ROGERS

experiential storytellers

GRAPHIC
art file requirements

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File Formats

- **Adobe Illustrator:** (.ai)

- **Adobe Photoshop:** (.psd), (.jpeg) and (.tif)

- **Adobe InDesign:** (.ind and .idml files are accepted, but *not recommended*. These may result in additional cost.) Possible issues explained in more detail in the following pages.

- **Production PDF's:** (.pdf's are also accepted in some instances, but not all. They may also result in additional cost. *Bleed must be built into the art board, images must be embedded, text must be converted to paths and crop marks must not be used.) See the following pages for further explanation.*

- **Native Files:** Preferred and may be required in some instances. *Choose "Package" from the "File tool bar" to collect all of your links and type fonts into one folder before submitting. You can also set up automatic pdfing for your packaged files too. Photoshop package feature does not support gathering type fonts. You must manually copy the type fonts into the folder or convert the type layers to paths or rasterize.*

Large Format File Set Up

- **Color:** CMYK, keep all Pantone colors as solid spot colors within the cmyk file. Color matching can not be guaranteed if spot colors are not called out. Color matching can also not be guaranteed with the use of transparency.

- **Image Resolution:** 100 - 150 dpi at full scale, link all images to Illustrator or InDesign and package.

- **Type Fonts:** Include all fonts when packaging or outline all text.

- **Bleed:** See individual instructions. Your artwork must fully fill the bleed area.

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- **Direct to Substrate: (DTS)**
  Bleed: **1/2" bleed** unless other wise instructed in job specific art instructions

- **Fabrics: (SEG)**
  Bleed: **2" bleed** unless other wise instructed in job specific art instructions

- **Fabrics: (Tension /PILLOWCASE))**
  Bleed: **6" bleed** unless other wise instructed in job specific art instructions

File Transfer
Files under **15 mb** can be emailed to your account executive or graphic artist. Everything larger than that, please use our ftp link below or your own ftp service of choice.

https://spaces.hightail.com/uplink/TheRogersCo

Zip or Stuff your files into multiple packages no larger than 2GB each. Do not post your files loose. Please follow the instructions on our website for the needed information when posting.

Files larger than **1 gb** may result in additional charges. Reviewing your files and following these guidelines when submitting print-ready files will help to ensure accuracy and avoid any unnecessary extra or late fees.

Additional Questions
Please contact your account team at 800.544.3880.

PRODUCTION
considerations

Adobe InDesign and .pdf files are accepted but not recommended due to various production issues in the software's export process. Illustrator can also have some of the same issues when transparency is used. The parameters are constantly changing with software updates. Supplied production files may be rejected or can result in additional charges for us to reconstruct your files or late fees. However, we can not always tell how a file will produce until it is put through the final rip process. It's best to send one test file if you feel that your files may fall within this questionable range. We advise to order test prints on large untested projects.

Please reopen all of your exported production .pdfs in Illustrator to proof. View your file at 100% of output size, check for missing links, live text, stray text points, bleed, image resolution, and any transparency issues.

Transparency

- Layering transparency within InDesign and Illustrator files can cause undesired production issues *that can* **not** *always be corrected. (Including: Gradients, Shadows, Glows, and Raster Effects)*

Gradients

- Gradients may drop out of the InDesign files when exported. Proof your exported PDF file in Illustrator prior to submitting. If this occurs, rebuild your gradient in Illustrator or Photoshop.

Gradient Meshes

- Gradient meshes are automatically rasterized from InDesign when exporting to PDF often with poor results. See document concerning gradient mesh builds and exports.

Live Text

- When using preset paragraph and character styles, always hard type your bullets and special characters in InDesign. If not done, these items will drop out when the text is converted to paths.
- Live fonts within links must be converted to paths with the native program that the link was created in.
- Remove stray text points.
- Remove live text from non-printing layers.

Links

- All links need to be embedded in the exported .pdf file. InDesign automatically does this on export, but Illustrator does not.

Areas with transparency can split into grids and the grid lines will be visible when printed. This is usually only visible after being reopened in Illustrator and viewed at 100% of print size.

