

General Information:

Platforms Accepted: Macintosh or PC.

Software Applications Accepted: *QuarkXpress, InDesign, Acrobat, Freehand and Corel Draw (PC only).* We also accept *Illustrator* and *Photoshop* files. However, if either of these programs are used as the layout file, they must be resaved and placed into *Quark* or *InDesign* at an additional charge. *Microsoft Word* files are accepted but will have to be reformatted into another program at an additional charge unless print quality PDFs are supplied.

Software Applications NOT Accepted: *Microsoft Publisher* and *Adobe Pagemaker.* If files are built with either of these applications, native files can be sent in but *print quality PDFs must be supplied.*

What to include when sending in a job to be printed:

- DVD, CD, Zip Disk or USB transport drive with all files needed to output the job. *Files can also be uploaded through our website: www.mccormickarmstrong.com but MUST be compressed using Stuff-It or WinZip.* Be certain to do a collect for output to ensure all elements are provided. Files should be supplied in three folders:

- 1) Layout files in one folder.
- 2) Fonts in their individual folders within one Font folder.
- 3) All graphics placed loose in one Art folder.

Failure to supply any of the above files will stop production on your job until they have all been received. See File Management Examples below for proper organization.

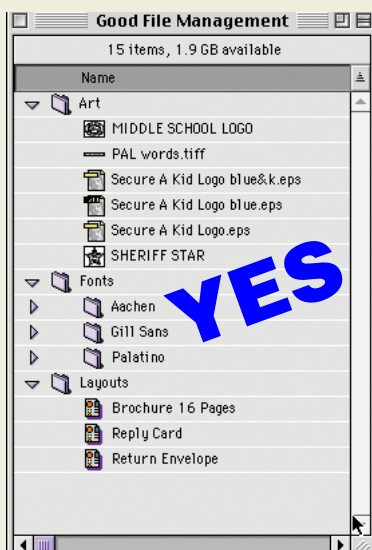
- Hard copy (a print out of the final file) should ALWAYS be supplied. Indicate spot colors, varnishes, perforations, gluing and die cuts (if applicable). They should be printed at 100% if possible. All page numbers should be clearly marked on all lasers for any job that doesn't have a printing page number. If the files were uploaded over the internet or FTP site, fax in the hard copy. Be aware that we are not responsible for text reflow if hard copy is not supplied.

Good File Management Example:

Quark files are split into different documents only because they are different sized pages.

Fonts are correctly organized.

Graphics are correctly organized.

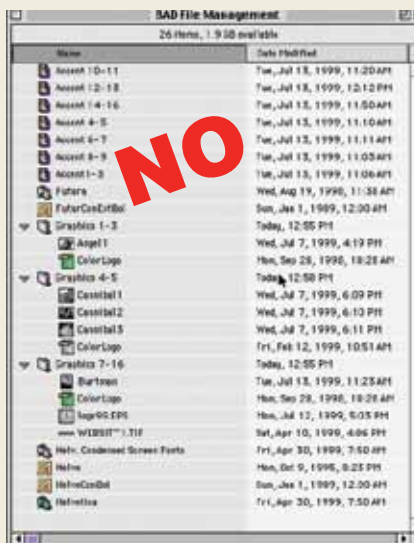


Bad File Management Example:

Quark files are split into different documents for no reason.

Futura suitcase has been altered, printer half does not belong to suitcase sent. Helvetica has the same problem.

Graphics are split into three folders, ColorLogo is in each and the first two have a different modification than the third.



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Uploading Files:

Files may be submitted digitally through our website: <http://www.mccormickarmstrong.com/>



Click on **Upload Files**, which will take you to another screen. Click on **Upload your files now**

A new window will open (bottom left). Enter your information in the required fields, click the **Choose File** button and select your compressed file(s). Files **MUST** be compressed before sending over the web. Failure to compress files will corrupt fonts, cause graphics to lose their previews and take longer to upload. WinZip is available for the PC and Stuff-It is available for Macintosh. You can select a total of 5 compressed files during one upload.

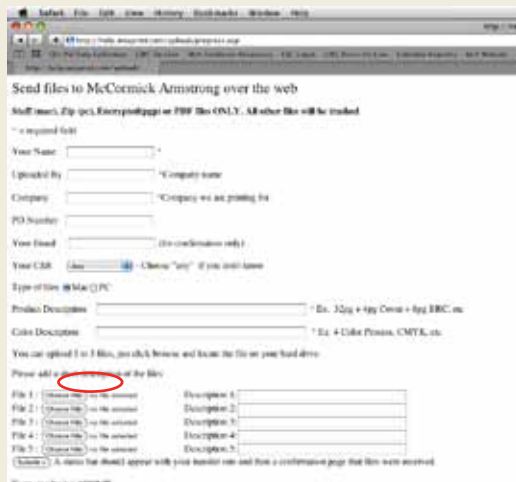


Files were compressed and graphic previews correctly.






Files were not compressed and preview is missing. Each graphic will have to be opened and resaved to restore preview. Which means a additional charges to the job.

Once your descriptions have been entered, click the **Submit** button. A progress window will pop up (bottom right). When the progress window closes, the transfer is complete. An email will automatically be sent to the CSR (Client Service Representative) you chose. It will notify them that your file(s) have arrived. Be sure to fax in a hard copy of files to: (316) 262-7192 to avoid delays in processing your job.



Fonts – Macintosh OS 9:

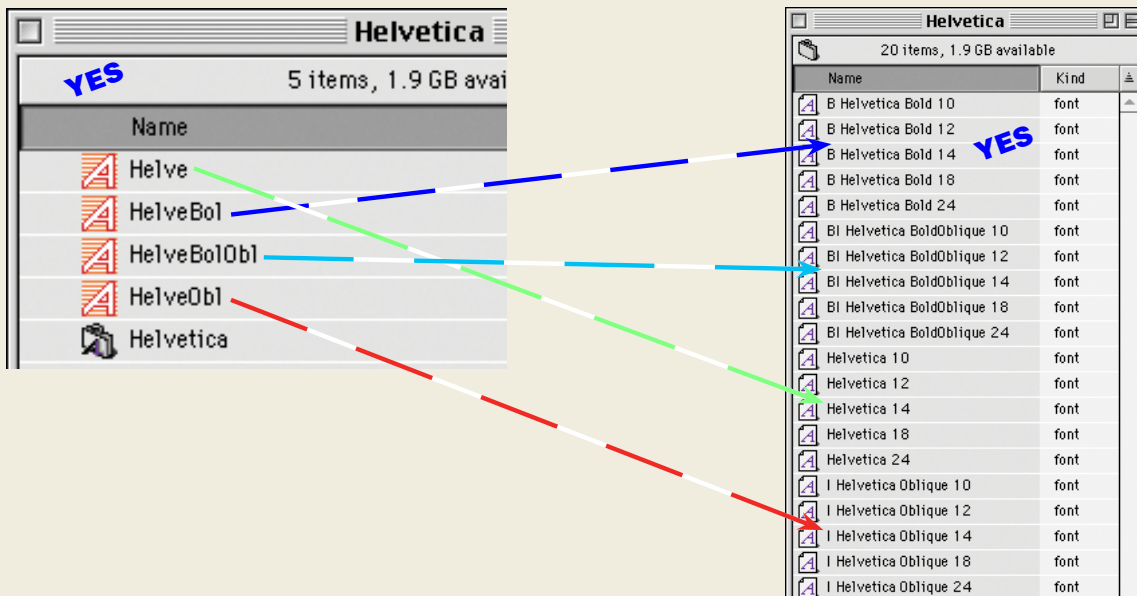
PostScript Type 1 Fonts

There are two halves to a PostScript font. Printer Half:  Helve Screen Half:  Helvetica 10
Screen fonts should be together inside a suitcase.  Helvetica

Both halves must reside together in the same font folder to work properly. Therefore both must be supplied for the job to print correctly.

Helvetica will be used in this example. There are four variations of Helvetica, regular, italic (oblique), bold and bold italic (bold oblique).

Pictured below at the left is an open Helvetica Folder. There are four separate printer fonts inside (note the truncated names): Helve, HelveBol, HelveBolObl, HelveObl and one suitcase named Helvetica that contains four variations of screen fonts pictured below at the right.

