

# Images, Page Layout and File Submission to Horizon Publications

## Images in PDF files

### Line Art

Watch out since Exchange 3.x can have problems visualizing such images. If such images are colourized in a front-end application like QuarkXPress (e.g. you give a red tint of a scanned line-art logo), Distiller 3 and 4 also have a problem handling them.

### Grayscale images

Again, if such images are colourized in a front-end application like QuarkXPress (e.g. you give a red tint of a scanned greyscale picture), Distiller 3 and 4 also have a problem handling them.

### Multitones

Duotones, tritones, Hexachrome files,... are not possible in PDF 1.2 files (created using Acrobat 3) but PDF 1.3 provides a new colour space called DeviceN which is specifically meant for such images. Check the DeviceN section below for more information. We have found the PDF workflow to not be reliable when working with duotones and spot colours. PLEASE SUPPLY YOUR SPOT COLOUR AS CYAN OR MAGENTA.

### RGB images

Such images can contain 16 million colours but it is also possible to embed images that contain only a few (e.g. 256) colours (called indexed colour).

### CMYK images

As you can see, just about anything that is possible in front-end applications can be maintained in a PDF file. Sometimes, the creation of a PostScript file and the subsequent conversion to a PDF-file changes the content of images. Fairly common things that can go wrong are CMYK-images that end up as RGB images in the PDF document or documents in colour that get converted to black-and-white PDF files. In most cases, images are compressed to limit the size of PDF files. You can read more about the various compression algorithms that are used on this page.

### Highlight, Midtones and Shadows

Highlight Dot 5%

Midtone Dot 35%

Shadow Dot 85%

### Color Dot Aimpoints

	Cyan	Magenta	Yellow	Black
Highlight	5	2	2	0
Midtone	36	28	28	10
Shadow	60	50	47	80

### Images appear to use OPI

Sometimes a PDF files contain OPI-references for images, even though no OPI is used in the workflow. This curiosity is not a 'feature' of the PDF file format but rather a consequence of the way some front-end applications like XPress and PageMaker, Indesign handle images.

If you do not have an OPI workflow, you can turn Off "Preserve OPI" in your Distiller Job Options and eliminate many occurrences of Forms XObjects. Sometimes PDF tools are not capable of manipulating Forms XObject and some other obscure PDF structures which is why it is a good idea to try and avoid them being used.

### DeviceN colour space for multitones

In PDF 1.2 (files created using Acrobat 3), there was no way multitones (duotones, tritones, Hexachrome files,...) could properly be

embedded. Some companies worked around this limitation by putting images in overprint on top of each other. While this approach offered proper output, the images could not be viewed correctly on-screen. PDF 1.3 (files created using Acrobat 4) provides a new colour space called DeviceN which is specifically meant for such images. DeviceN can also be used for other objects like spot colour blends. The main drawback of DeviceN is the fact that it can only be separated properly by a PostScript 3 RIP. When you use any DeviceN colour, you have to configure all your applications properly. Otherwise you will get a totally wrong result.

### **Colour management on images**

Colour management within PDF files is something we have successfully ignored up to now so more information about it may take a while to show up.

### **Dot gain**

Imagesetters should be set up to give linear output. This means that if you use a 50 percent flat on a page somewhere, the output on film or plate should also measure 50 percent. The printing process, however, is not linear. Due to the pressure of rollers, the absorption of ink by the paper and some optical effects as well, that 50 percent flat may well get printed as a 65 percent. The actual percentage of dot gain depends on the paper used, speed of the press, screen ruling, operator, the type of press used, the quality of blankets and other parameters. A dot gain of about 10 to 16 percent is not uncommon in sheetfed offset printing. For newspaper printing, this dot gain can even grow to 30 percent. Keep in mind dot gain for most newspaper printing around 20%. Most (all?) scanner software uses default settings that compensate for the average sheetfed offset printing dot gain. Your layout should take the dot gain into account as well, especially if the job will be printed on various types of paper and presses. Consult your printer before starting critical jobs.

### **File Size**

Please keep your files simple. Very large files require a long time to open, save, and print. In addition, simple file construction makes it easier for you to verify that everything you need has been accounted for as you prepare to submit your job.

### **Bleed**

Allow for bleeds by creating elements 0.25 inches past the trim in any bleed direction. If the bleed goes into the gutter, the image should go to the exact center. Failure to extend bleeds correctly may result in white areas where bleeds should occur or images appearing incorrectly on facing pages.

### **Font Size Recommendations**

7 pt or higher. Reverse type must be 10 pt Sans Serif or higher. Type should be no smaller than 7pt. Reverse type (white type on a background) should be no smaller than 10 pt.

### **Blends**

Never blend between spot colours. Blends should be created between CMYK colours only. Always use zero percent of a colour in a blend rather than “white” from the colour palette.

### **Cropping**

Do not crop a small area of a large image in a page layout program (using a small portion of a picture in a picture box). Crop the picture in a retouching or drawing program first, and then bring only what you need of an image into the page at the proper size (100%).

### **Crossovers**

Images that will cross over between two pages should be created on separate pages, not as a single, double-size page. Do not “nest” EPS and PDF Files. Placing an EPS within an EPS increases the likelihood that the file will not RIP correctly.