Viewing Issue Example:

Exported PDF viewed in Acrobat

Exported PDF viewed in Illustrator

EXPORTING
a PDF from InDesign

Acrobat has a smaller page size limitation than InDesign and Illustrator which is 200" x 200". Scale your artboards down to fit these limitations when building your files if a production .pdf is your intended production file format.

Example: Final print size is 240"w 48"h
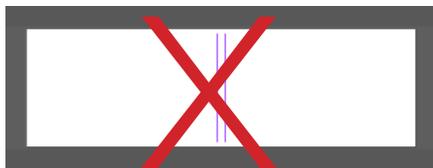

Incorrect: Spread built with two 120"w x 48"h art boards

Correct: One art board built at 120"w x 24"h (This is half scale)

Do not build spreads to accommodate the .pdf limitations for a single graphic surface. If your graphics are a continuous wrap around multiple surfaces, you can use spreads. Build all of your art boards to the same scale. Meaning if one board has to be built at half scale due to acrobat limitations, build all of them at half scale.

InDesign PDF Export

1. Check image resolution in the links palette. Ideal is 100-150 dpi at full print size.
   200-300 dpi at half scale
   400-600 dpi at quarter scale
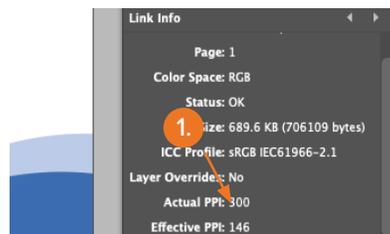
2. Make sure you have set up the correct bleed for the end use.

3. Art work must fill the bleed area.
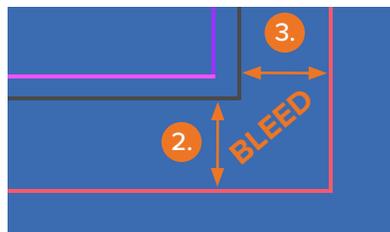
4. Select all text, go to *Type drop down window and select* **Create Outlines.** Make sure special characters have not dropped out. (Example: bullet points)

5. Resave your InDesign file with a different name as outlines.

6. Select *File* drop down window, *Export > Adobe PDF (Print)*.
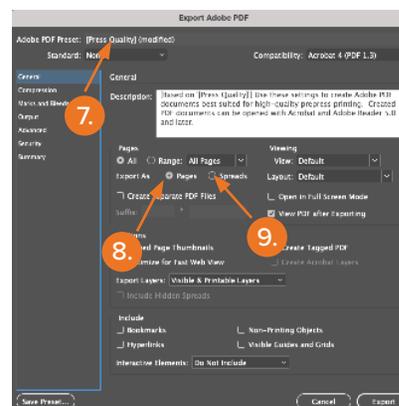
7. Select *Press Quality*

8. Select *Pages* and *Create Separate PDF Files* for multiple pages. We require that each page be it's own document.

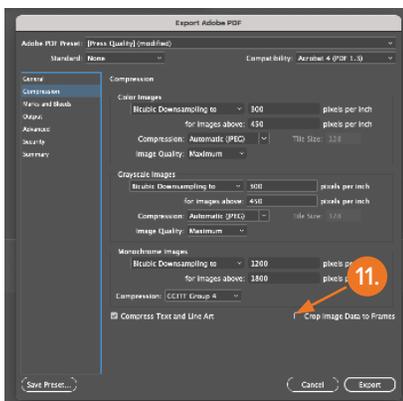9. Select *Spreads* if a single graphic tiles across multiple pages
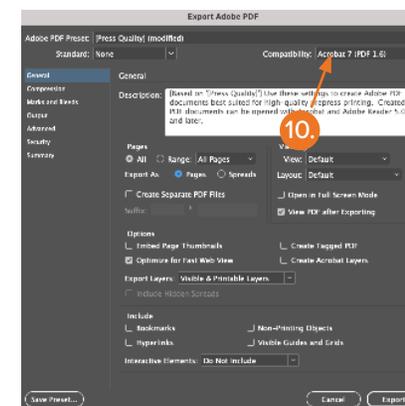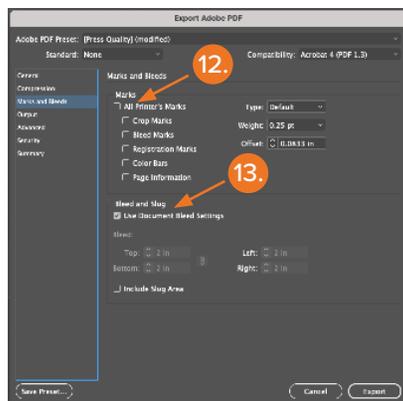
10. Select *Acrobat 7 or later*