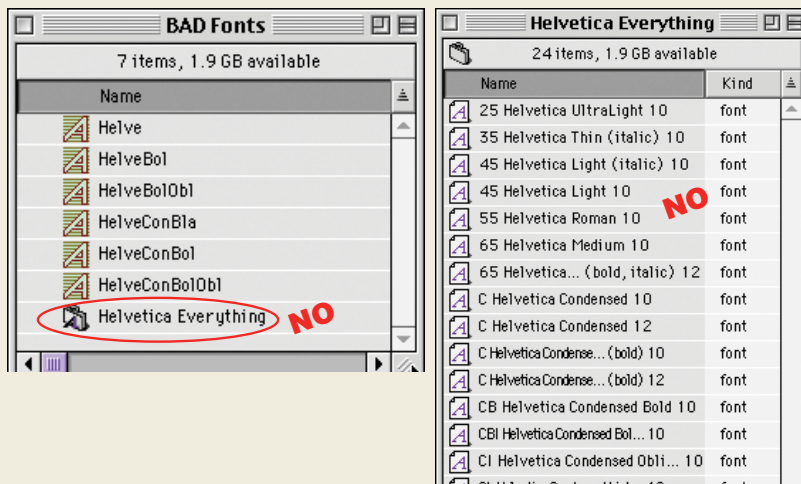


Fonts shown below have been altered from their original purchase state and are not useable.

Only six printer fonts are supplied.

The screen font suitcase has been renamed and at the right it is plain to see that there are many more screen fonts than printer fonts.

There are missing printer AND screen fonts.



All fonts should stay as they were purchased from Adobe, in its own separate folder. (Helvetica folder contains ONLY: Helvetica, Helvetica Oblique, Helvetica Bold, Helvetica Bold Oblique. There should be a separate folder for Helvetica Condensed Family, a separate folder for Light/Black Family, etc.)


Never mix screen fonts from different families in the suitcases or printer fonts in the folder. (Renaming the Helvetica suitcase "Helvetica Everything" and throwing all the Helvetica screen fonts inside is incorrect.)

Altering fonts will cause additional prepress work and additional charges.

Fonts – Macintosh OS 09 (con't):

True Type Fonts

Unlike PostScript fonts, there is only one part to a True Type font.

True Type fonts should also reside in a suitcase.  Helvetica

There is not a second half needed for them to work. When opening a True Type font suitcase, it is easy to distinguish it from a PostScript font. There are multiple A's on a True Type screen font icon and only a single A on a PostScript screen font icon.



postscript



truetype

True Type fonts should be inside a suitcase, not loose. *True Type fonts should NEVER be copied into a suitcase where PostScript screen fonts reside.*

In years past, True Type fonts did not always refine correctly and their use was discouraged. Software technology has improved and that is a thing of the past.

If both the True Type version of Helvetica and the PostScript version of Helvetica are owned, it is best to only use the PostScript version. *Do not use both interchangeably*, they are different and will reflow depending on which one is used. This is true with all fonts. Only use one version of a font, PostScript or True Type, not both. If a client sends in an ad for your publication and they use True Type Times. and you have already used PostScript Times throughout your layout file, do not use theirs too. Open their ad and replace the True Type with the PostScript. This will save time during preflight (eliminating font conflicts) and refining and in turn, save you money.

OpenType Fonts

OpenType fonts also use a single font file for all of its outline, metric, and bitmap data, making file management simpler. In addition, the same font file works cross-platform, on either a Macintosh or a Windows computer.



MinionPro-Regular.otf

****Fonts should NEVER be altered from their original purchased form. EVER.****

Keep the originals in a safe place and re-copy them if they become corrupted in the future. Using a font management program like *Extensis Suitcase* is highly recommended.

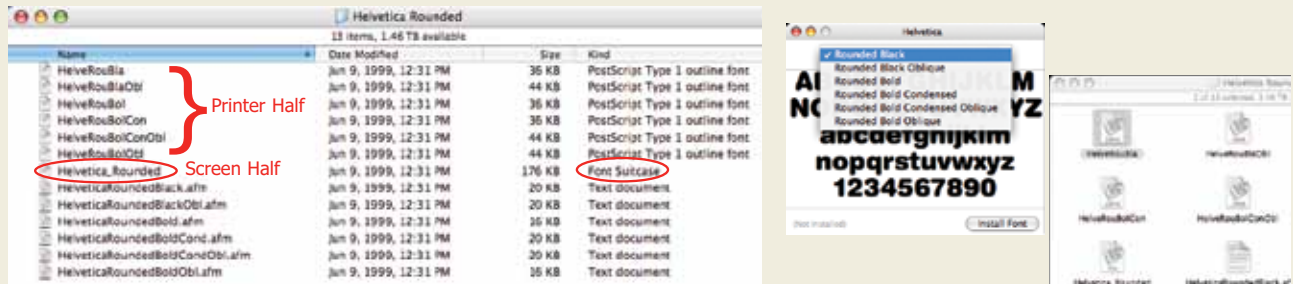
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Fonts – Macintosh OS X

Fonts are more complicated in OS X. It is strongly advised that you use a font management program such as *Extensis Suitcase*, to avoid problems. Apple's website can explain in detail, locations of fonts in OS X and priorities, depending on where they reside. (www.apple.com)

PostScript Fonts

PostScript fonts work the same way in OS X as in OS 9. However, the icons are not easily identifiable. The suitcase containing the screen fonts look the same as the font's printer half. If there is any doubt, open the window wide enough to view what "Kind" of file it is. The printer half will say "PostScript Type 1 outline font" and the screen half will say "Font Suitcase". They must reside together in the same folder in order to work correctly. The example below also contains Adobe Font Metric (.afm) files. These contain character dimensions, plus kerning and ligature information, but not character shapes. They should also remain in the same folder as the screen and printer fonts.



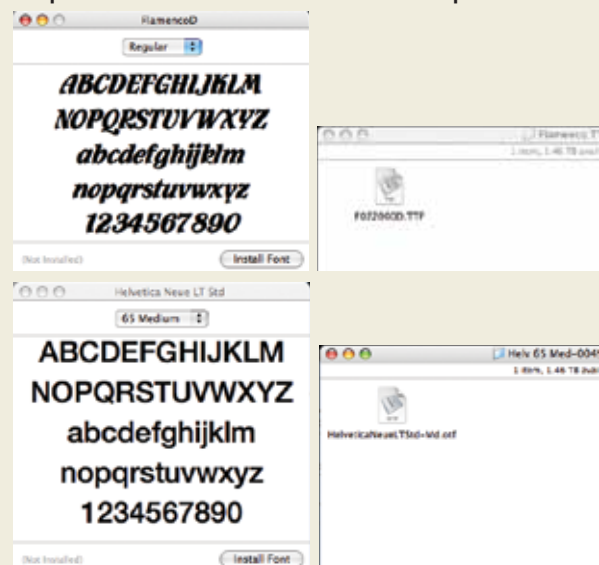
Double clicking on either the printer half or the screen half will open up a window that shows a preview of the font. If you click on the name of the font, at the top, and drag down, you can see the other fonts in that family. *These should always remain together in the same folder to work correctly.*

True Type Fonts

Unlike PostScript fonts, there is only one part to a True Type font. True Type fonts should also reside in a suitcase. Double clicking on it will open a window that shows a preview of the font.

OpenType Fonts

OpenType fonts also use a single font file for all of its outline, metric, and bitmap data, making file management simpler. In addition, the same font file works cross-platform, on either a Macintosh or a Windows computer!



****Fonts should NEVER be altered from their original purchased form. EVER.****

Keep the originals in a safe place so they can be re-copied if one that is in use becomes corrupted. Using a font management program like *Extensis Suitcase* is highly recommended.

Graphics – Pixel Based:

Pixel based graphics are also referred to as bitmap and raster images. This means that the image is made up of individual pixels within a grid. How sharp and clear the file is depends on the resolution at which it is created. 72 pixels in an inch (lo res) would mean much fewer pixels than compared to an image with 300 pixels in an inch (hi res). 72 dpi JPG images are fine for viewing on the web but are not acceptable for printing. Files for print should be 300 dpi and saved in TIFF or EPS format. The higher the resolution, the better file. The file size will also be larger and take longer to refine as the dpi increases. Bitmap images should not be placed at an enlarged percentage in a layout program. This will decrease the detail and make the file look pixelated, jagged and blurry depending upon how much it is enlarged. Results are better when it is placed at a reduced percentage, if the file is large enough to allow for the reduction.

