

U.S. Sheetfed Coated ? EPS

Convert to Profile

Paper Type

?

Embedded Profile

JPEG ?

RGB

U.S. Prepress Adobe 1998 RGB

Dot Gain ?

TIFF  
Colour



U.S. Web Coated (SWOP) v2

? CMYK ?

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the digital imaging specialists

[www.colourmanagement.ca](http://www.colourmanagement.ca)

# Guidelines **DIGITAL**Files

for submission of for Reproduction

The goal of this document is to develop a set of specifications for use by creative professionals to include photographers and graphic designers. These specifications will allow for maximum reproduction print quality while expediting the production workflow. The digital specifications for image submission will address relevant key issues including size, effective file viewing, resolution, sharpening, compression, colour space options and digital proofs.

In today's digital imaging environment those responsible for digital capture are not as educated, as was the case 5-7 years ago, in the finer points of putting ink on paper. So if you are responsible for submitting files to print it is your job to ask a lot of stupid questions, ask as many questions as needed to ensure your files reproduce correctly.

I will never forget my first print job. I was attending George Brown College working on my Desktop Publishing Certificate and a family member asked me to put together a brochure. This was my first big break. So, I scanned the images, set the type and put it all into Quark. I was smart enough to get a Fuji ColourKey created and everything looked great. I took the job to the printer and decided that a recycled matted uncoated stock matched the philosophy of the company and went ahead with the printing. I'll never forget the feeling I had as I was handed the box of brochures. I opened it up and thought what happened my images. I learned a tough lesson in dot gain that day.

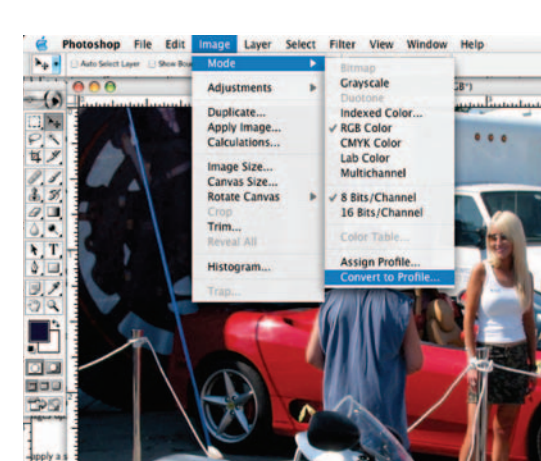
After that I vowed never assume anything and to always ask as many questions as needed to be ensure I could, with the best of my ability, predict the outcome.

## File types:

The decision to submit RGB or CMYK must be seriously considered. If you are new to digital capture then I recommend submitting RGB, with an embedded profile such as Adobe RGB. If you understand the more technical concepts such as: ink limits, GCR, gray balance, web press versus sheetfed and you have had a conversation with the printer then it is advisable to supply CMYK.

Submit RGB in: 8 bit, Adobe 1998 RGB colour space with the profile embedded. For CMYK use the supplied profiles in Photoshop that best describe the final printing condition, i.e. U.S. Sheetfed Coated v2 or U.S. Web Coated (SWOP) v2. Always learn as much as you can about the printing conditions. Ask as many questions required ensuring you are supplying the best possible files. Learn about dot gain!

Use the Convert to Profile option instead of using Mode and convert to CMYK.



EPS or Tiff files are both recommended file types. Tiff files are 15-25% smaller than Eps files. Do not supply jpeg's.

## Quotation from Industry expert

### Bruce Fraser:

*“At this stage in the evolution of the industry, I’d have to say that the only rule of thumb for supplying RGB is, don’t even think about doing it unless you have an ironclad guarantee from the recipient that they know how to handle it.*

*If the recipients know how to handle it, any profiled RGB space should work just fine. If the recipients open supplied RGB in Photoshop 4 and convert to CMYK on default settings (which is way more common than one would hope) all RGB spaces are equally dangerous.”*

**Bruce Fraser (Co-Author Real World Color Management)**

### File Size:

Be aware that most art directors and clients do not have super-computers but they do have 200 MHz PC’s and consequently opening 20-30, 48 MB files to make final selections is impossible. If you are submitting images for monitor review only, reduce the files to less than 3 MB, keep them in RGB 8 bit and save as Jpeg with maximum compression.

For submission for print, submit the maximum, non-interpolated file size available. Always submit 8 bit files for print. There are no printers that can print beyond 8 bit.

### Resolution:

Files should be set to a resolution of 300 PPI (or DPI) for 150-line screen-printing. Ideally you want a resolution that is double the line-screen of the print job. The images being captured on the high-end digital backs are so low in grain that it is possible to interpolate the images up.

### Sharpening:

If you are shooting with a digital back such as Phase or Imacon, apply a small amount of sharpening at the capture stage. Always evaluate how the sharpening will affect each image. Apply further sharpening only after your colour correction and retouching is completed. For 300 dpi images start with a USM setting of 100, 1.5 & 2. Again evaluate the impact and adjust the sharpening to fit the image. Don’t over sharpen. Watch for halos in high-contrast areas.

## Recommendations for Photographers when submitting images for review:

Always submit only the final selects and not all images captured. Your goal is to deliver your files in a manner that makes the selection process for the art director or client painless and fast. Take the time to give your files relevant names.

To aid in the fast and efficient viewing of your digital images you should seriously consider using Photoshop Web Gallery option found under File / Automate / Web Photo Gallery.

All that is required to view your gallery is an Internet browser and your gallery can be viewed on any platform. Images load quickly and can be presented with contact information and email links.

The Web Photo Gallery also offers a Feedback option, a great tool for communicating with the client or art director.

### Colour Management:

- Insist that your files be opening in Photoshop 6 or higher! Ask that your profiles be honoured (preserved) and not discarded when opening.
- Ask nicely that anyone opening your images change their Color Settings in Photoshop to “U.S. Prepress defaults.”
- Embed your profile when saving your images.
- Set your color settings to U.S. Prepress defaults.
- Calibrate your monitor with a hardware/software solution.

### Digital Proofs:

A printout from a \$99.00 desktop printer does not qualify as a digital proof. Here are a few recommendations for supplying digital proofs:

- Avoid glossy media. Semi-gloss or semi matte paper works best.
- Create a custom ICC profile for your printer using high quality software and hardware.
- Frequently, check your output to a known prepress standard: Dupont WaterProof or Fuji Final Proof are two options.
- Use the Relative Colorimetric rendering intent for all conversions and printing.