

# USING THIS MANUAL



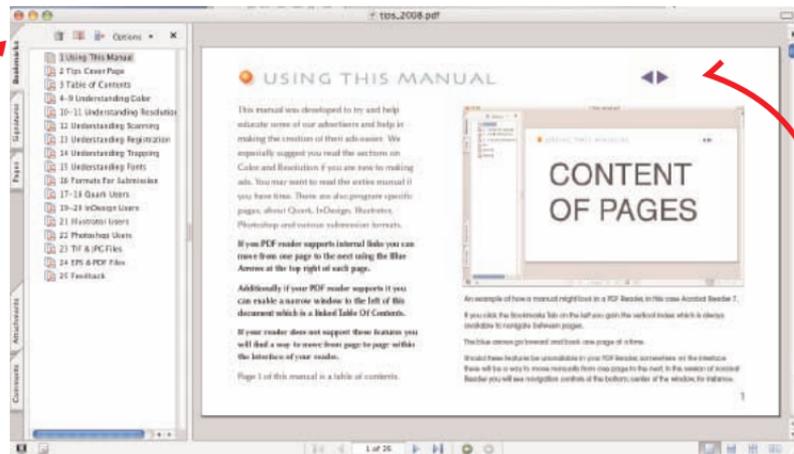
This manual was developed to try and help educate some of our advertisers and help in making the creation of their ads easier. We especially suggest you read the sections on Color and Resolution if you are new to making ads. You may want to read the entire manual if you have time. There are also program specific pages, about Quark, InDesign, Illustrator, Photoshop and various submission formats.

**If your PDF reader supports internal links you can move from one page to the next using the Blue Arrows at the top right of each page.**

**Additionally if your PDF reader supports it you can enable a separate pane of this document which is a linked Table Of Contents by clicking Bookmarks.**

**If your reader does not support these features you will find a way to move from page to page within the interface of your reader.**

Page 3 of this manual is a table of contents.



An example of how a manual might look in a PDF Reader, in this case Acrobat Reader 7.

If you click the Bookmarks Tab on the left you gain the vertical index which is always available to navigate between pages.

The blue arrows go forward and back one page at a time.

Should these features be unavailable in your PDF Reader, somewhere on the interface there will be a way to move manually from one page to the next. In this version of Acrobat Reader you will see navigation controls at the bottom, center of the window, for instance.



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# UNDERSTANDING COLOR

## COLOR MODES

The proper color mode for any color photo, color logo, or any other type of color graphics used in a four color ad in one of our classified sections is CMYK. It may be helpful to understand what this and some other common color modes mean.

**CMYK** stands for Cyan, Magenta, Yellow and Black (K). These are called the **FOUR PROCESS COLORS** which blend together to make all other colors in the four color printing process.

**RGB** are the colors used by a monitor to display colors, and unfortunately do not work for print reproduction.

**PANTONE** and/or **SPOT** colors are built into many desktop publishing programs. A typical spot color is for instance, Pantone 110, a deep orangish color. Spot colors are used by printers and are specific 'already mixed' color inks, like orange. For instance, you might have a business card done with 2 colors, Black and Pantone 110

(Orange). The printer would actually use a black and an orange ink.

Our magazines define all color images using the CMYK model. In the case of an ad produced using an orange color, that color must be 'built' out of the process colors. Yellow and magenta would, for instance make an orange color.

So, ultimately all color materials need to be in CMYK mode to reproduce properly in your ad. Luckily, you can convert other colors to CMYK in most desktop publishing programs if you have already defined them in RGB or PANTONE.

Tonal Grayscale Images should be in **Grayscale Mode**. Black and White Images (No Grayscale) should be in **Bitmap (B&W) Mode**.

\*Note that many scanners scan into RGB mode. You may have to use your software to convert your scanned images to CMYK. Be aware during the conversion certain colors may appear duller in CMYK then they did in RGB. See illustration on bottom right.



The Process Colors: C=Cyan, M=Magenta, Y=Yellow, K=Black



RGB colors: R=Red, G=Green, B=Blue



**PANTONE/SPOT**

Such as Pantone 110 CV



Here we see how two or more process colors (and shades thereof) can be mixed to make new colors.



Above RGB green is converted from RGB to CMYK

# UNDERSTANDING COLOR

## AD COLOR MODES

### 4 COLOR

(CMYK) An ad utilizing the four process colors, Cyan, Magenta, Yellow and Black. Color ads may of course contain black & white images.