Graphics containing pixels should be saved and altered in *Photoshop*. NEVER set body copy or plain text headlines in *Photoshop*, they will not be smooth and crisp.

All pixel based graphics, without clipping paths, should be saved in TIF format (NOT Jpeg) *without* LZW Compression. LZW Compression can cause refining problems.

Photos with clipping paths should be saved in Encapsulated PostScript form (.eps) with encoding as Binary *NOT* Jpeg, as is the *Photoshop* default.

Color photos should be saved as CMYK *not* RGB. They should be 300dpi and placed in the layout program at 100%.

Bitmap tiffs need to be saved as BLACK *not* GRAYSCALE and should be 1200 dpi to keep any type and curved lines as smooth as possible.

Refining times can vary greatly, depending on how a file is set up. Think twice before you embed a *Photoshop* TIFF inside an *Illustrator* EPS, scale it, rotate it, crop it, and place it several times in your layout file. As a rule, *Photoshop* files should not be placed in *Illustrator*. Place them in your layout file and then place the *Illustrator* images in the layout file, if at all possible.

It is always better to link or place graphics rather than embed (copy & paste from another program) them.

● Circle placed at *actual size*, looks smooth.

YES



Stripes placed at *actual size*.

YES

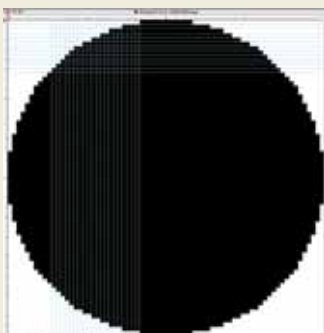
Below is the same circle placed at a *greatly enlarged* percentage with grid lines showing individual pixels making up the circle. The larger it is placed the more jagged it looks.



NO

Stripes placed at a *greatly reduced* size. If the stripes are only 1 or 2 pixels thick and they are reduced when placing into a layout program, they will be too thin to print and will disappear.

NO



YES

300 dpi



NO

150 dpi



NO

72 dpi

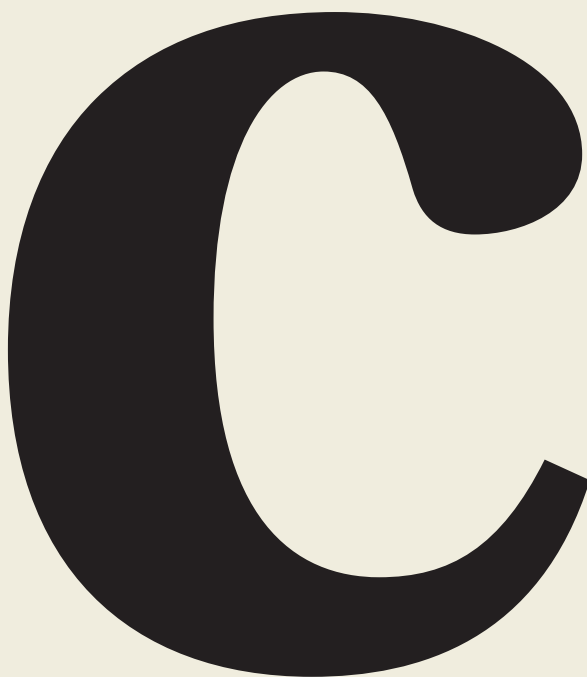
Graphics – Vector:

Vector images are mathematically based and use bezier curves. All lines and shapes of a vector images are independent of one another. They are usually created and edited in drawing or illustration programs such as *Illustrator*, *Freehand* and yes, the dreaded *Corel Draw*. Vector images have smooth edges and are good for precise illustrations, but are not good for photorealistic images. Vector based images are easily scalable, due to their use of mathematic formulas. Graphics containing vector images should be saved as Encapsulated PostScript (.eps) files and then placed or imported into a layout program.

Drawing and illustration programs should NOT be used as layout programs. They should only be used for graphic elements that would be placed into *QuarkXpress* or *InDesign*. *Freehand* does allow for creating layout files but is very cumbersome and clunky. Creating large publications in this program will cost more money to produce than if it had been created in a true layout program. The industry standards are *QuarkXpress* and *InDesign*. If you don't own either program and must send in native Illustrator files, they will have to be opened and resaved in Encapsulated PostScript form (.eps) and then placed into *QuarkXpress* or *InDesign* before they can be refined. *This will require additional prepress work and additional charges.*

When creating rules or lines, the minimum size is .5 point. Do not use hairline rules or anything less than .5 point rules, they will not reproduce correctly on press.

This image is enlarged and shown as it will print.



This image is enlarged and shown in outline mode. It is made up of curves and is printed using mathematical computations, rather than pixels.



These images have been enlarged 970% and are completely sharp and crisp. Vector images can be enlarged or reduced at any percentage and will remain sharp.

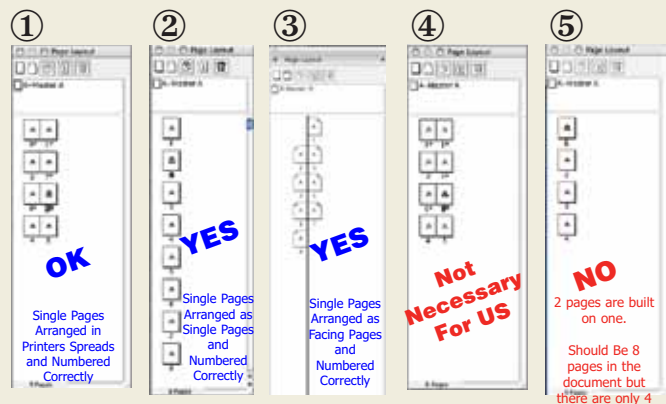
Building Layouts Correctly:

Start with the correct software application: Layouts need to be built in layout programs like *InDesign* or *QuarkXpress*. We no longer accept files built in *Pagemaker*, *Microsoft Word* or *Microsoft Publisher*. If used, you **MUST** send in print quality PDFs.

Files built in *Adobe Illustrator* or *Photoshop* will have to be resaved in Encapsulated PostScript form (.eps) and placed into an *InDesign* or *QuarkXpress* layout before they can be refined. This will require additional prepress work and additional charges.

Setting Up The Document: All pages should be built in a single *InDesign* or *Quark* document, built at the correct page size, in a single page format. (See samples 1, 2 & 3 at right.) All five jobs to the right are set up for 8 printed pages.

It is not necessary to arrange the pages in printer's spreads for us (See sample 4 at right). *Building them in numerical order is preferred.* (See samples 1 - 3 at right.)



If your file has an Outside Front Cover, Inside Front Cover and then Page 1... It is completely fine to build your covers in a separate document so that your inside page numbers correspond to your document page numbers.

Do NOT manually place crop and registration marks on an oversized page. Do NOT build a two page spread on one oversized page with manually placed crop marks (as would have been done in example 5 above). This causes additional prepress work and additional charges.

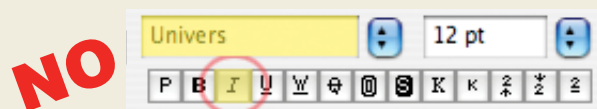
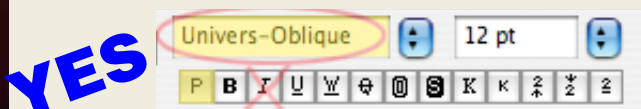
Bleeds: Jobs up to 32 pages: Anything printing to the edge of the page needs to bleed at least .125" and the layout program's registration marks must be offset by 24 points.

Jobs over 32 pages: Anything printing to the edge of the page needs to bleed at least .25". The additional bleed is needed because the pages will need to be creeped. Creep means that the pages will move in toward the gutter. Keep in mind that any pages with cross overs/gutter jumps CANNOT be creeped so be sure to keep type and images at least .25" from the trim so that it doesn't get cut off. The layout program's registration marks must be offset by 24 points.

Content: Be sure that all links are up-to-date and that none come up as "Modified". Keep any type or live images that do not bleed at least .125" away from the page edges, .25" away on jobs over 32 pages. Anything closer risks being trimmed off or getting too close to the gutter. If possible, rotate graphics, not graphic boxes and always run spell check.

Normal type and headlines should be set in a layout program, NEVER in *Photoshop*.

