



Recycled Paper Printing, Inc. **File Submission Guidelines**

Thank you for choosing Recycled Paper Printing, Inc. By taking the time to review the steps below, you will be insuring that your printing order will be on printed as fast and as accurately as possible. Use the following checklist to help you prepare your electronic files for print. More detailed explanations of the concepts involved are given on the pages following. If you have any questions that are not explained here, please contact us, we'd be glad to help: artwork@recycledpaper.com / 617-737-9911 x412

DESIGN FILE FORMAT

Preferred File Formats:

- Adobe InDesign
- Quark XPress

Acceptable File Formats

- Adobe PageMaker
- Adobe Illustrator
- Macromedia Freehand
- 'Press-Ready' PDF*

Other File Formats*

If you are creating your designs in any other formats, such as Adobe Photoshop, Microsoft Publisher or Office, please contact us. Additional measures will be required to ensure printability.

FILE SUBMISSION CHECKLIST

- Include all linked graphics and fonts.**
- Make sure your document is set to print only the specified colors.**
- Check your document size and verify that it matches your printing quote.**
- Create 'Bleeds' if necessary.**
- Provide a 'mock-up' of your design.**
- Provide instructions.**
- Double-check photo quality and resolution.**
- Make sure your photos are in the correct 'Color Mode'.**
- Proofread your document thoroughly.**
- Allow for folding and binding.**

SUBMITTING FILES ON DISK

Acceptable Disk Formats:

- CD / DVD
- Iomega Zip

Include with your disk:

- Printed 'mock-up'
- Instructions/Contact info
- The disk's file directory

Send your disk to:

Pre-press Department
Recycled Paper Printing, Inc.
12 Channel Street, Suite 603
Boston, MA 02210
617-737-9911

SUBMITTING FILES VIA EMAIL:

We can accept files under 10mb in size via email. You MUST compress your files in one of these formats:

- .sit (Stuffit)
- .zip

Include in your .zip/.sit file:

- PDF 'proof'

Include in your email message:

- Instructions/Contact info

Email your .zip/.sit file to:

artwork@recycledpaper.com

SUBMITTING FILES VIA FTP:

We can accept files of any size via FTP. You MUST compress your files in one of these formats:

- .sit (Stuffit)
- .zip

Include in your .zip/.sit file:

- PDF 'proof'
- Instructions/Contact info

Using an FTP application**:

Address: [ftp.recycledpaper.com](ftp://recycledpaper.com)
User name: incoming
Password: rpp_give
***Make sure 'passive mode' is off*



Below is a quick explanation of the most important details to consider before submitting your design files to press. More elaborate explanations and walk-throughs follow this page to aid you in preparing your files. If you have any questions that are not explained here, please contact us, we'd be glad to help: artwork@recycledpaper.com / 617-737-9911 x412

1 Include all linked graphics and fonts.

The most effective way to do this is to work with Adobe InDesign or Quark XPress and use their "Package / Collect" features. This will gather all linked graphics and used fonts and will copy them to a separate folder along with a copy of your document.

In InDesign, choose **File > Package**. In Quark XPress, choose **File > Collect for Output**.

2 Make sure your document is set to print only the specified colors.

Before sending your files to press, you must check to be sure that your file will output only the colors specified in your printing quote. Printing your document as 'separations' will show you the colors specified in your document.

InDesign has a handy feature that allows you to see the separations without printing: Select **Window > Output Preview > Separations**. A palette will pop up. Select 'Separations' in the 'View' drop-down menu.

3 Check your document size.

Verify that it matches the most recent printing quote.

4 Create 'Bleeds' if necessary.

Any graphic element that prints to the edge of the paper needs to extend at least 1/8" beyond the edge of the paper. Verify that your printing quote includes bleeds, as this sometimes costs slightly more.

5 Provide a 'mock-up' of your design.

We require a record of the final, client-approved design that we are printing in order to be sure that the electronic files submitted match with regard to type, image placement, etc.

6 Provide instructions.

Please provide any helpful instructions along with your mock-up. Your job will pass through pre-flight, proofing, plate-making, printing, finishing and shipping stages before reaching its final destination. All parties involved in the production of your printed piece should be fully informed.

7 Double-check photo quality and resolution.

'Quality' refers to the aesthetic quality of the image: color, tone, detail, etc. 'Resolution' refers to the detail (measured in 'dots per inch') of the file: 72dpi is 'low resolution', 300dpi is 'high resolution'. A photo file can be high 'quality' yet low 'resolution' and vice-versa. Make sure your images are both.

