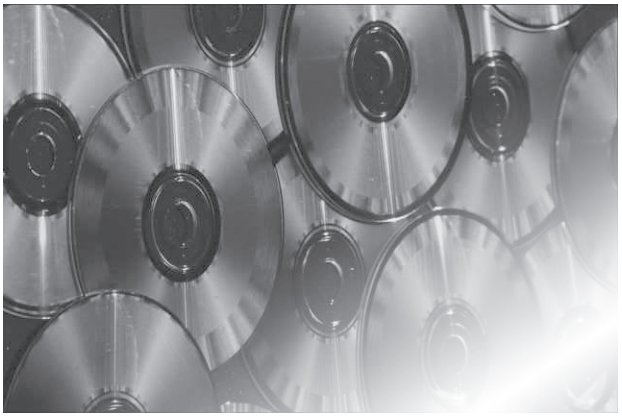
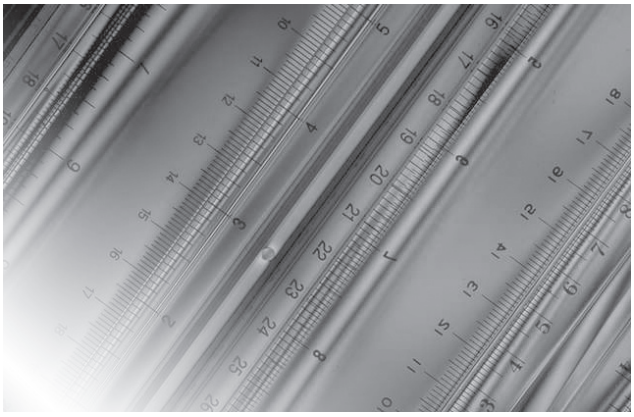


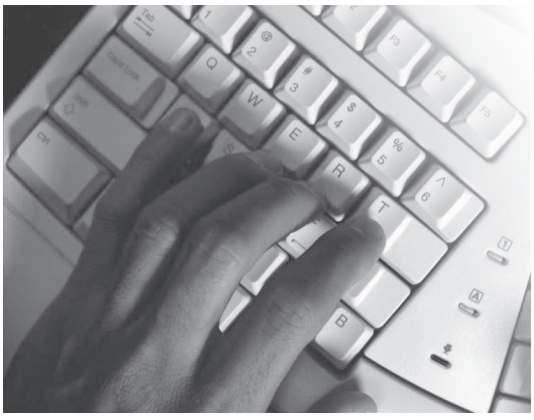


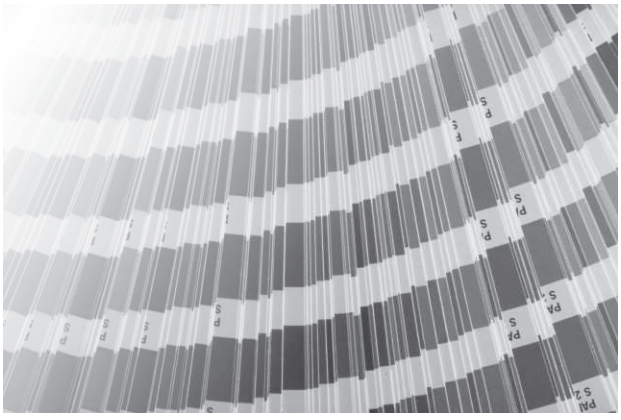
PRE-PRESS

101

-OR-

"How to submit electronic files your printer can use the first time!"





Rev. 2/06

TABLE OF CONTENTS

Did you know the national average **of all files received** at service bureaus that **cannot be processed as is** happens to be **65%?**

The average of files received usable as is at Holley's Printing is slightly higher than the national average. To circumvent problems with projects on tight delivery schedules—we like to advise a client of specific trouble areas BEFORE a project is started on. Some examples are listed in the top file problems on page seven.

Holley's Printing has been in business since 1961.
Two things have remained the same:

1) The printing industry changes everyday.

2) The job needs to be printed as soon as possible.

We have researched literally hundreds of graphics and printing websites and found that all of them are experiencing the same problems we do over and over again. With this in mind, we have debated for some time about what HP can do to educate our clients who want to prepare their own files. The enclosed information is very technical. The job of preparing electronic files is an awesome responsibility.

A quick search at **Google's** website with the entry of **"Electronic Prepress Problems"** quickly yielded results of 236,000 hits.

In the past, we have struggled with problem files, at our expense, in an effort to "hurry up" and meet a customer's deadline. This is a lose-lose situation for everyone involved. There are times our design department spends more time to troubleshoot why a file that will print to a laser printer won't output to our platesetter than it would normally take to prepare a file from scratch! Laser and inkjet printers are more forgiving. They will attempt to generate, for example, a passable representation of a 72 dpi resolution photo. Platesetters can't be tricked into taking a less than acceptable file!

To serve all of our customers well, we need to be able to work in the most efficient manner that allows ample time to handle clients' files in addition to preparing projects for clients who do not have in-house graphic design capabilities. The technology available today makes it easier for just about anyone to create a full color brochure that will output to an inkjet printer. However, those very programs may not be designed to work with the equipment we use to commercially print your files on our printing presses. If we can't image it to a plate; we can't print your job.

Typesetting as defined by Websters:
\Type"set`ting\, n. The act or **art** of setting type.

In 1987, HP incorporated Mac equipment into what was then the "typesetting department". Typesetting as defined by Websters: \Type"set`ting\, n. The act or art of setting type.

We continually upgrade our equipment, services and knowledge in an effort to better serve our customer's needs. We have made the transition to direct-to-plate in an effort to enhance the level of pre-press service offered.

HP accepts all of the Mac (and PC versions) of the printing industry standards: Indesign, FreeHand, Quark, Illustrator, PhotoShop and PageMaker. There are other more "user-friendly" and less expensive programs on the market. Yes, they are easy to use, but they were designed for use with an inkjet printer.

"PageMaker, FreeHand, Quark, Illustrator, PhotoShop and InDesign"

However, if you feel you must use programs that are not designed to work within ours (or most printers') workflows, understand there will be additional charges and we will not be able to guarantee the final product. If you must use Microsoft anything, it must be sent to us as a pdf prepared with Acrobat Distiller. We will not be responsible for the character/font changes (PC) or for the colors generated from these files; as they will not print anything like your color output or what it looks like on your monitor. The only "proof" for this type of file will be a Cromapro proof. We cannot guarantee text reflow or font/character substitution. The only way to "fix" this is to have one of our graphic designers manually edit your original file. (This service will incur the design department's hourly fee.) **If you create a pdf of a document from ANY program, please remember this important fact: Pdf's for two- or multiple spot color jobs do not RIP as spot color; they will RIP as a four-color process job.**

Every job is pre-flighted and the customer will be advised at that time of any problems, what we anticipate the charges to be for HP to correct or give you the opportunity to correct and resubmit your file. Either choice will cause delivery dates to be changed. Jobs submitted without a hard copy at 100% (tiled if necessary) and color breaks will be put on hold until copies are brought in or faxed. If you do not have the capability to do so, we will print a copy and fax a proof for you to sign off on. This service will incur additional charges and delays in completion of your project.