NOTE: If your file uses transparency or gradient meshes, see **Exporting a PDF from InDesign with transparency** instructions.
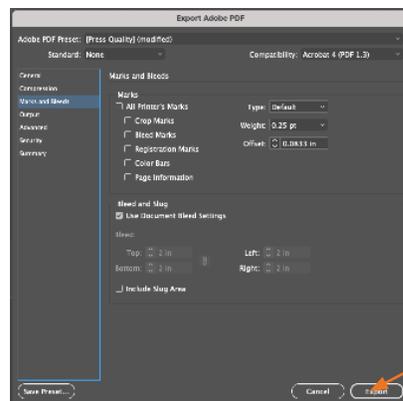
EXPORTING
a PDF from InDesign

11. Deselect *Crop Image Data to Frames*

12. Uncheck all *Marks* boxes

13. Check *Use Bleed Document Settings*

14. *Export*

See Transparency and Gradient Meshes within InDesign documents for further explanations.

EXPORTING
a PDF from InDesign with transparency

There are two basic ways to export a file with transparency from Indesign. Though these options stiall may not yield quality file for production. One is to utilize the *PDF/X-4:2008* export. This will flatten your file while saving. Two, by using *Transparency Flattener presets* for more complex files.
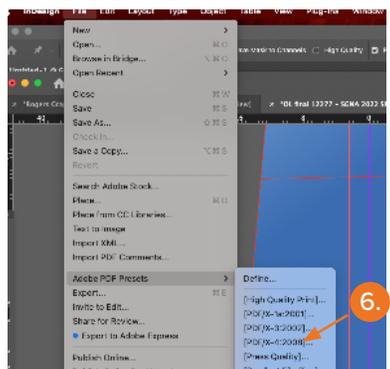
InDesign PDF Export
Simple Transparency

1. Check image resolution in the links pallette. Ideal is 100-150 dpi at full print size.
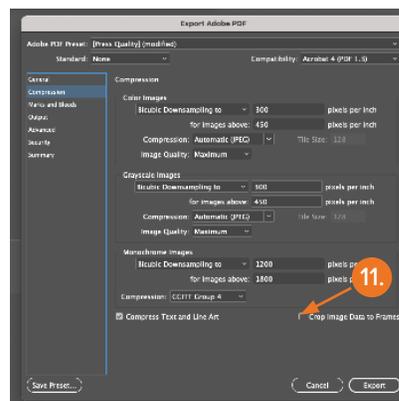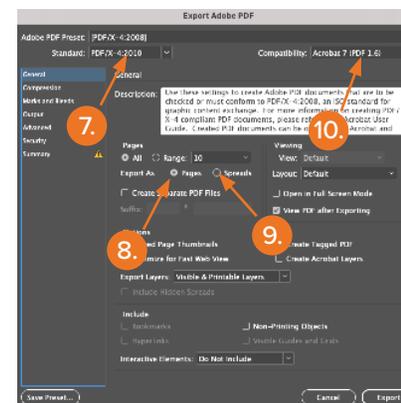200-300 dpi at half scale
400-600 dpi at quarter scale
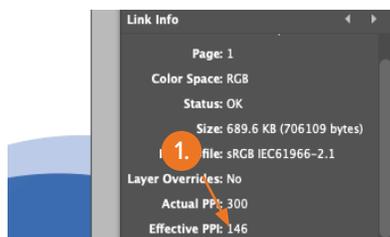
2. Make sure you have set up the correct bleed for the end use.
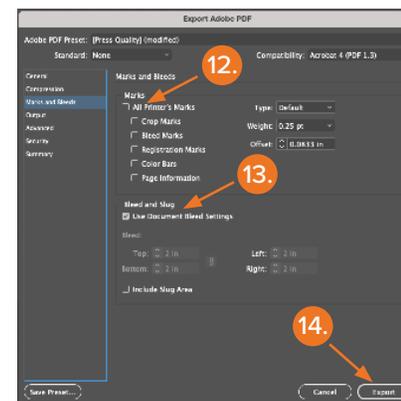3. Art work must fill the bleed area.
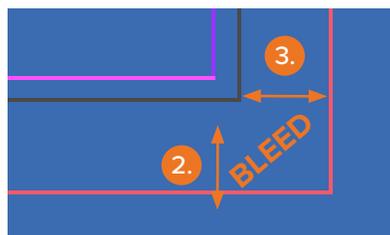
4. Select all text, go to *Type drop down window and select* **Create Outlines.** Make sure special characters have not dropped out. (Example: bullet points)
5. Resave your InDesign file with a different name as outlines.
6. Select *File > Adobe PDF Presets > PDF/X-4:2008*. This will flatten your file while saving.