8 Make sure your photos are in the correct 'Color Mode'.

If printing in **Full Color Process** (4-color) your photos should be in CMYK color mode, not RGB. If printing in **Spot Color** your photos should be in grayscale color mode, and if desired, colorized in your layout program.

9 Proofread your document thoroughly.

Changes made to your document while on press will incur 'Authors Alteration' (AA) charges, which can be costly and can delay the print date. Proofread your document several times carefully before sending your files to press.

10 Allow for folding and binding.

Folding and binding requirements are often not considered during the electronic design process. Make sure there is enough margin to allow for the type of binding you are using. Consider the effects folding and trimming will have on your piece and make allowances for these factors in your design.

1 Include all linked graphics and fonts.

The two reigning page layout programs, **Adobe InDesign** and **Quark XPress** work in the same way with regard to images and fonts.

Images that are 'Placed' (InDesign) or 'Imported' (Quark XPress) into your layout document are linked to the file. This is in contrast to other programs like **Microsoft Word**, which embed imported images within the file itself. Linking allows very complex, image-heavy documents to be created and worked on without taxing your computer's memory.

When you send your completed design project to press, you will need to include all of the linked graphics to your page layout document in order for it to print correctly.

Fonts that are used in the creation of your design are small computer files that load into your computer's operating system so that they are available to all applications running on your computer. Because the fonts you use in your design are part of your computer's operating system, you need to make sure a copy of each font used is included when you go to press.

The simplest way to insure that all linked graphics and fonts are provided is to use the **Package** command (InDesign) or **Collect for Output** command (Quark XPress). A new folder will

be created that includes copies of your layout document, linked images and fonts. You can send this folder to us when ready to print.

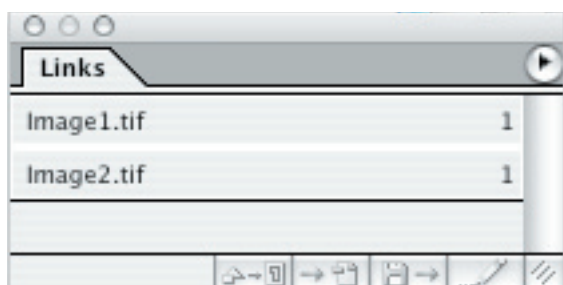
What if I'm not using InDesign or Quark?

Macromedia Freehand is an acceptable format for printing that does have a 'Collect' feature. Choose **File > Collect for Output...**

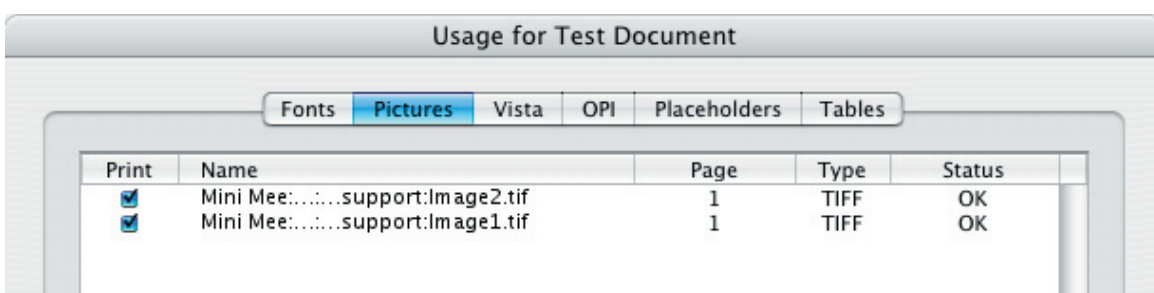
Adobe Illustrator and **Adobe PageMaker** are other acceptable formats for printing but don't offer the convenience of the Package/Collect features built into InDesign/Quark.

Images that are imported into **Illustrator** can either be 'linked' or 'embedded'. Illustrator documents saved in .eps format automatically embed the image in the file. Embedded images are difficult to adjust in the pre-press stage, and therefore we encourage you to use InDesign or Quark for your layout. You will also need to gather the font files associated with the job manually.

Images imported into **PageMaker** can either be 'linked' or 'embedded'. As with Illustrator, embedded images are difficult to adjust in the prepress stage, so it is very important to provide all of the graphics used in your PageMaker layout. You will also need to gather the font files associated with the job manually.



InDesign's Links Palette. Select Window > Links



Quark XPress' Usage Dialog. Select Utilities > Usage

2 Make sure your document is set to print only the specified colors.

It is very important to ensure that printing plates created from your design files output only the colors that have been specified in your printing quote.