### BLACK AND WHITE

An ad utilizing only the color Black. The ad may contain tonal black and white images (grayscale), and/or solid black images (bitmap).

### 2 COLOR

An ad utilizing Black and one other color. The second color choice is limited to any one of the following, **CYAN, MAGENTA, YELLOW** or **RED**. (Red is defined as 100% Yellow and 100% Magenta). So, the second color RED is actually made up out of two process colors, but still counts as only one color. A shade (percentage) of the second color is also allowed, so you

could use 50% RED, which would be defined as 50% Yellow and 50% Magenta.

Using a color other than the choices we just defined, for instance a Green (100% Yellow and 60% Cyan for instance) would make your ad a four color ad, even though it would look like just two colors, Black and Green.

While you can choose to not use Black in a 2 color ad you can not substitute another second color for Black. So a 2 Color ad is either Black and a Second Color or a Second Color alone.



A four color ad



A two color ad



A black and white ad

# UNDERSTANDING COLOR



## RICH BLACK

A problem which occurs frequently in ads which are submitted is the unintentional or incorrect use of Rich Black. Rich Black is black which is defined not as 100%K (black) but as a some combination of the four process colors. Ideally text, especially when small should be defined as 100%K and not have any other colors in it.

**Unfortunately the default black in many programs, like Photoshop for instance, is a rich black.** Look at the representation of the default black in Photoshop shown below.



So try and define the color black as 100% ahead of time when making black text and thin rules.

Its okay to use rich black in solid areas of color within certain limits. Look at the difference between these two logos for instance. This might actually be hard to see on your monitor (it's fairly obvious in print). The logo on right has a rich black which has both Cyan and Magenta added to it.



So why use a rich black at all? Because it has a much darker, fuller look to it. There are some limitations and risks associated with using rich black however ... see the next page.

# UNDERSTANDING COLOR

## RICH BLACK

If the magazine prints slightly out of register (which can happen occasionally even on the best of printing presses) rich black used in fine lines or small text can appear blurry. Here is a enlarged illustration of what happens.

**small text**

Had this type been made out of only 100%K (Black) there would be no chance of this happening. To be honest the advantage of rich black (looking deeper and richer) is not really noticeable in small text anyway, so you should never use rich black in text unless it is very large, like in a logo.

## TOTAL INK COVERAGE

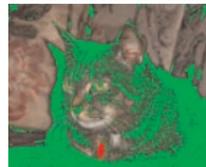
A similar issue to rich black is the 'TOTAL INK COVERAGE THRESHOLD' Any individual area in your ad can not exceed at total ink coverage of

320%. So when you are defining colors for your ad limit the total of all four process colors to 320% For instance 100C, 20Y, 100M, 20K would be acceptable, whereas 100C, 100Y, 50M, 100K which would total to 350% would not be.

## TOTAL INK COVERAGE IN TONAL IMAGES

Scanned images if overly dark may have areas which exceed 320% ink coverage as well. This may be a bit harder for you to detect since you don't define the color ahead of time in a scanned image. If the dark areas in your scan look very dark try to adjust the tonality with your photo editing software. If your artwork is submitted with images which are overly dense we will notify you and help correct your images or possibly ask you to rescan them a bit lighter. If a very small area(s) within your scanned image exceeds 320% that's okay, but if a larger portion of your image is overly dark, that's a problem.

See example at right.



The top illustration shows an image which has some areas which exceed 320%. In the second illustration these areas are highlighted in green. The third illustration shows the same picture after it has been color corrected.



# UNDERSTANDING COLOR

## OVERPRINTING BLACK

Colors in many programs can be set to overprint, though this is rarely the default setting (except for black text as we will see). You should really define colors by making them, and not by setting colors to overprint. For instance if you want a nice orange you would make a color comprised of some combination of Yellow and Magenta, and you would not set those two colors to overprint by messing with the preferences of the program.

Actually it is very unlikely that you ever conceived of making a color in that way. But there is one case where we do want a color to overprint others.

That is **Black when used in text**. Generally speaking text, when it occurs in front of another color, and when the text is 100% black we want it to overprint the color behind it. Luckily most programs like Quark and InDesign do this by

default. The reason we want to set black text to overprint is to avoid a small white gap which can occur in the unlikely event the magazine prints slightly off register.

At first glance this may seem odd since we just got done telling you not to use rich black in text. Does overprinting the black text cause it to be rich black? Yes it does, but in a instance where the text was 100%K and 100%M against a white background, should the magazine print off register you'd see Black type with slight Magenta shadow. Here if the Black type is not set to overprint that same off register printing would cause Black type with a White shadow on a Magenta background.