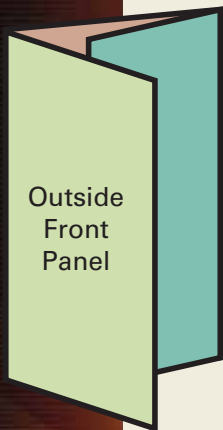
Menu styles should NEVER be used for any print job. Use the actual bold or italic version of the font. Clicking on the menu styles of these versions can result in bad type, especially if a version of that font does not exist. For example, do not click the bold menu style button when using Zapf Dingbats, there is no bold version of Zapf Dingbats. Never click the bold menu style button when already using a bold or black font. There is no such font as a Bold Helvetica Black.



Folding Guide – 3 Panels:

When building a brochure, create a document the size the final printed piece will be when unfolded and flat. Draw guides for each panel, being sure to reverse the size order when drawing the guides for the opposite side.

Tri-Fold



Outside

Panel Folds Inside	Back Panel	Front Panel
3.625	3.6875	3.6875
3.5625	3.65625	3.65625
5.625	5.6875	5.6875

Document Page Size:

11 x 8.5

10.875 x 8.375

17 x 11

This Panel will be 1/16" Smaller

These 2 Panels will be Equal Sizes

Document Page Size:

11 x 8.5

Inside

Front Panel	Back Panel	Panel Folds Inside
3.6875	3.6875	3.625
3.65625	3.65625	3.5625
5.6875	5.6875	5.625

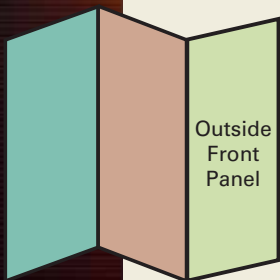
These 2 Panels will be Equal Sizes

This Panel will be 1/16" Smaller

Document Page Size:

11 x 8.5

Z-Fold



Outside

Back Panel	Middle Panel	Front Panel
3.667	3.667	3.667
4	4	4

Document Page Size:

11 x 8.5

12 x 9

All Panels are Equal Sizes

Document Page Size:

Inside

Front Panel	Middle Panel	Back Panel
3.667	3.667	3.667
4	4	4

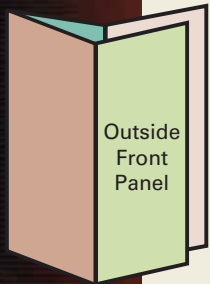
All Panels are Equal Sizes

Document Page Size:

Folding Guide – 4 Panels:

When building a brochure, create a document the size the final printed piece will be when unfolded and flat. Draw guides for each panel, being sure to reverse the size order when drawing the guides for the opposite side.

Double Parallel Fold



Outside

Panel Folds Inside	Panel Folds Inside	Back Panel	Front Panel
3.4375	3.5	3.5	3.5
3.9375	4	4	4
4.1875	4.25	4.25	4.25

Document Page Size:

13.9375 x 8.5

15.9375 x 8.5

16.9375 x 11

This Panel will be 1/16" Smaller

These 3 Panels will be Equal Sizes

Document Page Size:

13.9375 x 8.5

Inside

Front Panel	Back Panel	Panel Folds Inside	Panel Folds Inside
3.5	3.5	3.5	3.4375
4	4	4	3.9375
4.25	4.25	4.25	4.1875

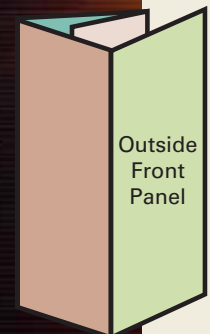
These 3 Panels will be Equal Sizes

This Panel will be 1/16" Smaller

Document Page Size:

13.9375 x 8.5

Roll Fold



Outside

Panel Folds Inside	Panel Folds Inside	Back Panel	Front Panel
3.375	3.4375	3.5	3.5
3.875	3.9375	4	4
4.125	4.1875	4.25	4.25

Document Page Size:

13.8125 x 8.5

15.8125 x 8.5

16.8125 x 11

This Panel will be 1/8" Smaller

This Panel will be 1/16" Smaller

These 2 Panels will be Equal Sizes

Document Page Size:

13.8125 x 8.5

Inside

Front Panel	Back Panel	Panel Folds Inside	Panel Folds Inside
3.5	3.5	3.4375	3.375
4	4	3.9375	3.875
4.25	4.25	4.1875	4.125

These 2 Panels will be Equal Sizes

This Panel will be 1/16" Smaller

This Panel will be 1/8" Smaller

Document Page Size:

13.8125 x 8.5

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Building Bleed Correctly

If an image is intended to print all the way to the edge of the paper, it should extend beyond the actual page size. The excess that will be trimmed away is known as bleed.

Bleed is necessary because even though presses and bindery equipment are capable of great precision, they are not perfect. If a file is built to exactly the same size as the finished piece, and the press sheet shifts while being cut, one side of the image will be cut short and the opposite side will have white space along the edge.

Bleed is required in all files where color or a graphic is expected to print all the way to the edge of a page. To correctly build bleed into a file, extend it beyond the page edge. *Do NOT enlarge the page size to add the bleed.* For example, a business card is 3.5" x 2". Build the document 3.5 x 2 and extend the bleed .125" beyond the edge of the page. Do NOT build it 3.75" x 2.25". This delays your job while we research whether or not the file is built the wrong size or our job information is incorrect.



YES Correctly Built Without Bleed

All printing is .125" away from trim/page edge (blue outline).



YES Correctly Built With Bleed

Printed text is .125" away from the trim/page edge (blue outline). Bleeds extended beyond the page edge by .125".

Bleed would need to be extended .25" for jobs over 32 pages that must be creeped.

Jobs up to 32 pages: Bleeds must extend at least .125" beyond the page edge.

Jobs over 32 pages: Bleeds must extend .25" beyond the page edge. The additional bleed is needed because the pages will need to be creeped. Creep means that the pages will move in toward the gutter. Keep in mind that any pages with cross overs/gutter jumps CANNOT be creeped so be sure to keep type and images at least .25" from the trim so that it doesn't get cut off.

If creating PDFs with crop marks created by the layout program, the marks must be offset by 24 points or .25". Otherwise, the marks will be on top of the bleed, the job will be put on hold and you will have to remake them.



Quark Mark Offsets



InDesign Mark Offsets

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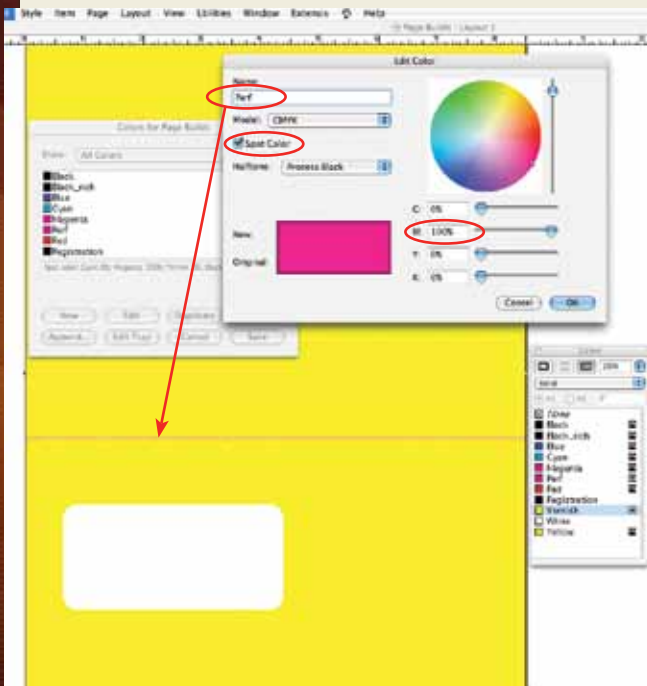
Perfs and Varnishes

When the finished piece needs to have a Perforation or a Varnish, build it into the file. Make a new spot color called Perf and / or Varnish. Draw them right on top of the page elements (be sure to turn off text wrap / runaround on the varnish). When we refine the file, we will choose the proper overprint and separation settings to designate it accordingly.