7. Select *PDFX-4:2010*
8. Select *Pages* and *Create Separate PDF Files* for multiple pages. We require that each page be it's own document.
9. Select *Spreads* if a single graphic tiles across multiple pages
10. Select *Acrobat 7 or later*

11. Deselect *Crop Image Data to Frames*

12. Uncheck all *Marks* boxes
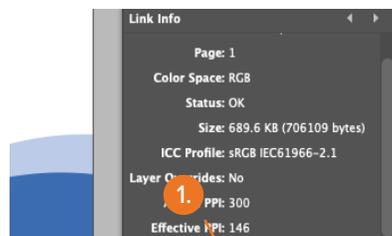13. Check *Use Bleed Document Settings*
14. *Export*

EXPORTING
a PDF from InDesign with transparency

InDesign PDF Export
Complex Transparency

1. Check image resolution in the links pallette. Ideal is 100-150 dpi at full print size.
200-300 dpi at half scale
400-600 dpi at quarter scale

2. Make sure you have set up the correct bleed for the end use.

3. Art work must fill the bleed area.
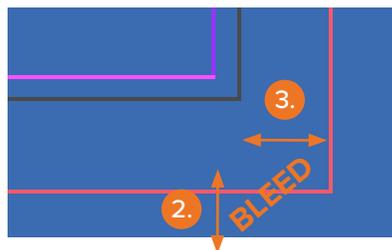
4. Select all text, go to *Type drop down window and select* **Create Outlines.** Make sure special characters have not dropped out. (Example: bullet points)

5. Resave your InDesign file with a different name as outlines.

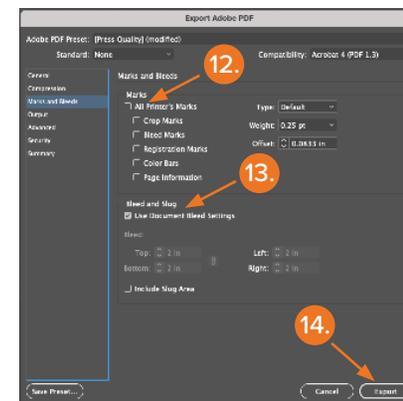6. Select *File > High Quality Print or Press Quality*.