Basically what we're getting at here is that you should let your program overprint black text. If you see this as an option make sure it is enabled, if you don't it is likely to be the default.



In the top illustration the black type is set to overprint, and in the bottom illustration it is not.

# UNDERSTANDING RESOLUTION



## RESOLUTION

Ideally, **COLOR** and **GRAYSCALE** images should be created/scanned at **300 dpi** (dots per inch).

**BITMAP** images (black and white only) should be created/scanned at **1200 dpi**.

Create/scan your art/photos at the same size or larger they will be used in your ad. Try to avoid making your images unnecessarily large. For instance if you need an image to be 2" square in your document you should create/scan it at about that size. An image for that same ad which is 8" square and then scaled down to 25% is four times more resolute then it needs to be.

**DO NOT USE IMAGES WHICH ARE SCALED UP IN YOUR AD.** For instance if you have a 1 inch square image at 300 dpi and you make it twice as large in your ad, the resolution is now only 150 dpi and your ad will be rejected.

## DO NOT USE WEB PAGE IMAGES IN YOUR AD.

One problem which can occur is that an advertiser will use an image from their Web Page in their ad. Well, on the your computer's screen which displays at 72 dpi the image looks fine. But remember the proper resolution for printing is 300 dpi.

Take a look at the two images at right, both would actually look the same on your computer's screen. When printed however, they look quite different!

The exception to this is if the image you pull of your web site is much bigger than it needs to be in your ad (four times bigger or better) you may be able to use it. But generally its not a good idea.



300 dpi image when printed



72 dpi image when printed

# UNDERSTANDING RESOLUTION

## RESOLUTION INDEPENDENT FILES

There are many programs which you might use to create graphics for your ad which can make 'RESOLUTION INDEPENDENT' files. Adobe Illustrator is an example of a commonly used desktop publishing program with this capability.

What this means is that the graphic, your logo for instance, can be scaled up and down to any size without ever worrying about what resolution it was created at. You can see how this would be handy for a logo for instance which would doubtless be used in a variety of different size ads over the years.

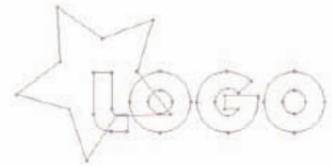
To understand the concept of this type of graphic we need to understand two more desktop publishing terms:

**RASTER** images are images like those you scan which are scanned at a certain resolution and size.

**VECTOR** images are computer generated (not scanned) and are resolution independent. These images are often saved as EPS format files (*See the file formats section for more information on file types*).

Okay, so how does this work? The computer basically makes points connected by arcs/lines to create shapes, and then fills them in with color or shades of gray. Whatever size you scale the image up or down to the computer will automatically make it as resolute as it needs to be.

If this is all a bit confusing don't worry. If you're unsure as to whether your program is making Raster or Vector images just be sure to make your images big enough so they don't have to be scaled up. Although if there is an option to set the resolution you are almost certainly making a Raster image.



Above we see an example of a resolution independent 'vector' logo. The top illustration shows the logo in a mode where you can see the computer generated structure. Notice the points and lines/arcs between them.

The bottom illustration shows the logo in a mode as it would appear in print.

# UNDERSTANDING SCANNING



## SCANNED IMAGES

It might be helpful at this point to understand the terminology of the different types of scanned images.

**CONTINUOUS TONE** images are photos/slides like the kind you get developed at your local photo processing place, or prints you get from a professional photographer. These are ideal for print reproduction. They should be scanned at 300 dpi in **CMYK** mode if color or **Grayscale** if tonal B&W.

Note: Some scanners scan only in **RGB** mode, you may need to convert your images to CMYK using a program like Photoshop. If you are unable to make the conversion we will do it for you. However be aware CMYK mode had a less wide 'gamut' (range of colors) than does RGB and some colors like a bright green for instance may fade when converted to CMYK mode.

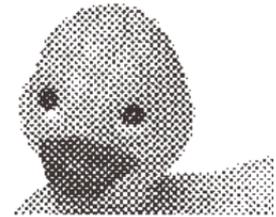


At left an RGB green is converted from RGB to CMYK

**LINE DRAWINGS** are solid black and white drawings or graphics (no grayscale) which you should scan as in **BITMAP** Mode at 1200 dpi.