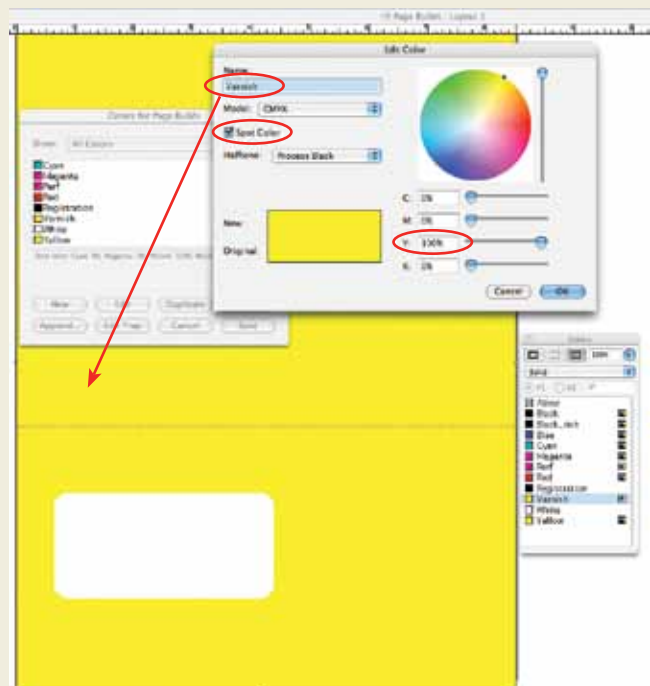
Hard copy is important here. Print one hard copy with the varnish visible, especially if it is a spot varnish (only parts of the page varnish, not the entire page). Then print a hard copy without the varnish, so we can see what should be printing underneath the varnish.

If a perf is not supposed to print, be sure to designate it as such on your hard copy. If it has been built in the file as black, it will appear that it is supposed to print. If it has been built as a special spot color called Perf or Perf FPO (for position only) we'll know immediately that it is not intended to print. It will still show on the proof but it will not be run as a color on the press.

Varnishes will not show on the proof but will run on the press. They can be viewed over the web in softproofing. This requires a username and password. If you do not have one set up, contact your customer service representative and they can provide one.



Settings used to create a **Perf**.



Settings used to create a **Varnish**.

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Print Quality PDFs

Many clients prefer to send in their jobs converted into Portable Document Format (PDF) files. This is great if the files are built correctly. It's a major headache if the native files are built wrong and / or the PDFs are created wrong. If the native file and PDF were both created properly then there will be no delay in processing your job.

PDFs usually require the client to make their own alterations and resend new PDFs of any pages that change. The only down side to a PDF is it limits changes we are able to make here. Most changes may have to be made by you, reconverted and a new PDF sent to us. That really is the whole point of a PDF work flow in the first place, nothing changes in a client's file unless they make the change.

It is fine to create one PDF with (for example) 32 pages in the document rather than 32 individual PDFs, but they can be individual PDFs if necessary. Either way is fine for our workflow.

When creating PDFs make sure the page is centered and has at least .125" bleed and do NOT put the crop marks / printers marks on top of the bleed. Marks should be 24 points (.25") away from the bleed. **If the marks are on top of the bleeds, the job will be stopped and you will be required to remake them.**

PDFs must be CMYK (+ spot colors), not RGB.

Fonts must be embedded and do not subset.

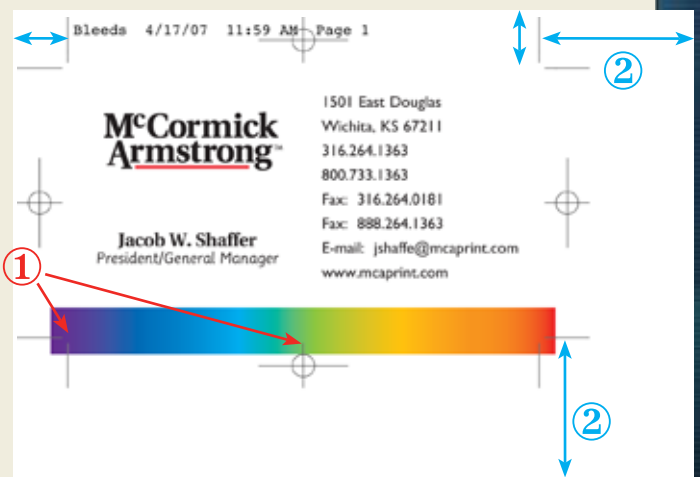


YES PDF Created Correctly

The PDF example above is correct.

The crop marks and registration marks are away from the bleeds.

It is centered on the document page. Top and bottom margins are equal. Left and right margins are equal.



NO PDF Created Incorrectly

The PDF example pictured above is not useable.

① The crop marks and registration marks are on top of the bleeds.

② It is not centered on the document page. The right and bottom margins are much larger than the left and top margins. This would have to be recreated by the client so it is centered like the PDF pictured on the left. (Top and bottom margins are the same height, left and right margins are the same width).

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Printing Postscript Files Using Quark Xpress

The way to make a print quality PDF from *Quark* is to first create a PostScript file. Our PostScript PPD is available upon request. Distill the PostScript files with *Acrobat Distiller*. See screen captures in steps 1-8 below for settings to make a good PostScript file. (*Acrobat Distiller* settings are detailed in another section.)

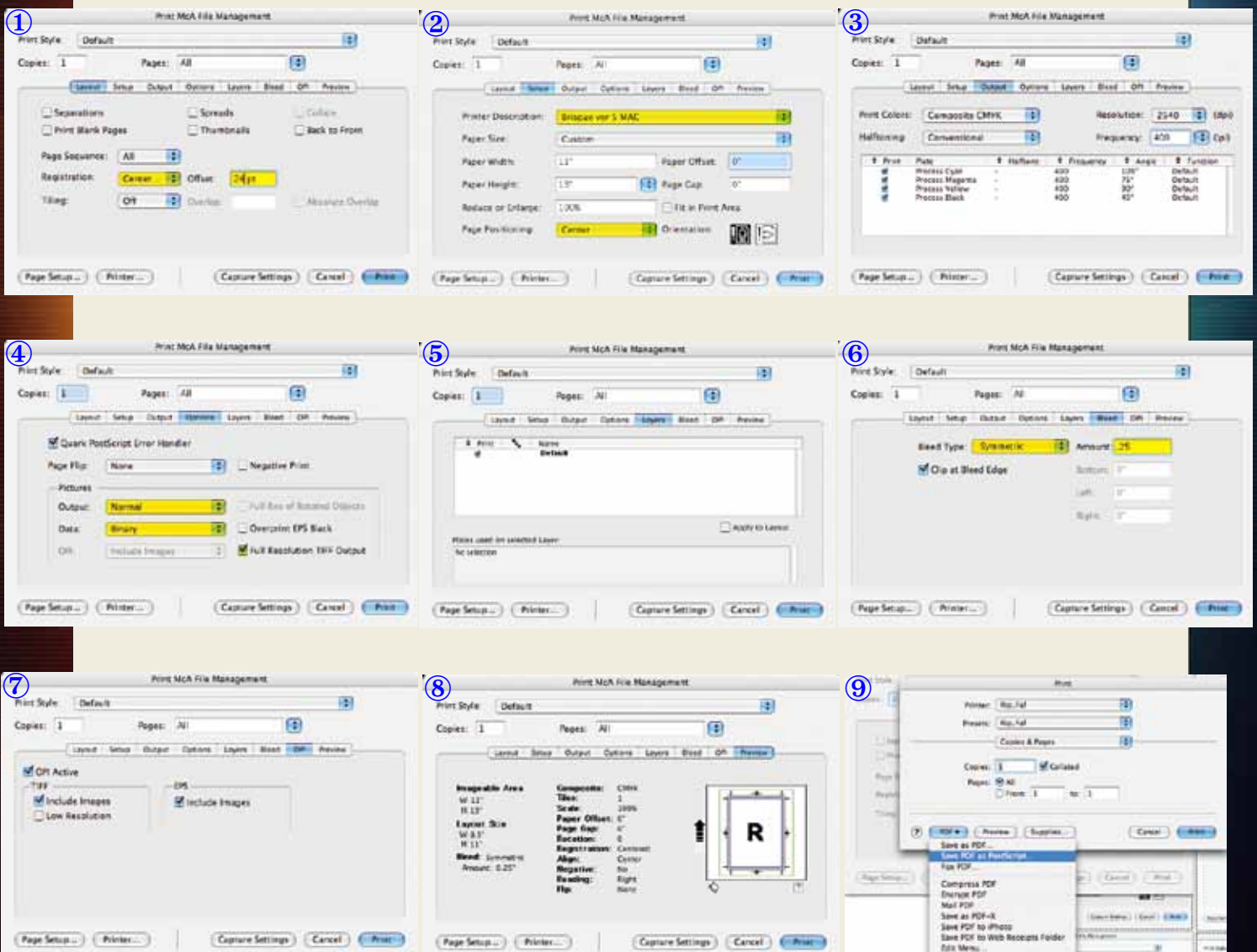
In step 2, be sure to add an inch to the width and height on the paper size to accommodate the printers marks. Choose "Center" on page positioning.