7. Select *Acrobat 4 PDF 1.3)*

8. Select *Pages* and *Create Separate PDF Files* for multiple pages. We require that each page be it's own document.
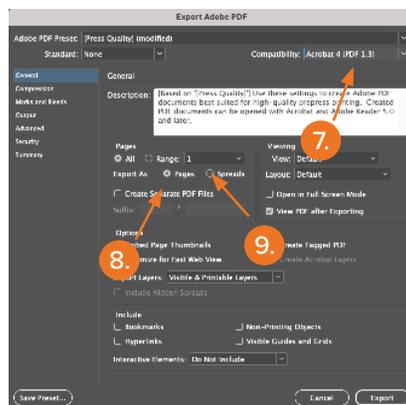
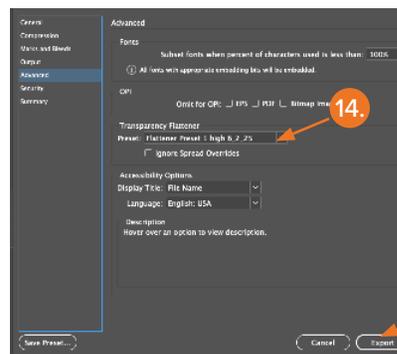9. Select *Spreads* if a single graphic tiles across multiple pages
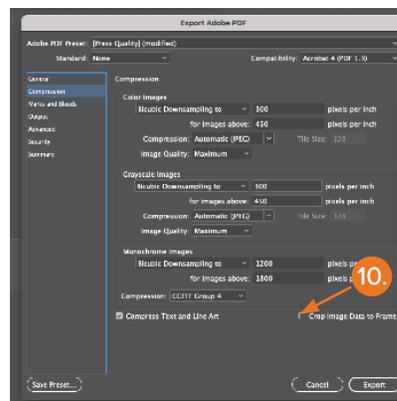
10. Deselect *Crop Image Data to Frames*

12. Uncheck all *Marks* boxes

13. Check *Use Bleed Document Settings*

14. Select your *Flattener Preset* See *"Flattening in InDesign"*

15. *Export*

Open your exported .pdf in Illustrator to proof at full print size.

FLATTENING
transparency in InDesign

Understanding Transparency Flattening:

Flattening converts transparent areas into vector-based and rasterized areas. This ensures that the final output (print or PDF) matches what you see on screen.

1. Accessing Transparency Flattener Settings:

- Go to *Edit > Transparency Flattener Presets*.
  You'll see a list of predefined presets (e.g., Low, Medium, High Resolution). You can also create custom presets or edit existing ones.

2. Choosing a Preset or Creating a Custom One:

- Predefined Presets:
  Select a preset that matches the desired output quality (e.g., High Resolution for print, Low Resolution for web).

- Custom Presets:
  a. Click *New* to create a new preset.
  b. Name the preset.
  c. Set the desired flattening options, such as Raster/Vector Balance, Trim Complex Regions, and other settings.
  c. Click OK to save the preset.
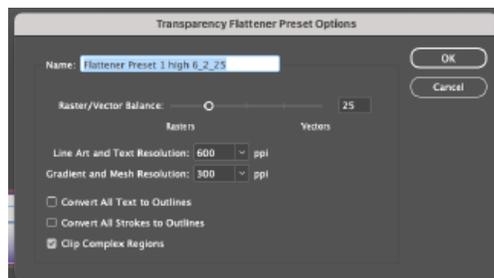
These preset settings have worked well with gradients and simple transparency.

3. Previewing Flattening:

- Go to *Window > Output > Flattener Preview*.
  This will show you how the transparency will be flattened in your document.

4. Additional Considerations:

- Blend Space:
  In the *Edit > Transparency Blend Space menu*, ensure the correct blend space is selected (Document CMYK for print, Document RGB for screen).

- Layer Opacity:
  Adjust the opacity of layers using the Transparency slider on the Layers panel.

- Blending Modes:
  Explore different blending modes (e.g., Screen) to achieve desired transparency effects.

- Raster/Vector Balance:
  Adjust this setting in custom presets to control how much of the artwork is rasterized and how much is kept as vectors.

- Trim Complex Regions:
  Enable this option when using a preset to simplify complex areas during flattening.

There are times when the file or components within the file will have to be rasterized in Photoshop despite all of these tools.
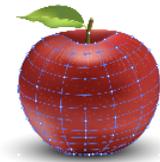
GRADIENT
meshes

To prep files with gradient meshes for printing, ensure gradients are properly set up in your software (preferably Illustrator). Ensure that they are built in CMYK mode, and consider rasterizing if needed. Gradients have to be evaluated from case to case depending on file build and final output.