There are two general types of color printing: **Spot** (Match) color printing, and Full color **Process** (4-color) printing. In both types of printing, there is one printing plate for each color used.

Spot color printing uses individual solid colors, generally defined using the Pantone Color Matching System. The most common type of spot color printing job involves 2 colors: Black and a PMS accent color. A designer can create designs with as many spot colors as their client is willing to pay for.

Process color printing uses 4 specific colors: Cyan, Magenta, Yellow and Black. When printed in overlapping halftone screens they create the effect of a full spectrum of color.

Previewing Color Separations

The most common way to determine if your design will separate correctly is to print as separations. All major design applications allow you to print as separations. You will get a single print for each color used in your design.

InDesign users can also use the **Separations Preview palette** to view the color in their document. Select **Window > Output Preview > Separations**. A palette will pop-up. Select 'Separations' from the 'View' drop-down menu.

Common Color Separation Issues

For **spot color printing**, it is very common to end up with **multiple versions of the same Pantone color** within your swatch palette. For example, you may have both "PMS 286 U" and "PMS 286 C" in your document. They both have the same number, but will register as two separate printing plates. In this case, you should choose one of these colors and make sure all other graphic elements in your design use just this color.

Another **issue in spot color printing** occurs when an image is set in **RGB** or **CMYK** color space. In spot color printing, you are working with solid color, and therefore unable to reproduce full color imagery. You will need to convert your full color images to grayscale mode in Photoshop: Select **Image > Mode > Grayscale**. You can then 'colorize' a grayscale image in InDesign or Quark to make good use of your spot color palette if you choose.

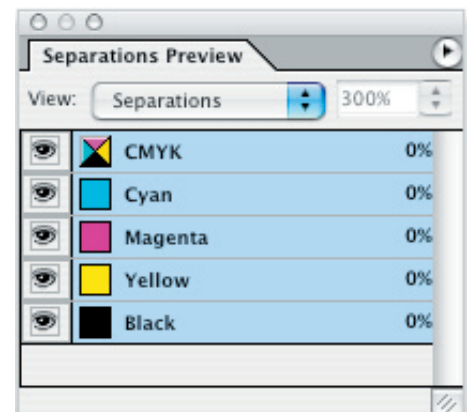
A **common process color problem** occurs when additional colors are present in the color separations. These are most often spot colors that can be easily converted to process color. One thing to keep in mind when converting a spot color to process is that although process color reproduces a full spectrum of colors, there are certain spot colors that are much brighter than the cymk process can reproduce. Consult a Pantone color conversion guide to determine what your spot color will look like printed in process color.



Process Color Separations. 4 plates: cyan, magenta, yellow and black produce a full color effect.



Spot Color Separations. 3 plates: solid orange, solid yellow and black.



InDesign's Separations Preview Palette

3 Check your document size.

Double-check to make sure your document size matches the printing estimate. Your document size should be the size your piece will be when cut to size.

If you are creating a **multi-page document**, make your document size the **same as the single page**

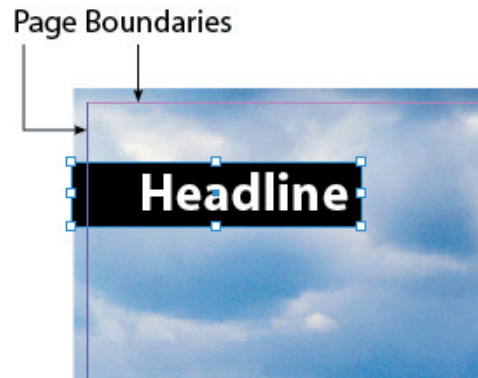
4 Create “Bleeds” if necessary.

If a printed piece has ink that touches the edge of the paper, it is said to ‘bleed’. In order to achieve this effect, the image should extend at least 1/8” beyond the page boundary. After printing, the page is trimmed to the final size creating the bleed effect.

Your document size should be the same as the final trim size of your design. In your page layout program, you should extend any elements that bleed beyond the page boundary as shown in the example.

dimension in contrast to the size of the sheet of paper being printed on.

For example: A letter-size publication that is folded and stapled in the center is printed on 11” x 17” paper and folded to 8.5” x 11”. Your page size in your layout document should be 8.5” x 11”.



Both the background image and text box are extended 1/8” beyond the document boundaries to create a proper bleed.