If there is a Profiles tab, make sure all Profiles are off as this can create havoc with your PDF.

Lastly, the actual saving of the PostScript file (step 9). In the Print dialog box click on the Printer button at the bottom next to the Page Setup button. Click on PDF and drag down to Save PDF as PostScript. Name the file appropriately and save the PostScript file.

Once PostScript files have all been created, run them through *Acrobat Distiller*. Settings are provided in another section.

It is ALWAYS a GOOD idea to send your native files as a backup to prevent any delays should there be a problem with any of the PDFs.



McCormick Armstrong™

Printing Postscript Files Using InDesign

Making Hi Res PDFs start with making a good PostScript file... Our PostScript PPD is available upon request.

1. Save each page as a PostScript file individually so you will have each page as a single PDF.

If you have numbered pages it is best to name them by the actual printed page number. For example, you have an outside front cover, an inside front cover and then page 1. Name the first file OFC, the second IFC and the third 01, then continue numbering through the rest of your document. If there are no page numbers, number them 01, 02, 03, etc.

2. Add an extra inch to the paper size (ONLY in the print dialog box, not the document size) when printing the PostScript files. Page position is Centered.

3. Click the Crop Marks box and change the Offset to .25" so marks will definitely be off of the bleed. Be sure bleed is set either in the document bleed settings or in this window.

We creep jobs that are over 32 pages, therefore we prefer a minimum of .25" bleed on all sides of your pages. If the job is less than 32 pages, a minimum of .125" bleed is needed.

4. See screen capture.

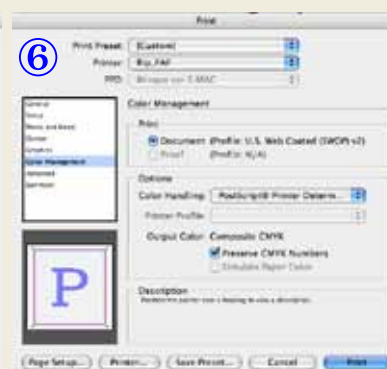
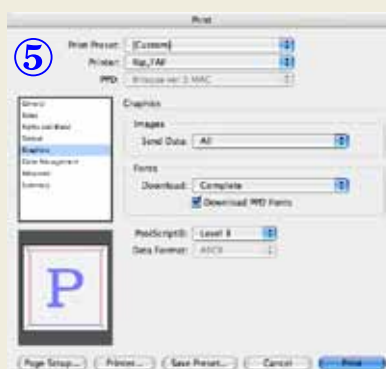
5. See screen capture.

6. Be sure that Color Handling is set to PostScript Printer Determines... NOT InDesign Determines...

7. Change Transparency Flattener Preset to High Resolution.

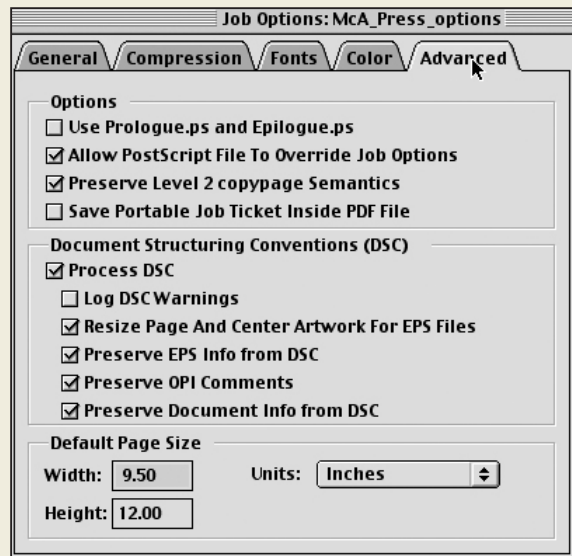
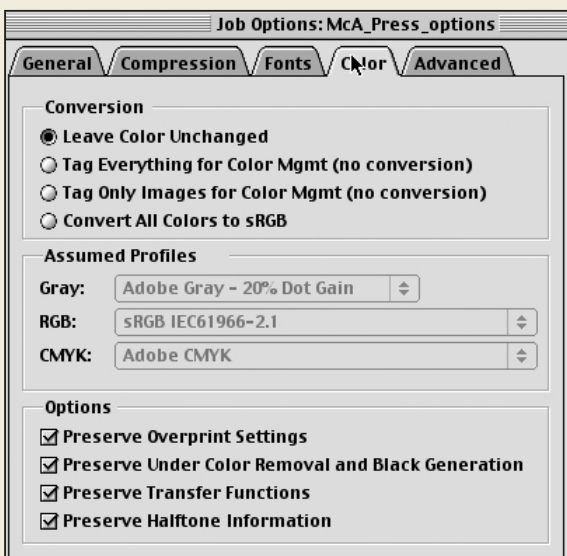
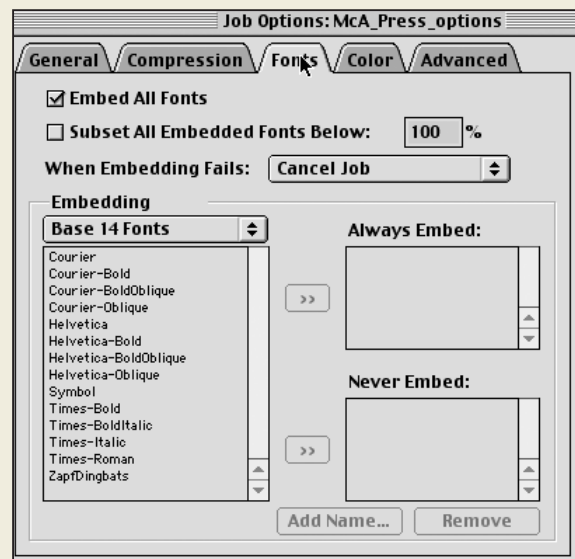
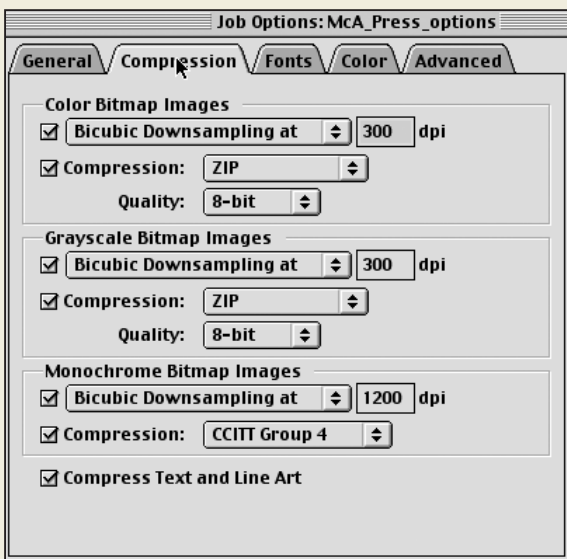
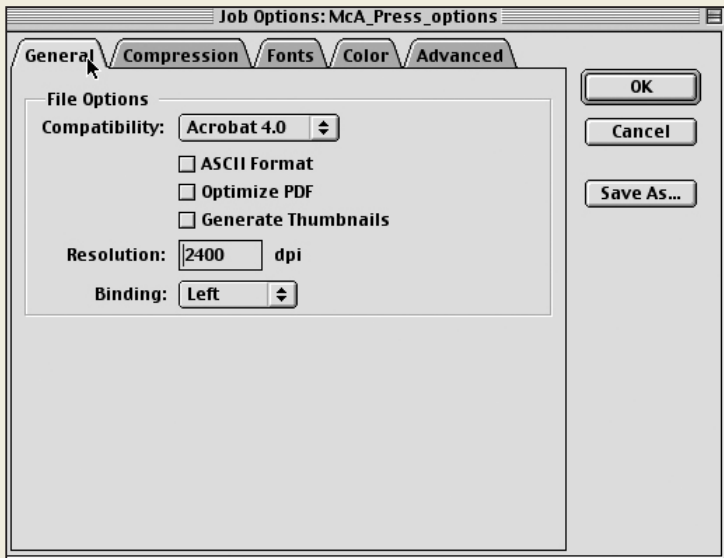
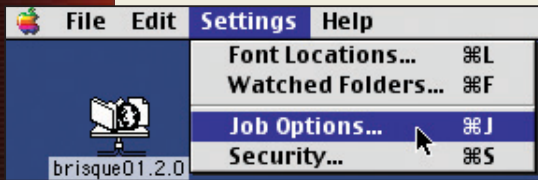
Once PostScript files have all been created, run them through Acrobat Distiller. Settings for Distiller are provided in another section.