A big problem can occur when you scan from something which has already been printed. If you look closely at any magazine or newspaper you will notice that the pictures are made out of little dots. These dots are called a **HALFTONE**.

When you scan this kind of **'PREPRINTED IMAGE'**, your scan has the dots or halftone in it. The problem with this is that when the ad is now printed it is again made into a halftone. Unfortunately there is no way to make the original dots in your scan line up with the new dots in the halftone. Worse, an ugly hashmark-like pattern called a **'MOIRE PATTERN'** will likely occur in the final printed ad and you will not be able to see it ahead of time on your computer screen or on a desktop printer's output. You may be able to **'DESCREEN'** the image with a program like Photoshop or your scanning software but the results are sometimes less than stellar.



The top images shows closeup what a halftone screens looks like. Normally the dots would look much smaller, we've exaggerated them here for clarification. The bottom image which was a scan from a printed image shows what the 'moire' pattern might look like upon final publication.

# UNDERSTANDING REGISTRATION

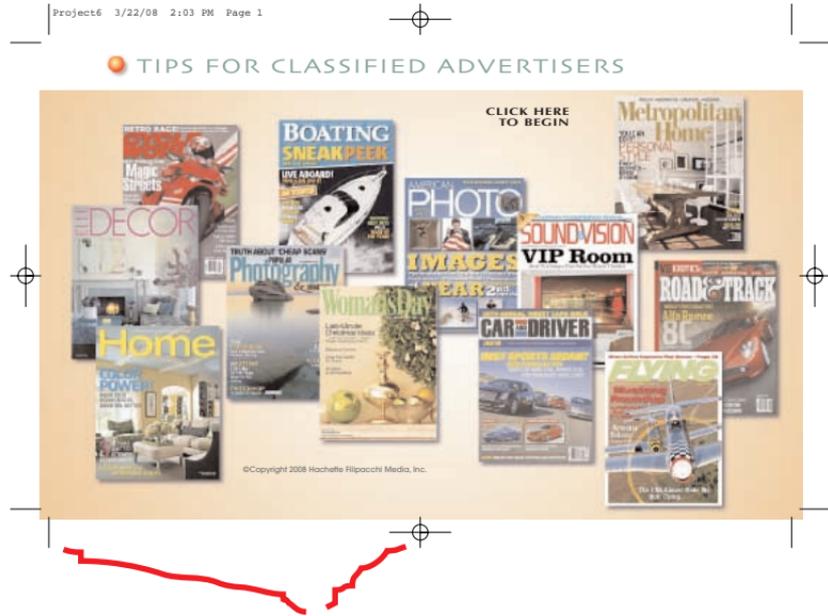
## REGISTRATION AND CROP MARKS

These special marks are needed only on full page ads, and only if the full page ad 'BLEEDS'. A bleed is defined on an ad which prints all the way to the edge of page. In order to prevent a small white strip running up the side of the printed page should the page print slightly off register, the printer will request a 1/8 of inch off additional area (or bleed) outside the 'live area' or actual size of the printed page.

With this being said, ads in our classified sections, even full page ones DO NOT BLEED. For instance a full page ad might be 7x10" within a magazine which has an actual size of 8x10.75". Hence a white border will appear around all sides of your ad.

So, you'd think you could pretty much just ignore the registration marks altogether? Yes but, it would be most helpful on our end if you could make sure in whatever program you are making your ad in that you turn off the registration/crop

marks. We receive a lot of ads where these marks are present and have to manually strip them off each time.



Registration color is used only outside the live area of an ad to help the printer. Here for instance you see registration and crop marks.

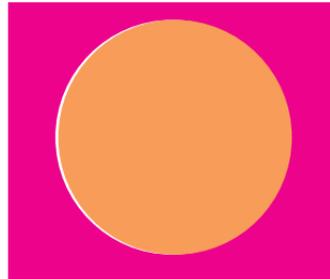


## WHAT IS TRAPPING?

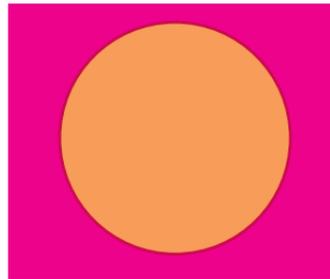
We think this worth explaining. But before we do, let's preface the discussion by saying generally you won't have to worry about it, since trapping is applied on our end one full page at a time. Leave your trapping settings on the default and you should be okay. Don't even worry about it. However, if you don't understand what trapping is, read on...