Jobs submitted without a hard copy at 100% (tiled if necessary) and color breaks will be put on hold until copies are brought in or faxed.

We want to help educate our customers. Holley's Printing has invested a considerable amount of money in equipment and time in training our employees. There is an art and a substantial amount of skill in taking a digital file to final product. It is imperative for a designer to be able to incorporate the knowledge and skills of not only the typesetter but also the scanner operator, proofer, camera operator and darkroom technician. If you are interested in polishing your printing skills—which are necessary if you will be producing any volume of printed materials—you are invited to inquire about training at our facility.

We know the information contained will not cover every single situation. It has been designed to address the issues that come up frequently. It is our hope that this will help you **SAVE MONEY** on your next printing project!

TOP ELEVEN FILE PROBLEMS:

1. Fonts: Missing, substitution or using "bold, italic" buttons for effects
2. Document size/layout incorrect
3. Incorrect color: RGB instead of CMYK
4. Misunderstanding use/selection of Spot vs. Process Colors (Picking colors by monitor instead of a Pantone Spot or Process Color Guide)
5. Brochures laid out incorrectly for fold
6. Graphics/photos for spot color job saved in RGB or CMYK format
7. Graphics/links missing
8. Inadequate or no bleed
9. Laser proofs or color breaks not submitted
10. Resolution too high or low
11. Files provided pre-imposed

TYPOGRAPHY DO's–N–DON'Ts

DON'T double space after a period—only appropriate on a typewriter!

DO use only one space. Using more than one space can make your paragraph look like it has had chunks taken out of it.

DON'T hit enter two times for spacing between paragraphs

DO use the "Space Before" or "Space After" option in your program (.125 is a good place to start!)

DON'T use all the fonts in your library.

DO limit your choice to different styles of one—with a maximum of two typefaces.

DON'T select the "bold, italic, or outline" features for fonts

DO use the specific style for that family: Helvetica, Helvetica Bold, Helvetica Bold Italic.

DON'T use straight quote marks (a.k.a. foot & inch marks)

DO use the "curly" or "smart" quote option in your layout program

DON'T use all capitals—especially in Old English or Calligraphy fonts!

DO use caps sparingly—to draw out a word or headline.

DON'T center pages of text

DO justify large amounts of text for readability. Save "center" for headlines.

DON'T leave widows or orphans

WIDOW: A paragraph whose last line is at the beginning of a column of text.
ORPHAN: A paragraph whose first line starts at the bottom of a column of text.

DO adjust by setting line restrictions

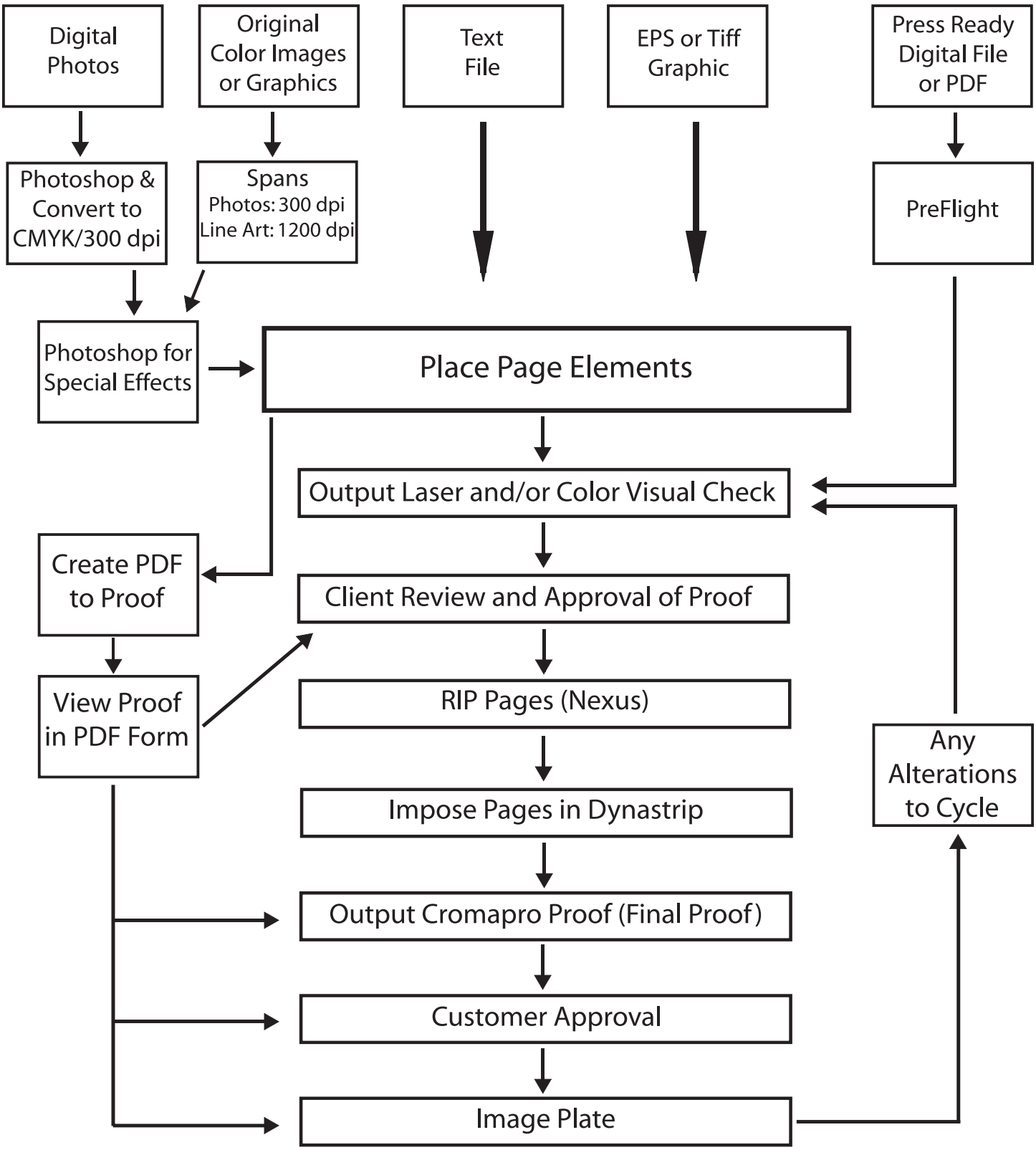
DON'T overuse graphic elements

DO place boxes, lines, etc. to draw attention to the most important information.

DON'T assume spell check will find every error. (Ex.: Two, too & to)

DO read the copy out loud to another person who has not typed the project. Re-proof the marked corrections to verify those changes were made or understood clearly. Re-proof from the marked copy until all changes have been made correctly and you have a FINAL COPY that is 100% correct.