It is ALWAYS a GOOD idea to send your native files as a backup to prevent any delays should there be a problem with any of the PDFs.



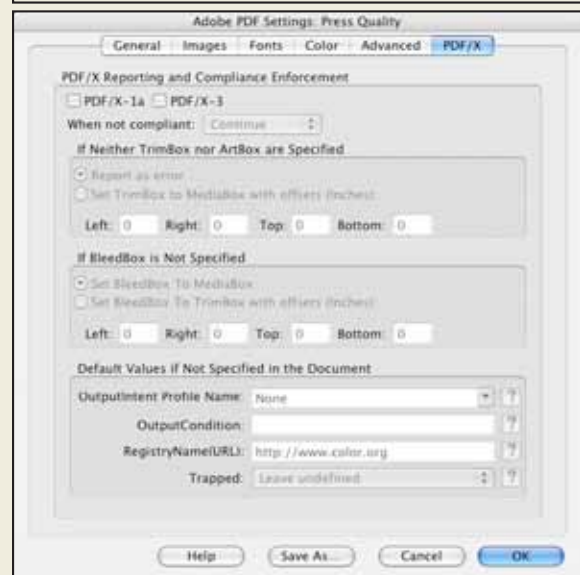
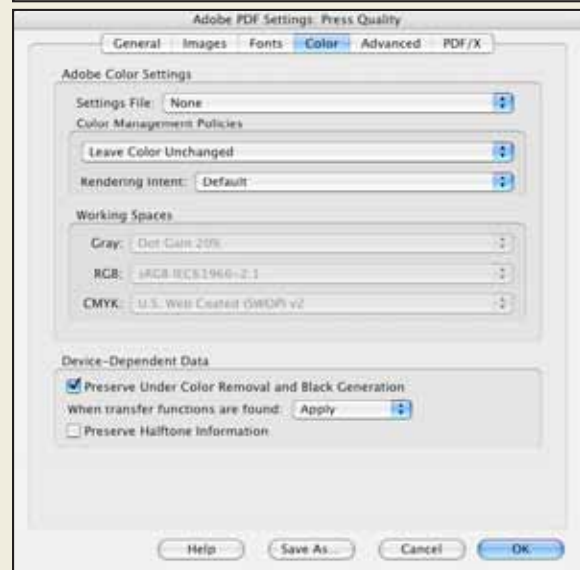
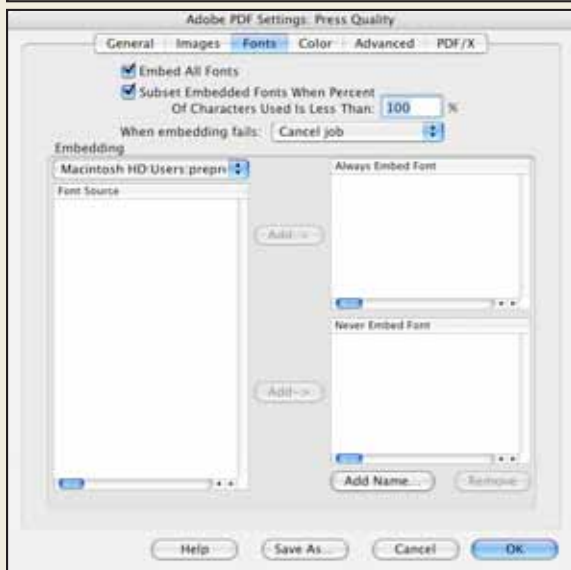
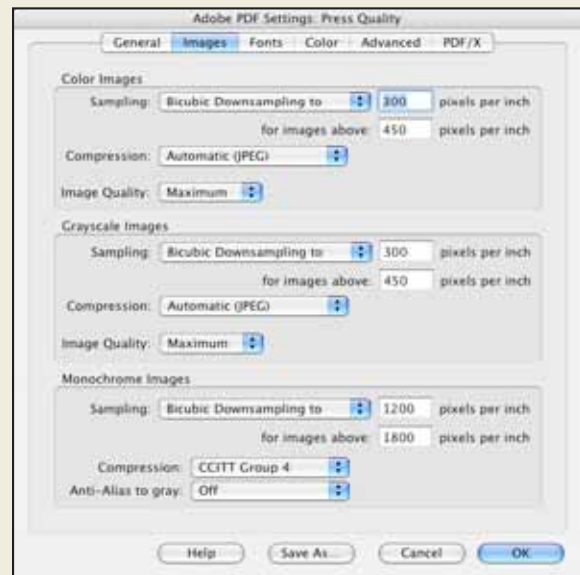
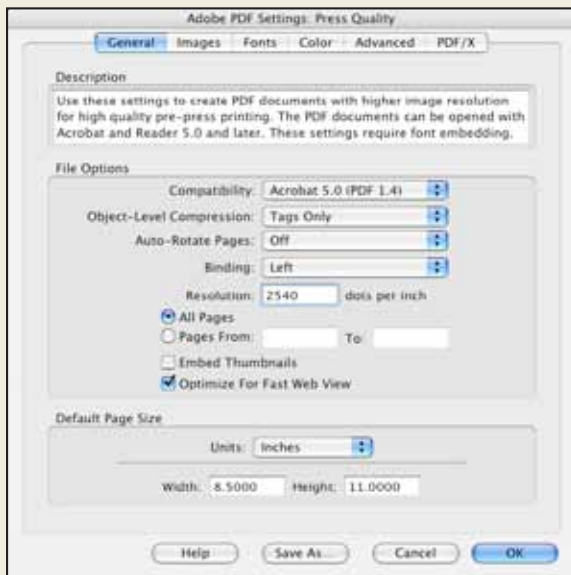
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Distiller 4.0 Settings For Print Quality PDFs



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Distiller 6.0 Settings For Print Quality PDFs



Frequently Asked Question / Frequent Misconceptions

The final color proof I received doesn't match my monitor.

Computer monitors emit color as RGB (red, green, blue) light. Although all colors of the visible spectrum can be produced by merging red, green and blue light, monitors are capable of displaying only a limited gamut of the visible spectrum.

Whereas monitors emit light, inked paper absorbs or reflects specific wavelengths. Cyan, magenta and yellow pigments serve as filters, subtracting varying degrees of red, green and blue from white light to produce a selective gamut of spectral colors. Like monitors, printing inks also produce a color gamut that is only a subset of the visible spectrum, although the range is not the same for both. Consequently, the same art displayed on a computer monitor may not match to that printed in a publication. Also, because printing processes use CMYK (cyan, magenta, yellow, black) inks, digital art must be converted to CMYK color for print. Converting an RGB image to CMYK can result in a significant color shift.

The final color proof I received doesn't match the color of the hard copy I provided.

Our proofing devices are color calibrated. They are thoroughly checked and cleaned weekly. Each proof has a color scale printed on it to flag any color shift immediately. Most printed hard copies come from an ink jet or laser printer right out-of-the-box. These are not calibrated and the colors will not be accurate. The technology used in a desktop inkjet or laser printer is very different from the technology used in preparing a file for offset printing. Unfortunately, it is often not possible to exactly match the output from your inkjet printer. If this is necessary, color corrections can be made for an additional charge.

Why do my images look lo res even though I increased the dpi to 300 in Photoshop?

When an image is scanned at 72 dpi at the outset, the amount of detail and sharpness that is captured at that low resolution is much less than that which is captured at a higher resolution setting such as 300 dpi. Increasing the resolution after the scanning stage will not put detail and sharpness back in to that which

was not captured in the first place, it's merely adding more pixels to a poor scan. The image must be rescanned at the higher resolution.