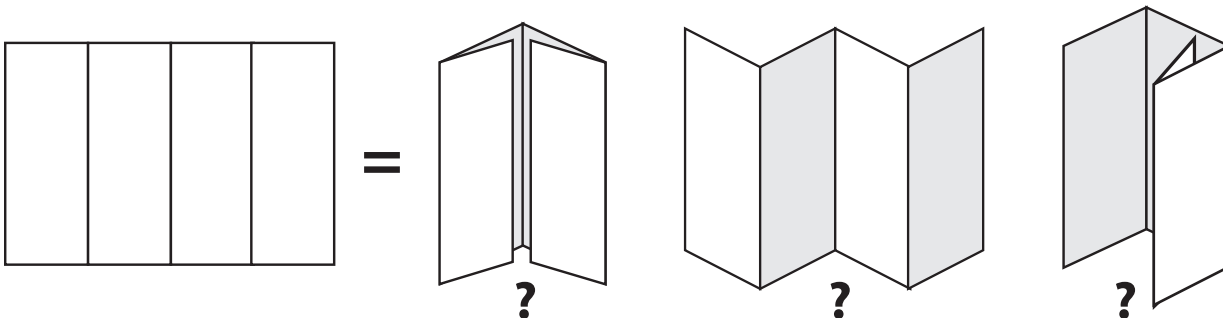
5 Provide a ‘mock-up’ of your design.

Your artwork files will reside on a number of different computers before made into the final printing plates. We need a record of what the final piece looks like in order to ensure your electronic files are being properly translated.

You may have been working with a particular design for many months, but when you send it to us, it is the first time we have ever seen it. A mock-up reduces the amount of time it takes to understand what your project is all about.

It is also invaluable for communicating details that are impossible to tell based on the electronic file alone such as folding, binding and other physical aspects of your project. A mock-up is especially vital if your design piece is in any way out of the ordinary from a production standpoint.

If for any reason you are unable to provide a physical mock-up of your design project, please include a pdf ‘proof’ of your files for reference.



How should this 4-panel brochure be folded? A mock-up answers this question and many more...

6 Provide instructions.

Similar to the printed mock-up, please send a list of instructions explaining any details that will help us understand your project. This can include information about size, quantity, quality, color matching, paper,

finishing and delivery requirements. Your instructions help us understand your project better, and will reduce the time it takes to prepare your files for press.

7 Double-check photo quality and resolution.

The term **Quality** refers to the aesthetic qualities of an image: color, tone, detail, etc. **Resolution** refers to the detail (measured in pixels per inch) of the image. It is important to take every measure to insure that your imagery is both high quality *and* high resolution.

It is important to start with the **highest quality** photography as possible. Ideally you will be using photographs taken by a professional that provides you a high quality print or digital file to work with. You may also be using stock imagery which is generally of high quality.

In many cases, you will not be able to control the source of imagery you are designing with. In these situations, it will help to achieve the best printed results by cleaning up dust & scratches and tone balancing your photographs before going to print.

Resolution refers to the detail of your image file, measured in pixels-per-inch (ppi), commonly referred to as 'dots-per-inch' (dpi). A high-resolution image is considered to be 300-350 pixels per inch. 200-300 pixels per inch could be considered 'medium-resolution'. Below 200 pixels per inch could

be considered 'low-resolution'. Medium- to low-resolution imagery will print with a varying degree of blurriness or 'jagginess'.

Your imagery must begin high resolution in order to be printed at the highest level of detail. Artificially increasing the resolution, or '**upsampling**', will not correct an image that is already low resolution. You must re-scan the image at a higher resolution, or find an alternate image.

One last factor to consider is the amount of **scaling** within your layout document. Altering the size of your photograph in layout will alter the final 'Output resolution' of your image.

For example: an image scanned at 5" x 7" at 300 pixels per inch is placed into a page layout document and is subsequently enlarged to 10" x 14", twice the original size. The final output resolution of this image is 150 pixels per inch.

Likewise, if an image is taken from a web site it is 72 pixels per inch at full size. Reducing the image size in your layout to 25%, the final output resolution is 288 pixels per inch, a fairly high resolution image.

8 Make sure your photos are in the correct 'color mode'.

The 'color mode' of a digital image file determines how the image will behave when color separations are created. You will need to have all of your digital image files in the correct color mode depending on the type of printing you are working with.

You can determine and change the color mode of a photo by opening it in Adobe Photoshop, or a similar image editing program. Select **Image > Mode** to determine or change your image's color space.

All **full-color process printing** requires images to be in **CMYK** color mode.