Digital Workflow Chart



Digital Workflow Partnership

In the digital workflow process, electronic files are processed without the use of traditional film imposition at a light table. The basic steps for producing printed documents in the digital workflow are as follows:

- Pages and documents are created on desktop computers and delivered to the printer.
- The printer's graphic department prints a laser proof to check against your laser separations and color composite.
- Client Approval
- After laser proof approval – you may request either one of the following proofs: pdf, color copy or Cromapro proof (the only accurate color proof, calibrated to the press). **(See IMPOSITION & RIPing)**
- After approval, all files are then combined and imposed (placed in proper position) for printing signatures, using imposition software.
- Imposed files are processed through a raster image processor (RIP) which saves them in a format that can be imaged to the platesetter.
- A Cromapro proof is generated for customer approval.
- Plates will be imaged only after the printer receives written approval from customer.

Alterations after approval may result in additional charges and delays!

With the development of more powerful desktop publishing systems; more and more of the process of creating documents is initiated by customers on the desktop. Along with this freedom and creative control comes the responsibility for certain tasks in the process that were formerly performed within the printer's pre-press department. An understanding of who is responsible for which tasks in the digital pre-press process is important to complete a successful and on-schedule finished product.

The decisions you make at the desktop stage affect how files are imaged on high-end digital output equipment. Files that are carefully and accurately prepared can be processed, imaged, and ready to go to press in as little as 24 hours. On the other hand, files that contain missing, incomplete, or incompatible elements will not image properly, and can lead to delays while adjustments are made to your files.

For a successful all-digital workflow, printers must maintain the most up-to-date equipment, systems, and professional expertise to accurately and effectively process your digital files. In turn, they must look to you to submit files that are as carefully prepared as possible, so they are able to be processed by their digital output devices, thereby keeping your project on schedule. To ensure that your files can be imaged correctly, printers check or "preflight" each file before it enters the digital workflow. In the event that preflighting identifies problems such as missing files, incompatible fonts, RGB graphics or other issues, they can return the files to you so you can supply missing elements or correct any errors.

Supported Programs & Media

Software

The commercial printing industry supports the following page layout and graphics software applications:

InDesign—Layout Program: Import text, graphics and photos for placement
QuarkXPress—Layout Program: Import text, graphics and photos for placement
Macromedia FreeHand—Illustration program with many layout & editing features
Adobe Illustrator—Illustration program
Adobe PhotoShop—Photo and image manipulation
Adobe PageMaker—Layout Program: Import text, graphics and photos for placement
***Microsoft Word**—Generate text files for layout programs
***Microsoft Excel**—Generate spreadsheets and charts for presentations and accounting

***Not recommended for full-color commercial printing use.**

Please confirm the version of program to use BEFORE you submit your material. Use the latest version of software whenever possible. When your files are opened with a newer version of the software, the conversion process may change line breaks and page breaks and cause other unpredictable results. Likewise, if you submit a newer version than what your printer has, you will need to save down to an older version.

Media

Holley's Printing accepts the following Mac and PC media:

CD
E-mail
Diskettes
Zip 100 MB

We also have a FTP server available for the electronic transfer of files to our location to save on shipping costs of materials to us.

If you would like to use another type of media, please call before sending your job in.

Preparing Your Brochure
Document Size, Alignment, Margins & Bleeds

Set the document size of your file to the trim size of your job. If your page layout file is not the correct size, you will be asked to resubmit it because of the copy flow and layout problems it will cause.

Some often overlooked problems that pertain to the document specs include:

- Making sure all the elements are aligned properly. Most drawing and layout programs have the tools that will position selected graphics correctly on the page. If you do not have this capability, you should print a full sized—not fit-to-page—proof so that you can fold and measure the exact position of your text and graphics on the page.
- Not setting guidelines for the folds and margins. Text that runs too close to the gutters looks unprofessional. Each column should have an equal amount of space from the trim edge to the text to the fold. See Figure A for an example.
- Position the panel that folds in on a tri-fold brochure so that it is at least 1/8" shorter and will fold correctly. Most art that comes in for brochures is set-up on the assumption that a tri-folded brochure is 11" divided into three evenly sized panels. That assumption is incorrect. See Figure B1 and B2 for the exact dimensions for 8-1/2 x 11 tri-folds and 24-1/2" x 11" 6-page tri-fold brochures.

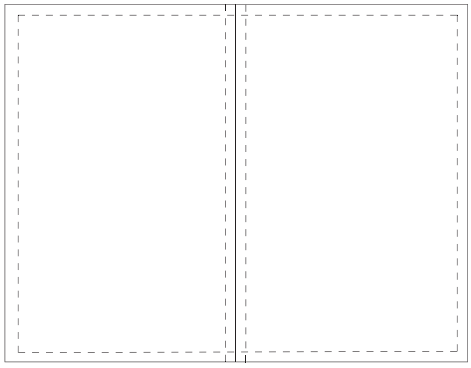


Fig. A 8-1/2" x 11" page with fold and .25" margins and .5" gutter.

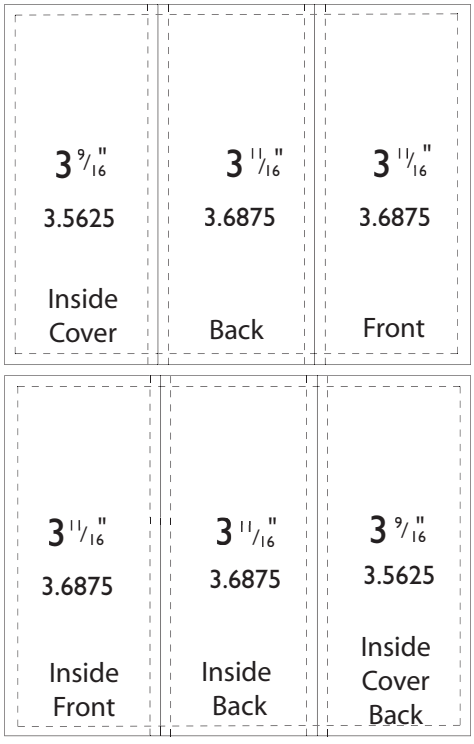


Fig. B1 8-1/2" x 11" trifolds with .25" margins and .5" gutters.