Detailed Breakdown:

1. Software Setup and Gradient Management:

- Use **Adobe Illustrator to create and save your gradients in vector based formats** unless there are production issues.

- Set file to CMYK Color Mode for Large Format Printing. Gradients usually produce with less banding using CMYK builds. If the CMYK builds are based on solid Pantones, please provide those colors to us.

- Gradient Mesh Tool: Use the Gradient Mesh Tool in Illustrator to create and refine gradient effects. *See Editing Gradient Meshes for instructions.*

2. Printing and Output Settings:

- Save as native .ai or a production .pdf.
  Rasterizing may be necessary. Gradients may not always produce well and may require rasterization. Banding is a frequent problem. Various approaches for correction can be taken depending on the individual file and the production rip.

  a. Rasterizing within Illustrator:
  Rasterizing gradients (converting them to bitmaps) can help prevent banding and other issues, but it's crucial to do it at the appropriate resolution. *See 4. Rasterizing within Photoshop if the Illustrator Rasterizatin is not adequate.*

  b. Adjust Raster Effects Settings:
  In Illustrator, you can adjust raster effects settings to fine-tune the appearance of your gradients before printing.

3. Specific Considerations:

- Gradient Length:
  Longer gradients can be more susceptible to banding issues. *The gradient may need more horizontal and vertical points added.*

- Banding:
  Gradients are susceptible to banding. The gradient may have to be rasterized at a higher resolution and be blurred with added noise.

- Pantone Colors:
  Convert Pantone colors to CMYK equivalents before sending to print if necessary.

- Sample Prints:
  If you're unsure about the printed appearance of your gradients, ordering printed samples is advised.

GRADIENT
meshes

Production files intended for large wall surfaces need to be built in **Illustrator, NOT InDesign**. InDesign rasterizes all gradient meshes when exported and does not always perform this well.

Acrobat has a smaller page size limitation than InDesign and Illustrator which is 200" x 200". Scale your artboards down to fit these limitations when building your files if a production .pdf is your intended production file format.
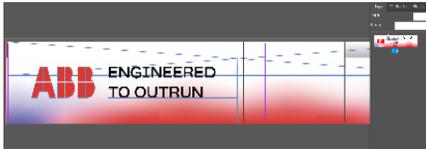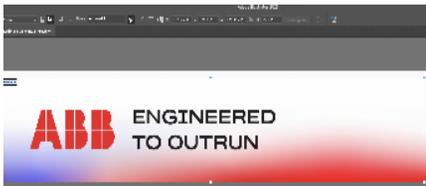

Incorrect Method:
This was meant to be one large wall graphic. Final print size exceeded Acrobat's page Maximum size. Multiple art boards were used as a spread to achieve the file size.

The above file set up resulted in three separate files when it needed to be one continuous art board. Also, the correct type font was not used and text was not converted to paths.


Correct Method:
The art board was built at quarter scale in Illustrator to accommodate the .PDF sizing issue. This graphic was part of an entire booth wrap. The Background image also wrapped multiple surfaces. Each one of these mating graphics should be built at the same scale.

Detailed Breakdown:

1. Use **Adobe Illustrator to create your production files** when using the light gradients.

2. Always use the **vector based gradient mesh** unless there are known print issues that will require rasterizing the gradient.

3. Always **package your files** no matter what software program you are using. (Links, fonts and low res pdf or screen captures for proofing)

4. Try **not to add more transparency** complexity to the files by overlaying more transparent items on top of the gradients. This is typically a challenge for InDesign files. Open the gradient mesh in Illustrator and alter it as needed.

   If more white space is needed, follow the following steps.
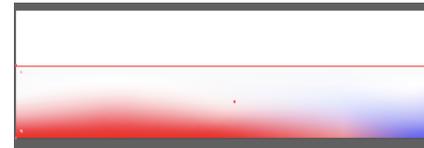
Altering the Gradient Mesh:
After opening the gradient in Illustrator, set your production artboard size and size your gradient.
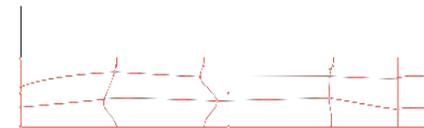
Go to wire frame view and select the top row of points with the direct selection tool (A).