Trapping is a small amount of overlap between areas of different color which prevent a small white gap from occurring in the unlikely event that the page prints slightly off register.

Black text as we already mentioned we generally want to overprint and not trap. This overprinting of black achieves the same thing, eliminating that small white gap when there is a shift in the registration. Look at the examples at right to see trapping in action.



In the illustration on top the circle has no trapping applied. Should the page print slightly off register you might see a small white gap as shown.



The illustration at the bottom has trapping applied and has created a very small 'outline' around the circle which is a mixture of the color of the circle and the background.

Actually the trap is even smaller then shown here and is really not noticeable unless it is not there and the white gap appears as in the top example.

# UNDERSTANDING FONTS

## **GENERALLY, ONLY MACINTOSH FORMATTED FILES MAY BE SUBMITTED WITH FONTS.**

Regrettably, PCs and Macs do not handle fonts the same way and our magazines are processed on Macs. Granted some Truetype and Open-Type fonts are cross platform, but unless you are expert on fonts and are using a Windows based computer you are better off saving into a format with the fonts embedded, such as PDF, or a format with the fonts convert to outlines, such as EPS.

**POSTSCRIPT FONTS** are those most often used in creating graphics. They have two components, a Printer font and Screen font. Although since the advent of System X on the Mac they are displayed with a single icon.

**TRUETYPE FONTS** have only one component and as such are single file.

## **DO NOT USE ARTIFICIAL STYLES IN YOUR AD**

An artificial font is one that is made Bold or Italic by the program. For instance in Quark you can choose the attribute Bold or Italic and apply

it to your type. However, what you should do is pick the Bold or Italic version of that font rather than picking the normal weight and then applying the attribute. Only use ARTIFICIAL styles if there is no version of the font you want to use that will achieve the same result.

## **When gathering the fonts for an ad SEND ONLY THOSE FONTS USED IN YOUR DOCUMENT.**

Some advertisers have in the past just copied all their fonts onto their disk. Such a disk stands a good chance of being rejected. **Use the COLLECT feature in Quark, or the PACKAGE feature in InDesign** and let the program do the work of gathering the fonts (and the other files for that matter) for you.

Be careful when submitting your files to include **fonts used in EPS files which may not be collected by your program.** Better yet, convert all fonts in EPS files to outlines.

**DO NOT USE SYSTEM FONTS** such as Geneva, Monaco or Charcoal. OS X users please do not use OS X's system 'D-Fonts'.



## **CROSS PLATFORM FONTS:**

Some Truetype fonts, and Open type fonts are cross platform, but most times Postscript fonts are not.

Even if your Windows based document uses common fonts you may want to send your ad as PDF since the same name font on our platform may break differently, or appear slightly different in size and weight.

# FORMATS FOR SUBMISSION

## ACCEPTABLE FORMATS

You may submit your ad in the following formats, see the following pages for information about some of these programs.

- **Quark Xpress** - MAC ONLY - WINDOWS user save as PDF - Thru Version 7, all files collected.
- **Adobe InDesign** - MAC ONLY - WINDOWS user save as PDF - Thru version CS2, all files packaged. We will be accepting version CS3 by May, 2008.
- **Adobe Illustrator** - WINDOWS users convert all fonts to outlines, Mac users do the same or include fonts - Thru version CS2, we will be accepting version CS3 by May, 2008. Alternately save Illustrator document as an EPS.
- **Adobe Photoshop** - WINDOWS user save as PDF or flatten and save as Tif. Mac users may send font reliant file with layers if fonts are also included. Or save as PDF or flatten and save as a Tif. - Thru Version CS2, CS3 by May, 2008.

- **PDFX1-a.** Other PDF formats may not be acceptable. Embed all fonts, subset all fonts.
- **TIF** (No layers)
- **EPS** - Convert all fonts to outlines if possible.
- **JPG** - Convert to this format to email more easily as the file size will be smaller. However, do not work and repeatedly save in this format as the quality declines very slightly each time you save. Set quality settings to highest setting possible.

Note: Quark (collected), InDesign(packaged) and TIF files need to be Zipped (made into an archive) if you are going to email them. All of these files may be too big to email and may need to be sent via a disk.