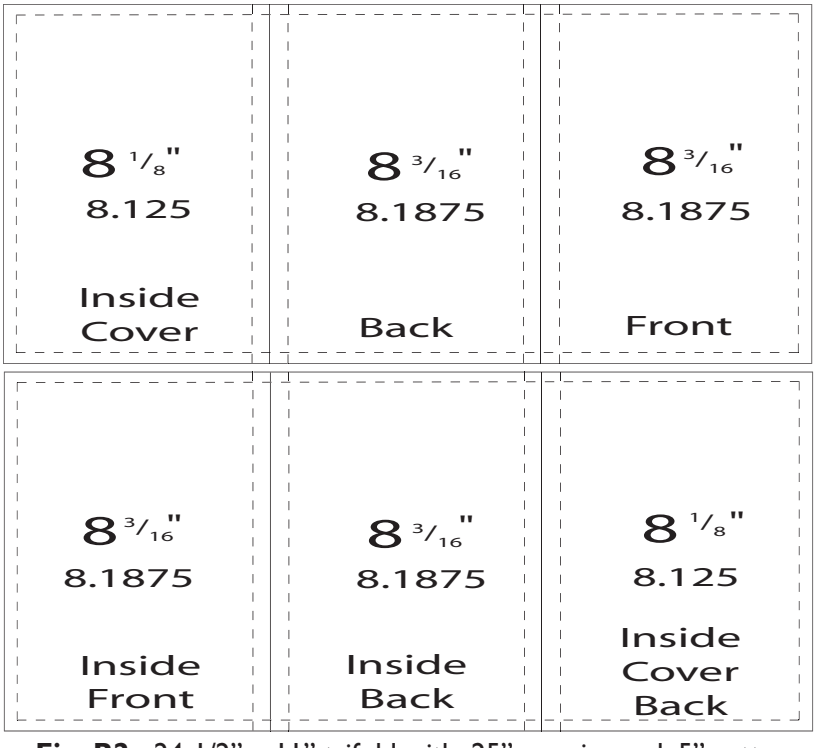
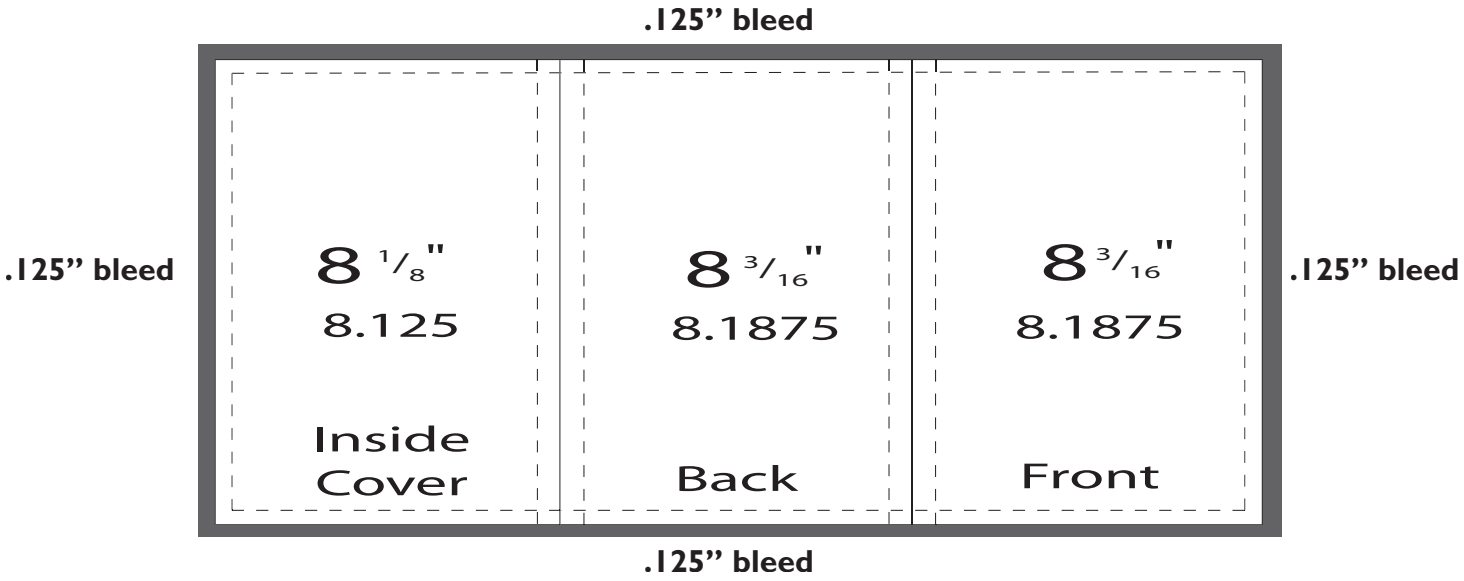


Fig. B2 24-1/2" x 11" trifold with .25" margins and .5" gutters.

- Incorporating adequate bleed. If your backgrounds, photos, or any graphic elements will "bleed" past the edge of your document, it is imperative that this extra image area extend 1/8" (.125) past the trim edge of the document page.



- Each page should be set up in reader's spreads or single pages—not printer's spreads. That is, for a four-page document, you will submit four 8-1/2" x 11" pages within one document—not two 11" x 17" pages. All files are imposed electronically and most printers prefer to be able to select individual pages in the event of file problems during the RIP stage.

FILE PREP OVERVIEW

- Use one file for your job if possible. Multiple files take longer to preflight and there is more potential for specs to differ from file to file.
- Send only the files necessary for the production of your job.
- Clear unused elements off the pasteboard of your files (this is the non-printing area that surrounds your document page). When your file is printed, all elements in the file are processed and non-printing items are then "thrown away". Consequently, it may take longer to process your files and "missing graphics" warnings may occur for items that are not printing.
- Avoid reusing existing files. They may contain problems or bugs that perpetuate past problems.
- Keep boxes and layers on the page simple and avoid imported graphics that have to link to other graphics from additional software. This is called "nesting" and could prevent pages from printing.
- If there are any elements you have trouble printing to your laser printer or if you are unsure how they will print to film, you should call us and make arrangements to have a sample output before you send live files.

Scans & Digital Photos
Resolution, Format, Size, CMYK, Editing

There are two types of resolution involved in the scanning and outputting of images. Input resolution refers to the capability of a scanner and the software driving it to perceive, capture detail in an image and store it. Output resolution refers to the number of lines per inch used to image a page on an output device.

The resolution or DPI of an image represents a fixed number of samples or pixels that have been captured to create the image file. Enlarging an image in the page layout file enlarges the pixels so that there are fewer per inch. If you enlarge an image so that there are less than 300 pixels per inch, you may begin to see the individual pixels that make up the image instead of seeing it as a continuous tone. This is called pixelation. If you reduce an image in the page layout program, you are increasing the number of pixels per inch. This can cause excessive processing time, but does not effect the image in the same way that enlarging it does. For example, if you have an image that was scanned at 300 DPI and you reduce it to 50%, it will have a resolution of 600 DPI.

One point that can't be driven home enough is to prepare your photo scans or digital photos based on the end use. Will they all be web use? Full-color commercially printed brochures? Black and white ads in the newspaper? Small quantities printed to an ink-jet printer for flyers?

Below are acceptable color models, formats and resolution for the above options.

PRINTER	NEWSPAPER	INKJET	WEB USE
CMYK	Grayscale (B&W)	RGB/CMYK	RGB
300 DPI @100%	200+ DPI @100%	150+ DPI @100%	72 DPI
TIFF/EPS	TIFF/EPS	TIFF/JPEG	JPEG/GIF

The introduction of the digital camera into the general population has been wonderful! Each day we are inundated with digital photos from all over. Some of them are usable, some not. We are including the following guidelines to help you make the best choices when taking digital photos.

1. Think about what you will be photographing BEFORE you get to the location. Make a list of the items you will be shooting if necessary.
2. Determine the use of the photos and set your camera accordingly. The end use is the most important factor in how your camera needs to be set since each of the above require different digital formats.*
3. Take your time. Carefully look in the viewer to determine if you are getting what you want. Zoom in, back off the focal point. Don't haphazardly point and click.