All my images were scanned at 300 dpi, why do they look lo res on my final color proof?

If the images were placed in the layout program at an enlarged percentage, it will make the graphics appear lo res. Remember, if a graphic is 300 dpi and it was placed at 200%, the image quality is now that of a 150 dpi image. The larger it is placed, the lower the resolution appears to be. As a rule, never place an image at more than 110% of its original 300 dpi size.

I scanned some photos from a magazine at 300 dpi and they turned out poorly on my final color proof, why?

Not even getting into copyright issues, this is a bad idea. A magazine is a previously printed piece. It is made up of dots printed at different angles. When scanning, an undesirable moiré pattern forms on the image. The result appears out of focus and often contains a very noticeable pattern that repeats throughout the graphic. Never scan printed material if you want quality graphics.

Why do I need to send my fonts? Doesn't McCormick-Armstrong own a font library?

We do own a large font library, however, there are thousands of fonts available. Many are similar and may even have the same name but are slightly different. Times is a good example. When opened with our version of Times it may reflow compared to your version of Times. To ensure accurate printing your fonts MUST be provided.

Why do I need to send in current hard copy with my files? The files are current, that should be enough.

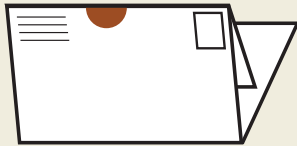
Customer provided hard copies eliminate guesswork and give us a clear picture of what the printed piece should look like. It also safeguards against reflow. We are not responsible for text reflow if hard copy was not provided. Fixing reflow after the job has been proofed will result in additional alteration charges.

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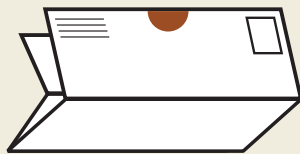
Automated Mail Guidelines

LETTER Specifications

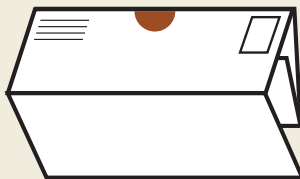
Tri-Fold



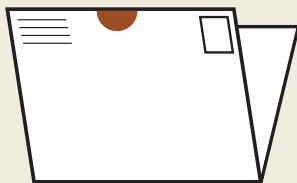
Double Parallel Fold



Roll Fold

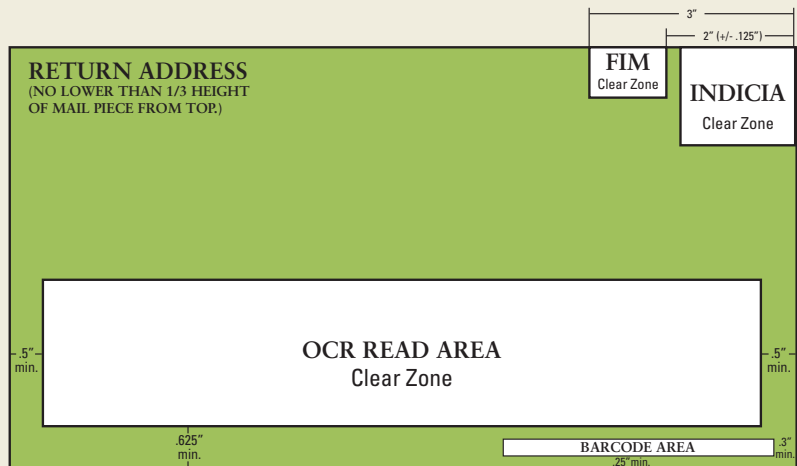
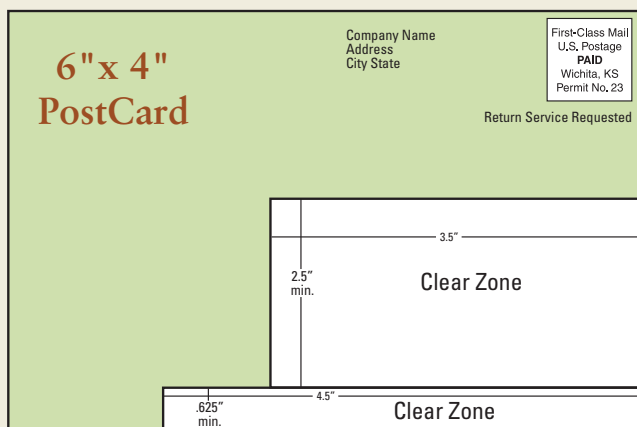


Half Fold



POSTCARD Specifications

6" x 4" PostCard



- The final closed fold should be at the bottom of the address area to allow for a single tab at the top of the piece. If the opening is at the bottom, or if the mailing is too thin, the piece will require extra tabs for automation. Extra tabs will raise the costs of the piece to both pay for the extra tabs and the increased the weight of the tabs.

- A return address should be in the upper left corner of the mailing. It should not exceed 33% of the overall height, nor 50% of the length of the piece.

- The address area must be white, with no ink coverage and is to be a minimum of 2.5" tall by 4" wide. Letter size mail will have .5" margins on the left and right of the piece that are to be completely free of printing.

- The indicia area should be no less than .5" x .5" plus .375" clear zone on all sides.

- All mailing pieces must have a clear zone .625" high as measured from the bottom of the piece and 4.75" in length as measured from the right hand side of the piece for the barcode area. Barcode must be .25" from the bottom of the piece.

- All First-Class presort postcards and letters require a move update "Return Service Requested" to be placed below the return address, above the delivery address or preferably directly below the indicia. (Return Address Mandatory)

- 6 x 4 postcards are normally sent at the First Class rate and all other mail pieces are normally sent at the lower Presort Standard rate. However you determine which rate your mail will be sent. First Class mail is received by your customers faster but is more expensive. If you can allow an extra 7-10 days from delivery, Presort Standard is a more economical option. Note: Any mail with personalization (handwritten messages) information must be sent at First Class rates. Written signature only is accepted as non-personalized information.

Designer's Check List

- Page Size / Document - size of final trimmed piece.

It is NOT necessary to build documents in readers or printers spreads. Do NOT build them in spreads on an oversized page. It is extra work for everyone involved. Start with page 1 then 2, 3, 4 etc. and end with the last page.

- Bleeds - extended .25" beyond the Page / Document Size.

- All fonts used in Layout Program and individual graphics have been included. Post Script Fonts include the printer half and screen half of the fonts. PC Fonts include the .pfm and .pfb files if used.

- Avoid using the menu style buttons on fonts if possible. Actually choose the bold / italic version of the font from the font list. If it doesn't exist, choose a different font that does have those variations in the font list.

- All photo-type graphics are CMYK and at least 150 dpi, 300 dpi is preferred. Do NOT place them in the layout program at an enlarged percentage if possible, this in effect, decreases the resolution of that graphic.

- Document should be built with graphic elements and document colors in cmyk, NOT rgb. If there is a spot color, use the document Pantone Colors within layout program.

- Large areas of solid black should have support in it to keep the black nice and rich on press. Our defaults for Rich Black are: cyan= 40% magenta= 1% yellow= 1% black= 100%

- Be sure that black type is ONLY black= 100%. Do NOT use REGISTRATION in Quark for black.

- If there is a varnish or spot varnish in the file, build it. Our default build for a spot varnish is to make a custom color called: Varnish make it a spot color of yellow= 100%.

- If there is a perf that does NOT print, build it in the file. Our default build for a perf is to make a custom color called: Perf make it a spot color of magenta= 100%.

- If there is a die, build it and place it in the file. Our default build for a die is to make a custom color called: Die make it a spot color of magenta= 100%.

- Follow all postal regulations for placement and position of FIMs and barcodes on mailing pieces.

- When files are complete, run them through *FlightCheck* or any preflighting software to find any missed problems. When *FlightCheck* comes up with no errors, do a Collect for Output (when using *QuarkXpress*) or a Package (when using *InDesign*) so only the fonts and graphics used in the documents will be included. This will save space on the disk and time copying files down.

- If job has special folds be sure that panel sizes are built correctly for that fold. Go to our website (www.mccormickarmstrong.com) click on the link "Upload Files". Click on "Preferred File Structure" to view or download a comprehensive PDF with instructions about folds and panel sizes on pages 9 and 10.