Spot color printing requires all photos to be in **grayscale** or **duotone** mode.

Grayscale mode strips all color information from the image. A grayscale image can be 'colorized' with a single spot color in InDesign or Quark XPress.

Duotone mode allows you to create imagery that will print in one to four individual spot colors.

Bitmap mode is designed for 'Line art', imagery that has no shades of gray. Bitmap mode imagery can be 'colorized' in the same way grayscale imagery can.

9 Proofread your document thoroughly.

Text changes made after your project has been submitted for printing are costly and will often delay the printing process. If a significant error is caught after printing, you will need to reprint the entire job. The best way to avoid these costly scenarios is to proofread your document thoroughly.

It is important while proofreading to break habitual patterns of perception that influence us to gloss over familiar elements that may have errors. In fact, the most common misspelled words in printing projects are addresses, phone numbers, employees and contributor credits.

It is highly recommended to hire a professional proofreader. If this is not an option, consider enlisting

someone who is not directly involved with your project to proofread your work, they will notice things those directly involved often miss.

It is very helpful to proofread your documents in an unfamiliar environment like a cafe or library. It also helps to move your lips while proofreading, reading slowly and deliberately.

If, after proofreading your document several times, you are only changing small things like punctuation, you can be confident that you are ready to go to press. If you are catching larger errors, it is best to proofread the document again. Though this may take more time than you had wished, it's much better than costly AA and reprinting costs.

10 Allow for folding and binding.

Remember to build in allowances for folding and binding into your designs. Always create a physical mock-up of your design to determine the impact folding, binding and other finishing elements will have on your design.

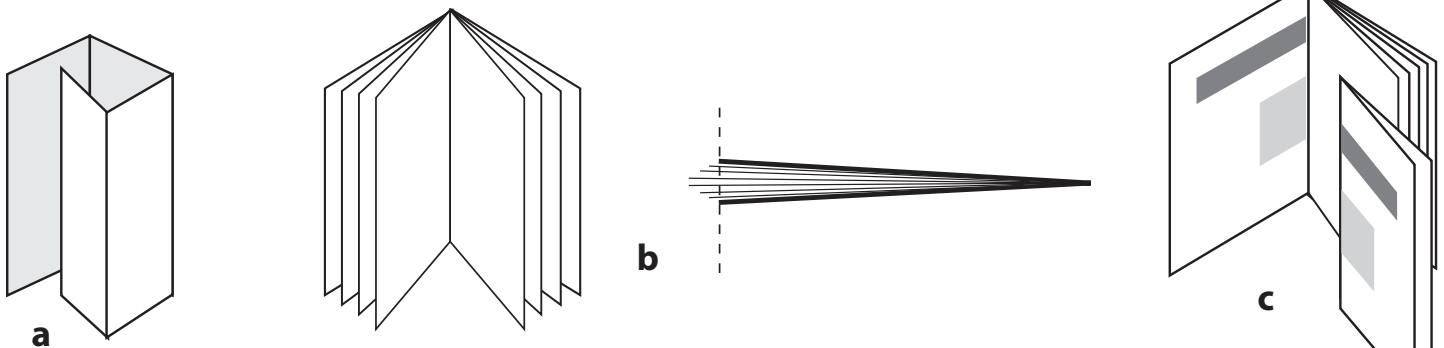
One often overlooked factor is called 'creep', the effect that the thickness of the paper has. In a brochure, the inner panels are slightly less wide than the outer panels. With publications that are folded and stapled in the center, the inner pages will be slightly smaller than the outer pages after trimming.

If your project is being bound, you will need to factor the binding into your layout margins. It is helpful to

create a binding mock-up to determine your margins.

Another factor to consider is 'crossover'. In a folded publication only the center spread is printed on the same sheet of paper. All other spreads in the publication are made from two separate sheets of paper. It is not always possible to maintain perfect registration from one sheet to another, so it is helpful to consider the complexity of the crossover areas of your design from printing standpoint.

In every case, it is a good idea to contact us to review your design for any issues that may arise. We can help you make the appropriate adjustments in your design to allow for folding and binding factors.



Examples of designs requiring adjustment for folding and binding. a) A 4-panel brochure requires the inner panels to be slightly less wide. b) A folded and stapled publication when viewed from the side shows the inner pages protruding from the center before trimming. After trimming, the inner pages will be slightly smaller than the outer sheets. c) An example of crossover. The spread crosses from one sheet to a different sheet. Exact registration of the design elements is not always possible.