4. Upload the photos to your computer and carefully go through each photo and rename only the files you intend to use.

5. Investing in a program like Adobe Photoshop would be very beneficial for this next step. Open the files you intend to use and before you make any alterations to color, convert the photo to the correct format for its end-use. Save multiple copies in different formats if necessary, to folders named: Printer, Newspaper or Web. If you don't learn to do it, someone will have to do this and charge you or your photos may not be the quality necessary for your intended use.

*If you are planning on your photo shoot yielding what is necessary to print a full color brochure,it is our recommendation to invest in several memory cards/sticks and shoot your digital photos at the largest size available. Why? Resolution is very important. The space required for a file increases with the resolution. As the resolution doubles, the file size quadruples. (Rule of thumb: the resolution should be at least 2x screen ruling-150 LPI=300 DPI) You may have the most beautiful photo you've ever taken, but if it's shot at 72 dpi for web use—you can forget about enlarging it to a full sized brochure. However, a 72 dpi 1600 x 1200 setting on a camera IS usable. All photos straight from a digital camera are automatically saved as 72 dpi RGB JPEGS at the file size you've selected and commercial printers MUST HAVE a minimum 300 dpi at 100% CMYK TIFFS (or EPS's if clipping paths are involved).

"You may have the most ***beautiful photo*** you've ever taken, but if it's shot at **72 dpi** for web use—you can **forget** about enlarging it to a full sized brochure."

Using a program like Photoshop enables you to save your files in the appropriate format. If you will be sending color photos to a printer, be sure to "SAVE AS" the original file as a CMYK TIFF before you manipulate any color. Do not attempt to do any retouching, color correction or editing in RGB mode as the colors may change when you convert them. Also, if you are not using color management tools on a calibrated monitor, you can expect to be disappointed frequently.

"**Do not** attempt to do any retouching, color correction or editing in **RGB** mode as the colors may change when you convert them."

Another point to consider is tone reproduction. If you are providing live four-color or grayscale continuous tone images in your document, they must follow these guidelines to assure quality reproduction:

- Color continuous files must be separated to CMYK with a maximum density of 280% for all inks.
- Grayscale images should have a minimum highlight dot of 5% and a maximum shadow dot of 90%.

Picking Colors
Process vs. Spot Colors

Have you ever been disappointed with the results of a color brochure that looked so beautiful on the monitor and nothing like the ink chip you picked out or what printed to your inkjet printer?

Avoiding disappointment in the future is easy once you make the investment in color libraries that pertain to the type of printing you plan to do. There is a standard for picking colors that is used world-wide. It is called the Pantone Matching System.

The two most basic types of printing by a commercial printer are spot color printing and process color printing. Spot colors are solid colors created from specially pre-mixed inks while process colors are a reasonable facsimile of a spot color created from mixing cyan, magenta, yellow and black (CMYK).

When choosing spot colors, you should always choose from a Pantone solid swatch book and never from what looks good on your monitor. Even on the best calibrated monitor, colors will look different from the actual ink. The reason? Your monitor uses RGB phosphors that can only display a simulation of process and Pantone colors.

In your digital files, colors must be created and assigned in the manner in which they will print. Four-color process colors should be created using the CMYK model and marked for process separation in your color menu. Pantone colors should be chosen from the Pantone list in your color menu and not marked for process separation.

"Spot colors are solid colors created from specially pre-mixed inks while **process colors** are a reasonable facsimile of a spot color created from mixing cyan, magenta, yellow and black **(CMYK)."**

REMEMBER:

- If you import graphics with specific Pantone numbers into a layout program, be sure that you are designating the same color and not multiple versions.
- Check your elements and text color assignments. Two different shades of the same color may look alike on the monitor. If you are printing black and one PMS spot color; be sure that what you've selected is in fact the same color! **Test, Test, Test.** Laser print your job as you go along. Print ALL PLATES as separations "on" when dealing in process or multiple colors. This will show any elements of your job that print in an incorrect color.
- Some Pantone colors look different if they are built from process colors. The CMYK edition of the Pantone color guide is invaluable for picking process-built colors. The Pantone Process Color Guide can be ordered at www.pantone.com or calling 1-800-PANTONE.

Graphic Elements
Lines, Screens, Images, Clipping Paths

When creating frames or borders around text or images in your file, there are a few guidelines to follow:

LINES, RULES & BORDERS

Do not use lines to create frames–even when the sides of the frames bleed off the page–as it is extremely difficult to align lines to create perfect corners.

Do not use the predefined, elaborate frames available within QuarkXPress. We recommend using a PostScript drawing program (Illustrator or FreeHand) that creates an EPS file. The QuarkXPress Frame Editor is a bitmap editor that does not create frame designs in PostScript form. At high resolution, the frames will not hold their smooth crisp appearance.

Do not create color frames that are less than 1 point as they are too thin for the press to print in register.

Avoid "hairline" lines at all costs! The "hairline" line is defined as a specific number of imagesetter pixels. On a laserwriter, it's plainly visible; but when printed at 2540 dpi, it completely disappears. If you're looking for a thin line, use .25 points.

Make sure any images trap to frames by magnifying your view and turning off guides when placing images into frames.

Make sure text does not run into frames by offsetting the text by 6 points or more.

PHOTOS & LINE ART

Before placing art in your document, make sure all your colors are correct. Color files should be converted to CMYK. Black and white photographs should be converted to grayscale, not left in color. All line art should not be converted to grayscale. Save these as black and white files. It is best to scan line art no lower than 1200 DPI.

WEB GRAPHICS

The internet now provides everyone with a rich source for many types of graphic files. The problem is, however, that many of these files are unuseable for print. By nature, files used on the web are low resolution and will reproduce poorly when sent to print. Web files are also RGB files and must be converted to CMYK.

VECTOR GRAPHICS:

"Vector" graphics are graphics created out of lines and points, in programs such as Adobe Illustrator or FreeHand. Vector graphics can be expanded or shrunk and will still look good. Vector graphics can also contain spot colors. Vector graphics should always be saved as EPS files for placement in your page layout program.

SCREENS OR TINTS:

Keep one-color tints between 10% and 60% to avoid burn out or dot gain.

GRADATIONS & BLENDS:

Creating gradations longer than 7.5" from 0% to 100% of one color can cause banding when it is output to the platesetter. If the gradation is longer than 7.5" and is a blend of 3 colors or more, the banding effect is lessened by the screen angles of the different colors.

WHITE BOXES:

Do not cover up unwanted elements with white boxes. They will be processed by the RIP, increasing processing time. Simply delete, crop or clip unwanted elements. Also, avoid unnecessary layering of objects.

QUARK PICTURE BOXES:

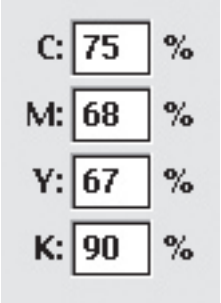
When possible, always fill picture boxes in Quark with "White" or the matching background color; and avoid filling them with "None". This speeds rastering time and eliminates the possibility of jaggy's around a tiff or Photoshop EPS without a clipping path. The whole problem is that Quark doesn't know where the "none" ends and the side of the image begins. Sometimes though, it is not possible, due to the complexity of the design (i.e. an image sitting atop a blend, or mixed background). In this case other precautions must be taken (i.e. rasterizing the image with a clipping path, which defines the border between image and "none").