## UNACCEPTABLE FORMATS

- **Microsoft Word** • **Microsoft Publisher**
- **Excel** • **GIF** • **PICT** • **CorelDraw**
- **Anything else not in Acceptable list.**



**A Physical Printed Color Proof of your ad should be forwarded to your salesperson by conventional mail whenever possible. Make this the best quality proof you can. If you do not send such a proof we may be unable to detect a corruption in your file sent via email since we will have nothing to proof it against.**



## **MAC FORMATTED QUARK XPRESS**

You'll need to send the Quark Xpress document itself, along with all Fonts (typefaces) and images (photos, logos etc.) used in the document. You may submit Quark Documents saved in version 3.0 thru 7.x format. We suggest you use Quark's **COLLECT FOR OUTPUT** feature (Go to FILE then to COLLECT FOR OUTPUT) to gather up all these materials.

Note: Version 4 and earlier do not gather the fonts.

**DOUBLE CHECK THAT FONTS USED IN EPS FILES THAT YOU MAY HAVE PLACED IN A QUARK DOCUMENT WERE COLLECTED.** Or better yet, convert all fonts in nested EPS files into outlines.

Also, you must **SEND ONLY THOSE FONTS USED IN YOUR DOCUMENT.** Some advertisers have in the past just copied all their fonts onto their

disk. Such a disk stands a good chance of being rejected, as it is difficult to load so many fonts.

When defining a **NEW COLOR** in Quark, be sure it is in the **CMYK MODEL** and that **SPOT COLOR IS NOT CHECKED. THEN, PLEASE NAME IT LIKE THIS 'YOUR COMPANY NAME-COLOR', FOR INSTANCE 'ACMEBLUE'.** For technical reasons we don't want to bore you with, naming your colors by the default 'NEW COLOR 1" and "NEW COLOR 2" causes us untold problems.

When importing a picture into a picture box first set the **BACKGROUND COLOR OF THE BOX TO BLACK and 0%.** I know this sounds strange, but the default setting on your copy of Quark may well be NONE. The None setting can cause ragged edges to appear and the highlights in your picture to reproduce incorrectly.

*Continues on next page...*

However, if you are using an image which is silhouetted with a **CLIPPING PATH** you may want to make the background of the box a color and let it show through, or set the background to None if this picture silhouettes in front of other graphics.

Please **DO NOT USE CROP MARKS** (registration marks). **DO NOT USE BLEED** or leave any graphics outside the live area of the ad.

**DO NOT USE THE FEATURES WHICH ALLOW YOU TO MAKE AND EDIT CLIPPING PATHS FROM WITHIN QUARK XPRESS.** They do not work well, instead create clipping paths in programs like Photoshop.

## SAVING AS PDF

**QUARK 5 or earlier:** Do not save as a PDF.

### QUARK 6:

Go to **FILE> EXPORT AS PDF**. Press the **OPTIONS** button and go to the **JOB OPTIONS** tab. Here set the options as shown at right.

Next go the **OUTPUT** tab and set options as shown at right.

### QUARK 7:

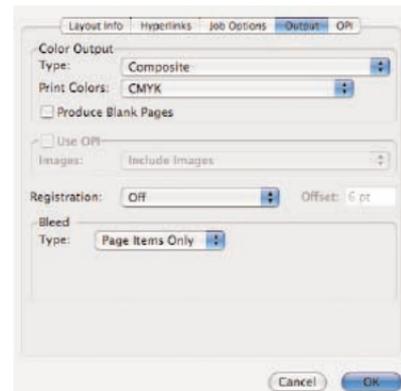
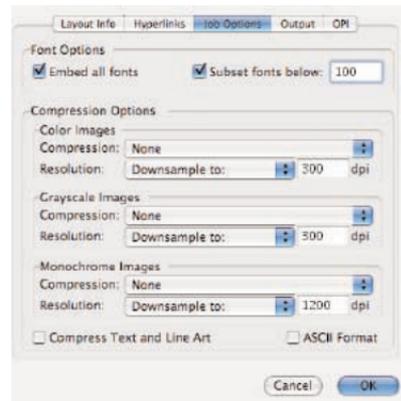
Go to **FILE>EXPORT>EXPORT AS PDF** and choose **PDF STYLE> PDFX1-a**.

## SAVING AS AN EPS

In all versions go to **FILE>SAVE PAGE AS EPS**. Then open the EPS in Adobe Illustrator or another vector based program and convert the fonts to outlines. Resave in the EPS format. Check your ad carefully and make sure the conversion process worked well.

## WINDOWS QUARK USERS

Everything here applies to your ad as well, except that you must submit either a PDF or EPS made from your Quark file unless you are positive your fonts will open on a mac. (Many Truetype fonts are cross platform for instance, most Postscript fonts are not).