### **Imposition**

Please do NOT impose pages within the page layout program (placing page 1 beside page 8, page 2 beside page 7, etc.). We use special software to impose pages for our press specifications, and the pages within your file must be in sequential order. Double-page spreads should be created on single pages, not on a page created to be double the width.

### **Master Pages**

We strongly suggest the use of master pages to position elements common to all pages, such as page numbers, headers and footers. If the publication is prepared in more than one location, the original master pages should be sent to the remote locations so that all elements are consistent.

## **Pages**

When preparing publications, files should include the exact number of pages (including blanks) that are intended to be in the final printed piece. Be sure to delete extra pages from your files.

## **Page Size**

Documents must be created at the correct, final trim size. Be sure that the page size you have used to create your publication is accurate and consistent from file to file. Inaccuracies in page size will affect the way graphics and text elements will be placed in the final printed product. Creating documents at the correct trim size will eliminate costly intervention by our technicians.

## **Rotating Images**

Do not use a page layout program to rotate images. Rotate a copy of your scan first in a retouching/image editing program, then import or place onto the page.

## **Rule Weights**

Especially for newsprinting, using the predefined “hairline” for rules in any application will create a problem in outputting and visibility. If you specify “hairline” your rule may not be visible to the naked eye. The minimum designation for hairline rules should be 0.25 points to help ensure uniformity of the rules by the output resolution.

## **“Space Junk, Empty Text Boxes and Image Boxes”**

Delete unused elements floating on the pasteboard. This is anything that is outside of your page area in your layout programs. These images, type, etc., may not be evident when the pages are printed, but they will need to be opened, saved, and RIPed each time the files go through one of these processes.

## **Maintaining File Links (Paths)**

Do not change graphic file names after they have been placed into a document. Changing file names breaks the link, no matter where the file is located. If you must change a name, establish a new link. You can usually create the new link by opening the file into which the graphic has been imported. A dialog box asks for the location of the graphic (asking for the graphic by its old name). The program will note the new name as you click on the file.

## **Third-Party Files**

From time to time, our customers will submit files created by an advertiser or other third-party designer for us to include with their final output. It is important to remember that we have the same limitations in knowing what to expect from those files as from the files you submit directly. We suggest to all Horizon Publications’ customers to preflight their own file first, and to send it by yourself, not directly from your customer to Horizon Publications.

## **Graphics from the Internet**

Graphics downloaded from the Internet are usually only 72dpi, and they will not print as you see them on the screen. If you wish to use a downloaded image, check its resolution in PhotoShop before placing it in your document. If it is a 72 dpi image, just changing the resolution may not create an acceptable image on film output. Changing the resolution will not effectively increase its value, because the information necessary to create a true high resolution graphic is not available. Many images found on the Internet are saved in a compressed JPEG format. Any JPEG graphic must be changed to a TIFF image before output to film. Note, however, that JPEG compressions are a “lossy” compression type and will frequently not yield good quality TIFF images. The compression process destroys much of the digital information needed for a true, high resolution image.

## **Colour Proofs**

Because monitor screens do not accurately depict ink on paper, we strongly urge the use of either digital or analog colour proofs for each colour page within your publication. Colour proofs are the only way to ensure that what you think you have created is what you have actually created, and what we produce—are all relatively the same colour. We use digital proofs to match on press. Prior to job completion, you may request these proofs to verify colours. Ask your Account Manager for details.

## **Submitting Your Job**

Your production due time depends on your contract with Horizon Publications. When your job arrives, we preflight your materials to verify that your files have been set up correctly and all elements have been identified. In the event that preflight questions arise, you will be contacted for instructions on how to continue with the job.

Please label your disks so that we know who sent them, what platform they are for, and so that we may insure their return. Don't send any extra files or pages!

Don't send any extra fonts!!

Don't send any old revision file, Only send the final file!!!

### **Electronic Mail**

Files submitted via e-mail should be addressed to [epp@horizonpublications.ca](mailto:epp@horizonpublications.ca). The file should be submitted as an attachment to the e-mail, and it should include an attention line that identifies the publication for which the file is being submitted.

Files submitted via e-mail must be under 1 mb in total size. Larger files do not travel well via email, and often either never arrive or are easily corrupted by the time they do arrive.

### **FTP Files**

For customers desiring to send larger files electronically, Horizon Publications maintains an FTP site. Please contact your Account Manager for the FTP address and specific instructions for submitting files.

### **Hard Copy Page Proofs**

Hard copy page proofs should be provided, and must be the same version as the supplied electronic files. If the page proof is different than your electronic file, we assume the page proof is correct and your electronic file is wrong. Colour page proofs help identify colour placement within the final output. When using colour proofs for pages intended to reproduce as black and white, labels such as “grayscale” or “B&W” or “colours as gray” should be used. Colour elements should be marked as process colour or spot colour with ink designation.

### **Laser Separations**

If you have a PostScript printer, you are able to output separations. This feature allows you to verify that your pages separate into component colours correctly. Count the number of pages that print to determine how many pieces of film we will output. For a four-colour job, only four pieces of paper should be printed for each process colour page. Printing laser separations in this manner will ensure that all the colours in the job have been created and that they will separate correctly. This procedure is a good preflight check before the files are submitted for final output. Remember to indicate colours and colour elements on the page proofs that you supply to us.