SCALING:

Excessive sizing of images should be avoided. A 300 dpi scan may be reduced as much as 50% without causing excessive processing time and waste of memory. Enlargements over 120% may cause pixelization due to the lack of resolution.

RICH BLACK FILL

When creating a document use the CMYK values shown below to create a rich black that fill that will match the blacks used in any CMYK image or art file.



Rich Black Fill

SILHOUETTES:

A silhouette is a mask used to hide a portion of a scanned image, often the background. The best quality silhouettes should be created using clipping paths in Photoshop. If you are using an FPO image, you can use the polygon tool in QuarkXPress to create a picture box that is roughly the shape of the silhouette you desire. Then write specific instructions on your laser proofs to indicate that the image is FPO and how you would like it cropped and silhouetted. To create silhouettes in Photoshop you should use the bezier curve tool in the paths palette to draw precisely around the image. You should magnify the image large enough to see the proper edge of the image.

Draw your path just inside the edge pixels. Make sure that the path is closed and save the path. Save the file as an EPS. When you click on OK in the save dialog box, a second box pops up where you can select the clipping path you created. As the file is output, the Raster Image Processor (RIP) will process the entire image and proceed to clip away any part of the image that falls outside the clipping path. Because it is a vector clipping path, the edge of your image will be smooth like a PostScript outline and not jagged or stairstepped.

CLIPPING PATH INSTRUCTIONS-PHOTOSHOP

Draw the path you want, using:

-lasso tool or pen tool beside text tool
-magic wand tool can be used to select if there is a sharp contrast in color between images
-"select all" may work if you can see that it creates a path around the desired image

Under Path, select MAKE WORK PATH (if not available select New Path). Tolerance should be 4-6 pixels.

Under Path, select SAVE PATH (name path 1). To activate path, make sure the path you have made is highlighted under PATHS, then hit "ENTER" BY NUMBER KEY PAD. (Path will appear to be in motion-"marching ants".) Under Path select CLIPPING PATH. (When it asks for path name use same path number as you used to save your work path.) File must be saved as an EPS.

You can now:

-paste and copy to create new layer, delete original layer, flatten file and save as EPS to import into other documents.
-do same as above and create new layer to place behind clipped image, such as colored, textured or picture background.
-leave document as is, clipping path will remain with document when it is saved, even if image does not appear to be clipped, it will appear clipped when imported into other documents.

When possible, save files as CMYK or Grayscale TIFF without compression. EPS files should be saved with Binary Encoding. Do not use DCS or JPEG settings. (JPEG files, saved in RGB mode, will not separate for CMYK.)

Fonts
Usage, Postscript vs. True Type & Effects

FONT USAGE

Font usage refers to the choice of typeface from the font menu and the type styles available in your program to change the typeface to bold, italic, shadow, outline, all caps, small caps, subscript and superscript.

When choosing a typeface use only PostScript Type One fonts. Bitmap or screen fonts are not high-resolution and will show jagged edges on output. TrueType fonts may not be compatible with some output devices.

Steer yourself away from the "1500 Mega Font Packs for $9.99" deals! They are typically unreliable. If you really have to use an unusual font, create the text in a program that allows you to convert the text to paths or curves.

Steer yourself away from the **"1500 Mega Font Packs for $9.99"**

It is important when sending your files that you enclose a folder that includes both Mac screen and printer fonts. Choose the correct typestyle from the fonts in your type menu. For example, if you want to use a bold typeface, choose the bold version from the type menu (B Futura Bold). Holley's does not accept PC fonts. Please convert to outlines or paths or send a pdf.

Do not choose "bold" from the typestyle menu or palette. Your page layout file and consequently your laser printer will fatten or skew type to make it appear bold or italic, however, a platesetter will not. "Font arithmetic" also does not work: making the font "Futura Light" styled bold will not match the regular "Futura" when printed. Your safest bet is to use the plain styles of all fonts.

REVERSE TYPE

Avoid using serif typefaces or small type in reverse (White). They are likely to fill in on press. Limit the use of reverse type to block, gothic and san serif styles, in 8 point or larger sizes.

OUTLINES

Text outlines should be created in a drawing program and saved as an EPS for outline effect. To create an outline in FreeHand or Illustrator, we recommend the following:

- Set the original text in a text box, applying all attributes of kerning, font style, point size, leading, horizontal scaling, color, etc.
- When text is final, save the document for future editing.
- Convert text to outline in Illustrator or convert to paths in FreeHand.
- If you use 100% black stroke or fill, set these to overprint in Illustrator or surprint in FreeHand.
- Save as EPS in Illustrator or export as EPS in FreeHand. Make sure you include the original FreeHand document when supplying your files.

DROP SHADOWS WITHOUT OUTLINES

Drop shadows can either be created within the page layout program or by using a drawing program that will produce an EPS file. It is very important to note that a shadow should be a separate, editable and definable element–do not use the shadow type style. The preferred method of creating a simple drop shadow (no outline included) in QuarkXPress is as follows:

- Set the original text in a text box, applying all attributes of kerning, font style, point size, leading, horizontal scaling, etc.
- Use "step and repeat" to duplicate text to your desired shadow offset.
- Apply tint (usually black) to the shadow text.
- Send the shadow text box behind the original.
- Select original text box and make it transparent by selecting "none" for background.
- Group the two text boxes and position in layout.

DROP SHADOWS WITH OUTLINES

This is an alternative method of producing a drop shadow if outline is involved, using Illustrator or FreeHand.

- Set the original text in a text box, applying all attributes of kerning, font style, point size, leading, horizontal scaling, color, etc.
- When text is final, save for future editing.
- Convert text to outline in Illustrator or convert to paths in FreeHand.
- Select "Clone" in FreeHand or "Copy" and "Paste in Front" in Illustrator.
- Create the proper offset by moving the new cloned text.
- Apply shadow tint.
- If you use 100% black stroke or fill, set these to overprint in Illustrator or surprint in FreeHand.
- Send shadow text behind.
- Group together.
- Save as EPS in Illustrator or export as EPS in FreeHand. Make sure you include the original FreeHand document when supplying your files to us.

Proofing

Every print shop has specific standards in place for proofing clients work. Following are the proofing practices exercised by Holley's Printing.

Guidelines for Checking your Laser Proof

This is a critical stage because it represents your last opportunity to make changes or correct omissions before your job goes to plate, or in some cases to press. Please remember that you are checking the printer's accuracy as well. The best explanation of changes can be misinterpreted.

The following information will help you when examining the laser proofs for accuracy.

Step 1–Organize your artwork including photos, proofs and lasers for easy reference.

Step 2–Glance through the proof quickly to get a feel for its general appearance and quality. Look for missing pages and/or "holes" in pages where copy or elements may have been left out. Note any problems found directly on the proof.

