quark Xpress have some interesting layer effects that work in a similar way to Photoshop. Whilst we recommend that all special text and layer effects are done in Photoshop, the layer effects in InDesign and Illustrator can be used, providing that your flattener/raster effect settings are correct - see 'Layer Effects and Transparency Effects' on page 14 for more information.

WORKING WITH TEXTS continued

include all fonts that you have used

Some text effects in Quark and Freehand are unreliable so avoid underline, shadow, strikethough, and false bold/italic options.

Include all fonts that you have used. Postcript fonts come in two parts - the screen font and the printer font. We need both, so please make sure you send both. True Type and Open Type fonts only come in one part. Where possible supply Postcript fonts as these are much more reliable in a prepress environment than True Type fonts, True Type fonts ahve been known to cause more issues with embedding and subsetting which can lead to unpredictable results. To comply with the licence agreement, you should remove the fonts from your system whilst we are cprocessing your jobs.

we advise against setting text in Photoshop

If you are going “cross-platform”, ie. from PC to Mac, remember that fonts don’t travel well. Check that we’ve got the same font and provide hard copies. We’ll need you to check a proof carefully since even fonts fromt the same place can have slight differences resulting in reflow and words disappearing.

It’s fine to convert headlines and large text to curves, paths or outlines (which means that you won’t need to supply the fonts). Avoid converting large areas of body copy as this could make your file over-complicated.

We really advise against setting text in a bitmap application like Photoshop - the text will not be nearly as clear as if it were vector text from Illustrator or Freehand, say. Also, Photoshop by default does not apply any trapping, and thus the chances of mis-registration are increased.

Finally, don’t use “Multiple Master/Metric”fonts as they are not compatible with our process. These fonts have ‘MM’ in their title.

FORMATS WE ACCEPT

*We only accept PDF's & EPS files NOT JPEG

Software changes incredibly frequently, so it's best to call us before you start to check which versions we support. Please always send us an EPS, PDF or InDesign file, and make sure it is clearly labelled. To avoid confusion, it would be helpful if your disk contained only the relevant files you want printing. We can accept files supplied by email - not exceeding 4MB, for large files use USB device or on a CD.

WHAT TO DO NOW

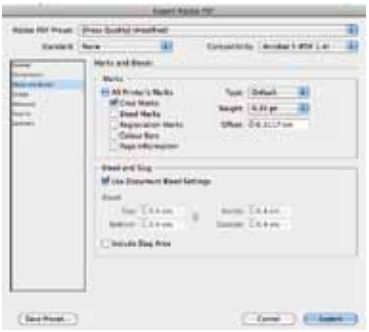
We want your file to print the way that you want it to print. And more than anything else, we want you to be happy with the work that we produce for you. So, if there's anything at all that you don't understand - give us a call (preferably before you start designing).

Chances are, if you've followed our advice (and remember, we've seen thousands of files in our time - we know what works and what doesn't), your file will probably print just fine. But for your peace of mind, even if you're a design superstar, we'd recommend our **Help Service**. For a small cost, we'll check your file and help you achieve the results you want - see page 4 for full details.

Remember to complete a File Supply Checklist to ensure you've not missed anything prior to supplying your files to us.

we want you to get the best out of your print, if you've got any questions please give us a call

SAVING A PDF FILE



HOW TO SAVE AS PRESS PDF IN INDESIGN

1. Go to File then go to Export
2. Give a name to your file and click Save
3. Select 'Press Quality' on the dialog box
4. Under 'Marks & Bleeds' check the "Crop Marks box"
5. Under 'Bleed and Slug' check "Use Document Bleed Settings"
6. Then 'Export' your file

SPOT UV

SUPPLYING YOUR ARTWORK:

Spot UV elements must be supplied in vector format; any text shapes to be spot varnished must be converted to paths/outlines. This means that the artwork can only be supplied in Illustrator, Indesign or Freehand. If you're creating your artwork in Photoshop you will have to make a new layer with a black solid design element so that we can create a vector from it .

During the printing process, the SPOT-UV element can move around by up to ±2 mm. In other words, if you want your varnish to go over a design element, it should overlap by the recommended 2mm .

- Treat the SPOT-UV as a design element in its own right. You'll get best results when you don't try to match the Spot UV to printed objects.

- Don't try aligning fine details such as small type, or shapes with thin lines. (Because of up to 2mm movement).
- Avoid large solid areas of Spot UV bleeding to the edge as chipping and flaking may occur once the job has been guillotined or die-cut.
- Spot UV cannot be specified as a gradient or tint - it needs to be a solid 100% filled vector.

FILE SUPPLY CHECKLIST

Page Size/Layout

- ☐ Product page size is correct see page 7
- ☐ Page includes correct bleed see page 7
- ☐ Page includes 'Quiet Zone' see page 7
- ☐ No object extends beyond the page edge see page 7
- ☐ No pronounced borders are used see page 15

Format/Files

- ☐ Design is created in PDF Press Quality format see page 32
- ☐ Design is supplied on a media type we accept see page 32
- ☐ Only files required for this job are included and are clearly labelled see page 32

Colours

- ☐ All colours are converted to CMYK, including any Pantone® or Spot colours see page 20
- ☐ No tints contain less than 5% of either Cyan, Magenta, Yellow or Black see page 22
- ☐ All colours (including images) have a total ink coverage of less than 225% (uncoated) or 300% (coated – small areas only) see page 19
- ☐ Large areas of black made up of 'Rich Black' (100k/40c) see page 26
- ☐ Correct number of colours used on the reverse see page 27

Images

- ☐ All images are converted to CMYK, and saved as TIFF or EPS files see page 28
- ☐ Photos are scanned at 300dpi at 100% see page 28
- ☐ Line-art images are scanned at 800 to 1200dpi at 100% see page 29
- ☐ Images for large format posters are at 150dpi at 100% see page 18
- ☐ TIFF and EPS files are saved without any image compression (not LZW or ASCII encoded) see page 29
- ☐ Any alpha channels are removed and images are flattened see page 29
- ☐ All linked/placed TIFF or EPS files are supplied see page 15
- ☐ Picture boxes in Quark Xpress have a fill other than 'none' see page 12
- ☐ Correct GCR settings applied see page 28
- ☐ Ink coverage below total ink limit see page 24

Fonts

- [ ] All screen and printer fonts are supplied (including those used in EPSs) see page 31
- [ ] No Multiple Master, Metric or Mac System fonts are used see page 31
- [ ] No effects from the 'text effect' menu in Quark or Freehand are used see page 30
- [ ] All text above 5pt (litho) / 14pt (Large Format) see page 19
- [ ] Text under 12pt avoids using tertiary colours see page 30
- [ ] Text set as vector see page 31

Imposition

- [ ] A mock-up or hard copy is supplied and the design works on a functional level see page 11
- [ ] All files are imposed within the document correctly see page 10

Other

- [ ] No hairlines/fine lines less than 0.25pt are used see page 12
- [ ] No Corel texture or postscript fills have been used see page 12
- [ ] All OLE objects have been converted to bitmaps see page 14
- [ ] There are no EPS files within other EPSs see page 14
- [ ] Overprint items are set correctly see page 14
- [ ] All special instructions for designing Booklets have been followed see page 16
- [ ] All special instructions for designing Large Format Posters have been followed see page 18

*For more information on this guide, please contact Kalu Kenneth on this email; **design@iprint.co.tz**