Settings for PDF export in Quark 6



## MAC FORMATTED INDESIGN

You'll need to send the Adobe InDesign document itself, along with all Fonts (typefaces) and images (photos, logos etc.) used in the document. You may submit Indesign Documents saved in versions up to CS2.

**We will be accepting CS3 as of May, 2008.** We suggest you use InDesign's **PACKAGE** feature to gather these materials.

### SAVING AS A PDF:

In Indesign CS2 or CS3:

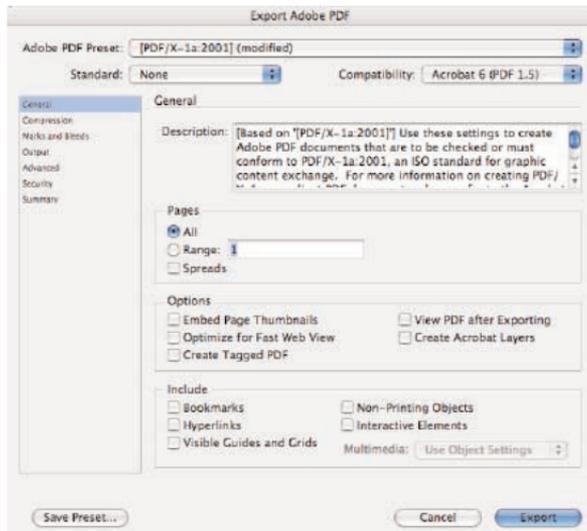
Go to **FILE>EXPORT>FORMAT>ADOBE PDF>SAVE> PDFX1a 2001**. Turn the compatability up to **ACROBAT 6**.

Next go to the **MARKS AND BLEED** Tab and be sure that all the options for Marks and Bleed are unchecked.

Then hit **EXPORT**.

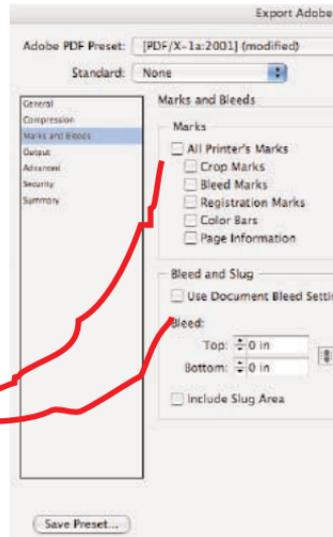
Do not attempt to make a PDF from InDesign CS1.

*Continues on next page...*



Turn up to Acrobat 6

Be sure the Marks and Bleeds options are NOT enabled.





### **SAVING AS AN EPS:**

#### **FROM INDESIGN CS2 or CS3:**

Go to

**FILE>EXPORT>FORMAT>EPS>SAVE>ADVANCED>  
TRANSPARENCY FLATTENER (SET TO HIGH)  
>EXPORT.**

Then open the EPS in Adobe Illustrator or another vector based program and convert the fonts to outlines. Resave in the EPS format. Check your ad carefully and make sure the conversion process worked well.

Do not attempt to make a EPS from ID CS1.

### **WINDOWS INDESIGN USERS**

Everything here applies to your ad as well, except that you must submit either a PDF or EPS made from your InDesign file unless you are positive your fonts will open on a mac. (Many Truetype fonts are cross platform for instance, most Postscript fonts are not).



## ADOBE ILLUSTRATOR

**Illustrator files up to version CS2 may be submitted. We will accept CS3 files as of May, 2008.** Mac users may supply native Illustrator files along with associated fonts. Windows users may do so only if you are sure your fonts will load on a Mac (Many Truetype fonts are cross platform for instance, most Postscript fonts are not).

If you do choose to send fonts you must send only those fonts used in your document. Some advertisers have in the past just copied all their fonts onto their disk. Such a disk stands a good chance of being rejected, as it is difficult to load so many fonts at once.

However on either platform it is probably preferable to **convert your fonts to outlines** and just send the single file. To do this select all and go to **TYPE** and then to **CREATE OUTLINES**. Make sure the type tool is not selected in the toolbox

when you do this or it may not work. You may also want to **Save as an EPS** rather than send a native Illustrator file.

When using **Placed Images** (pictures) in Illustrator you can either **EMBED** them or leave them **LINKED**. Linked images must be sent on the disk in addition to the illustrator document. Therefore it is advisable to always embed all placed images.