"One of the most **critical stages** in the **production** of your **job** arrives with the laser

Step 3–At this point, a more thorough examination is appropriate. For example, the proof should be inspected for each of the following: proper pagination, page positions, insert positions (if applicable), alignments across the gutter, and bleeds.

Step 4–Compare each page with the appropriate piece of artwork, i.e. art proof or page laser. Make sure that all halftones, overlays, type corrections, type and any other art on the laser appear correctly on the proof. Make sure to note any necessary corrections clearly.

Step 5–After comparing each proof page to its corresponding laser, you should now make any necessary editorial changes. Type corrections must be made on the laser and not pasted on the proof. Mark the exact corrections on the proof and include a corrected disk with output request form or indicate if the printer is to set. These corrections should be circled on the proof where they occur with the exact correction noted. Only in this way can the digital designer verify that your correction has been done.

Step 6–After you have made all your changes, list the page numbers requiring additional work on the proof releasing form attached to the proof.

Note: *If a color break is changed at the laser proof stage, it must be clearly marked as new or changed information.*

COPY CHANGES

If there are minor corrections to your files after they have been output as a laser proof, it is best to determine whether the printer should make them. If you send a new file with the corrections, preflighting and pre-press will have to be performed again and this could be costly. However, if there are extensive rewrites, designs, or layout changes, then submit a fully marked laser proof and a new file that is named for the pages that will be output.

COLOR PROOFING

The only accurate four-color-process color proof, is a Cromapro proof calibrated to our presses.

For a spot color job we recommend a Minolta CF190 color print. This is a RIPed high quality print on laser paper. The colors, as a rule are close, but not a perfect match of the actual job . . . it is for color breaks only. Just specify the PMS colors on your order.

"The **only accurate** four-color-process color proof, is a **Cromapro Proof** calibrated to our presses."

REVISED PROOFS

Holley's Printing makes revised proofs in cases where the extent or critical nature of corrections warrants. These revised proofs require the same care and consideration during the checking process as the original. The decision to make a revised proof is not an arbitrary one: it represents good insurance against critical errors in the final product.

Holley's Printing reserves the right to make revised proofs when one or more of the following situations exist:

- 20% or more of the total pages require corrections.
- Requested corrections require complicated techniques.
- The original proof was missing pages or portions of pages.
- Customer dictates changes over the phone—no hard copy provided to proof requested changes by.

Where possible, we will re-proof only those sections requiring changes or that were missing in an attempt to minimize additional expense.

Holley's Printing would prefer to avoid revised proofs. They seriously complicate production flow and scheduling. However, we firmly believe that revised proofs, when deemed necessary, eliminate embarrassing and costly mistakes, and ultimately benefit the printer-customer relationship.

O.K. TO PRINT

Our Digital Design Department will fax an "O.K. To Print Proof Sheet" with your proof. We will not proceed to the next proofing or printing stage until we receive a signed, dated and checked "See Changes" or "O.K. To Print." This step is part of our in-house Quality Control Program and is required for all pre-press procedures. It is also requested on an exact reprint to confirm reprint copy is current.

Client Alterations

Printers consider customer supplied art to be accurate and ready for laser proofing for correctness of file - NOT EDITORIAL CHANGES. The impact of Client Alterations varies somewhat. Changes made to the laser proof will be less costly than changes made to Cromapro proofs. Even one change made after the proof is approved will be very costly.
You may incur charges from $50 and up dependent upon color and complexity.

What Every Printer Must Have

Your work is done (for today) and you are ready to submit your files your printer.

1. **Remove old or outdated files from the final artwork.**
2. **Prepare a clean and accurate digital package by sending only current files.**
3. **Submit hard copy lasers/color proof that are identical to the content of your files.**
4. **Mark your lasers using the guidelines in this document.**
5. **Send "All colors to Print" hard copy laser separations on multi-color jobs.**

COLLECT FOR OUTPUT REPORT (QUARKXPRESS) AND FONT LISTS

If your page layout software is QuarkXPress, print out the "Collect for Output" report and send it with your files. This report is generated by the application and is quick and accurate listing of the fonts used in the files and imported graphics files, color plates per page, and complete information about the size, position, scaling, dpi and type of imported graphics.

If you do not provide the "Collect for Output" report or if you are sending PageMaker files, we ask that you provide a complete list of the fonts used in both the page layout files as well as imported graphics files.

COLLECT FOR OUTPUT (FREEHAND)

With document open, select:
File
Collect For Output
Report
Name File and Save to Desktop
Copy your files to disk or e-mail or ftp them to your printer's server.

PACKAGE (PAGEMAKER)

With document open, select:
Utilities
Plug-ins
Save for Service Provider
Preflight Pub, (after all graphics & fonts are linked, they will have a green check mark)
Package-mark the box for Update Links and Copy fonts
New Folder-name and Save to your desktop
Copy your files to disk or e-mail or ftp them to your printer's server.

Third-party applications like FlightCheck and PreFlight provide an immediate summary of problems it encounters along with listings of fonts used, colors defined, and image data. All printers suggest after you have your digital files ready to send, **open the job file on another computer**. This will alert you to any problems there may be with either the links or fonts in your files.

Electronic File Submission

Before anything else, you have to send your files to the printer correctly. Currently people burn CDs, which they send to the print shop or they might e-mail or upload files to the printer's FTP site. Whichever method you choose, make it a habit to place all your files into one folder and compress that folder using either Stuffit for the Mac or Zip for the PC. If you don't compress your files they may not be workable when they reach the print shop. This is especially the case with Mac files that people often burn to CDs with PC settings. Strange things will happen with file names, especially with fonts, and the files may be unusable. This is also the case when e-mailing or FTPing files. Remember to compress them.

Following are the appropriate e-mail addresses for the departments who will assist you on your project.

ACCOUNT MANAGEMENT:

Initial contact. Request quotes and information about job (quantities, deadlines, etc.) CSR will coordinate your job with the different departments and to be the person to go to with questions.

E-mail: quote@holleysprinting.com
800-950-5967
Fax: 931-363-8656

Monday-Friday 7:30 AM – 4:30 PM

DIGITAL DESIGN DEPARTMENT

Submit text files, photos, etc.
E-mail text or small graphic files (under 2MB): art@holleysprinting.com
Upload graphics and documents to FTP server: ftp.holleysprinting.net
Monday-Friday 7:30 AM – 4:30 PM

FTP SERVER INFORMATION

General folder (not recommended for security documents)

FTP Address:	ftp.holleysprinting.net
User Name:	hpiupload
Password:	987abc

A password protected folder will be set-up specifically for your company if you would like to make use of our FTP server on a regular basis. Uploading files to our server is a lot more reliable than sending e-mail without all of the file size restrictions.

MAILING:

Mailing lists–inquiries about mailing issues, sending a database or list purchases:

E-mail: mail@holleysprinting.com
Monday-Friday 8 AM – 4:30 PM

Creating PDF's

A PDF (Portable Document File) is perhaps the easiest and most secure way of sending data from one point to another, even across platforms, and maintaining its original integrity. A PDF is a compact collection of every element used in a document, including graphics and fonts. Today, most PC applications allow you to save data as a PDF. If your application can send a file to a printer, you can create a PDF.

PDF is a format now used that can eliminate a lot of the above mentioned problems. There are, however, different ways to create PDF. You can create PDF for web applications that will look great on the web but will look terrible when output to print. PDF's used for print need a different resolution than those used for web applications and must be created using specific settings. Check with your print shop to see how they would like you to prepare PDF.

We recommend that you consider purchasing Adobe Acrobat® for creating PDF's. The Distiller portion uses profiles that you can setup that will correctly output your file as a PDF that can be used by most, if not all, printers. It also allows you to create PDF's from virtually any desktop application. You can buy Acrobat directly from www.adobe.com or at most computer software vendors.

Note: Do not confuse the free Acrobat Reader with the full version. The reader is a free software package that allows people to view and print PDF's, who do not have the full version. The full version runs around $299.

TO CREATE A POSTSCRIPT FILE

Open the file from which you wish to create a PDF. Save this file as a Postscript file by going to your print option:

For PageMaker Files:
-select PRINT
-select OPTIONS
-select WRITE POSTSCRIPT TO FILE
-select SAVE AS, select DESKTOP
-select OK
-select SAVE
-exit file

For FreeHand Files:
-select PRINT
-select DESTINATION
-select FILE
-check page setup, etc. When you select SAVE it will ask you where to save to. (Select DESKTOP)
-select SAVE
-exit file

For Other Programs:
Check to see if there is an OUTPUT OPTIONS where you can select to create a PDF file or if there is a box in the PRINT Dialogue that says "Save to File" make sure that is checked to create a Postscript file.

"Do not use a program's **"create PDF"** feature as it does not create Print ready PDF's that can **be sent to plate."**

To Create a PDF File

Once the file is saved as a postscript to the Desktop, drag the postscript file on top of your Acrobat Distiller icon (Create Acrobat Distiller icon shortcut or alias).

Acrobat Distiller will open. When file is open:

-At JOB OPTIONS select PRESS

-Choose SETTINGS from the menu

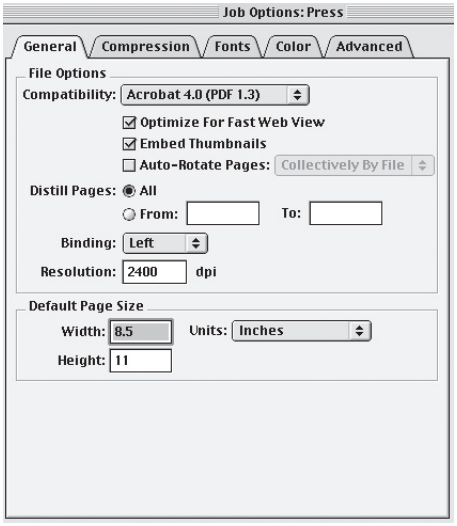
-Select JOB OPTIONS

-Make sure your options look like the pictures below

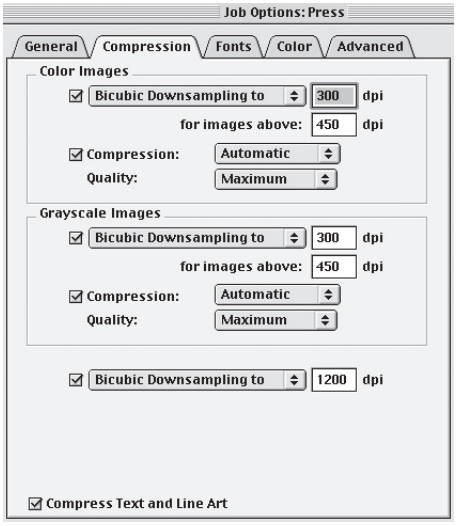
-Choose "Save As" and name this Job Option as Press Holleys. For future PDF's simply make sure this Job Option is selected and you will not need to make sure the settings are correct.

-select OK

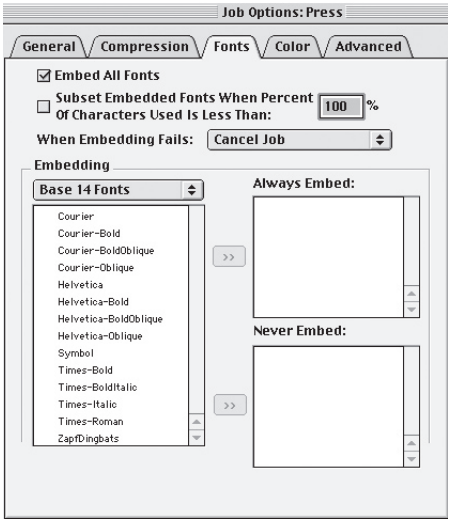
Your PDF file will now be on the desktop. Simply email the PDF file you created to us or place it on our FTP Server.



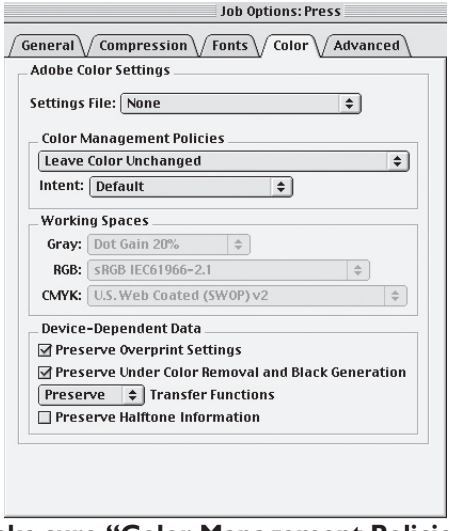
Make sure that "Resolution" is set to 2400 dpi



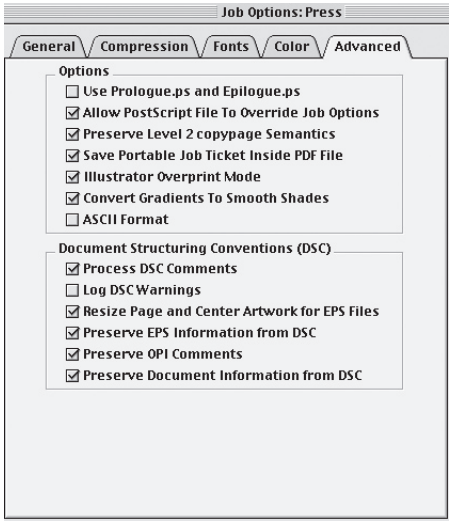
Make sure that "Bicubic Downsampling" is set to 1200 dpi



Do not selected "Subset Embedded Fonts"



Make sure "Color Management Policies" is set to "Leave Color Unchanged"



Make sure your options match those above

955 West College Street • P.O. Box 1040 • Pulaski, TN 38478
Phone: (931) 363-3161 • Fax: (931) 363-8656
Toll Free: (800) 950-5967
www.holleysprinting.com
E-mail (Art): art@holleysprinting.com
E-mail (Quote Requests): quote@holleysprinting.com
E-mail (Mail Service Quotes): mail@holleysprinting.com
FTP Server: ftp.holleysprinting.net