## PHOTOSHOP

**Photoshop documents up to version CS2 may be submitted. We will accept CS3 documents as of May, 2008.** A Photoshop document can be submitted which is font reliant, however unless you supply the fonts we will have to flatten the file (rasterize it) before final output. If you are using a Windows based computer we may not be able to load your fonts.

Therefore it preferable that all Photoshop documents be saved as **PDFX1-a** files or TIF files. If the ad contains text, especially small black text you are better of with a PDF:

Go to **FILE>SAVE AS>FORMAT:PHOTOSHOP PDF (Uncheck Color: embed profile - if one is checked)> SAVE>SAVE ADOBE PDF>PDFX1-a 2001 option> SAVE PDF.**

If your ad is mostly just pictures and you have only minimal large type, you may want to use a

TIF file. A TIF file must be flattened (have no layers). Here go to **SAVE AS>TIF>UNCHECK EMBED PROFILE IF ANYTHING IS CHOSEN THERE>SET COMPRESSION TO NONE>UNCHECK SAVE LAYERS IF THERE ARE ANY LAYERS>SAVE.**

See the TIF FILE section of this manual for an example of the limitations of this format.

## TIF & JPG FILES

### TIF FILES

**Tif (.tif or .tiff) files may be submitted, but must be flattened (not have layers).** A Tif file is essentially one solid piece and is a picture format. That being said please understand that the entire picture is a **RASTER** file (as though scanned) and as such is not a **VECTOR** file (as though computer generated). Hence everything in a Tif is reproduced as one single picture and is broken down into the Halftone Screen (little dots that make up pictures in printing).

**Leave the compression options on a TIF file set to NONE if possible.**

**It is preferable to send a TIF file in ZIPPED (archived) form if emailing as they sometimes corrupt when sent through email.**

So a Tif will work fine for most things, but with small black text you'll see that the text is made up of the little dots and is not as solid looking as the type would have been when produced by a

**NOTE: REMEMBER COLOR ALL PICTURES SHOULD BE IN CMYK MODE.**

program Quark or InDesign, or when saved properly as an EPS or PDF from a variety of Desktop Publishing programs.

See illustration at right to understand what we are talking about here.

### JPG FILES

A JPG (.jpg) file may also be submitted and has the same limitations for small black text that a Tif files does. The main reason for using a JPG is that the file can be compressed to a very small file size and can be easily transmitted by email. That being said you should leave the **quality settings on HIGH** to avoid degradation of the image. Also, be aware the JPG is a lossy format, meaning it loses quality very slightly each time it is resaved. So save into the format for emailing purposes but do not create and constantly save your ad in this format while you are working. Saving just the one time will usually not make any noticeable difference.



### ergonomic grips ergonomic grips

The illustration above shows small black text broken up into the halftone screen when submitted as part of a picture format, like a .tif or .jpg file.

Right below it is the same type set in a program and saved as a Vector graphic.



## EPS FILES

When we talk about EPS files we are most often talking about files which are saved from a program like Illustrator or Freehand. These are (with the exception of scanned pictures/ graphics which might be placed within these files) **VECTOR BASED**, resolution independent files which can be resized up and down without and loss of quality.

There is a detailed explanation of this in the **UNDERSTANDING RESOLUTION** section of this manual.

It is often helpful in such programs as Illustrator to convert the fonts to outlines so the file can be sent as one piece and not need to have the fonts attached. See the **ILLUSTRATOR USERS** section of this manual.

There are however, a myriad of other programs which can also save into the EPS format, and some of them produce **RASTER** images, which are not resolution independent and do lose

quality if sized up. Refer to your program's documentation to be sure.

## PDF FILES

PDF is a format similar to EPS, and widely used to transfer documents both for Print and the Web. Most programs nowadays have an option to save as a PDF.

If there are options available when you are saving to PDF, choose **PDFX1-a** as your first choice, if that is not available choose **PRINT** or **PRESS** quality.

**InDesign and Quark users please see the InDesign and Quark sections of this manual.**

**EMBED ALL FONTS and set Subset preference to SUBSET BELOW 100% when possible.**

If this all seems confusing, make your PDF and get it in early, we'll let you know if there is an issue with it and help you resolve the problem if one comes up.

**NOTE: REMEMBER COLOR ALL PICTURES SHOULD BE IN CMYK MODE.**



# FEEDBACK



This manual was developed to try and help educate some of our advertisers and help in making the creation of ads easier. It will evolve over time and be updated. If you have any comments/suggestions or have found any errors in this document please let us know. Email Tony at [tiatridis@hfmus.com](mailto:tiatridis@hfmus.com).

Thanks