Shift and drag the points to the top of the art board to increase your white space.
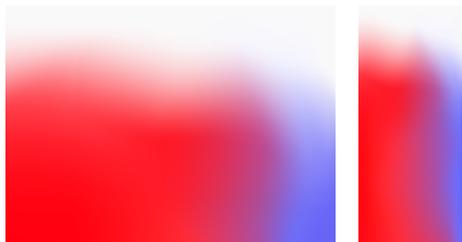
Return to the view back to preview to proof.

GRADIENT
meshes

5. The more color saturated gradients tend to produce with fewer issues.

5. Product graphics/Value Stories can continue to be supplied in InDesign. All original files must be packaged and supplied.

6. Please read all instructions and concerns in this document.

GRADIENT
mesh editing

To edit a gradient mesh in Illustrator, you'll primarily use the Direct Selection Tool (A) and the Mesh Tool (U). The Direct Selection Tool allows you to select and move individual mesh points, while the Mesh Tool is used to add or delete mesh lines and adjust colors. You can also use other tools like the Eyedropper Tool (I) to sample colors and the Gradient Tool (G) to fine-tune gradients.

Detailed Breakdown:

1. Select the Object:
   - Use the Selection Tool (V) to select the object containing the gradient mesh.

2. Switch to the Direct Selection Tool (A):
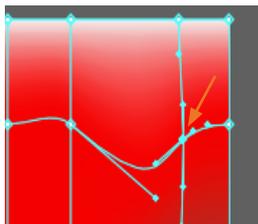   - This tool allows you to interact with individual mesh points.

3. Select Mesh Points:
   - Click on a point to select it. You can also use Shift+click to add or subtract points from a selection, or drag the mouse to create a marquee selection.
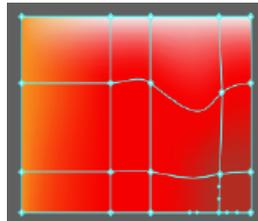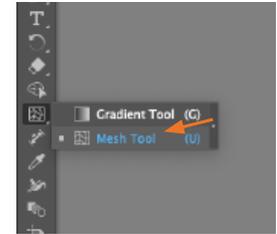
4. Move Mesh Points:
   - Drag the selected points to change their position and adjust the shape of the gradient.
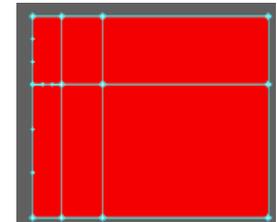
5. Add or Delete Mesh Lines:
   - Use the Mesh Tool (U) to add new lines or click on an existing line with the Mesh Tool while holding down Option/Alt to delete it.

6. Adjust Colors:
   - Use the Eyedropper Tool (I) to sample colors from other parts of the artwork or from your swatches. Then, use the Direct Selection Tool (A) to select mesh points and assign the sampled color to them.
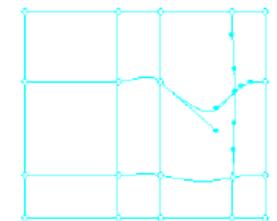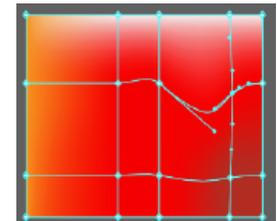
7. Fine-tune with the Gradient Tool (G):
   - If needed, use the Gradient Tool to further refine the gradient by dragging and adjusting the gradient slider to achieve the desired effect.
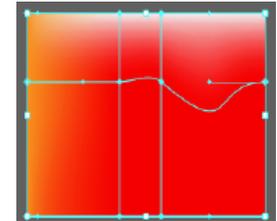
8. Consider the Appearance:
   - You can temporarily switch to wire frame mode (Ctrl/Cmd-Y) to see the underlying mesh lines and anchor points more clearly.

GRADIENT
mesh rasterization in Photoshop

This is a case by case situation. We may not know that this needs to be done until the final production rip.

1. Rasterizing within Photoshop:

- Create an artboard in Photoshop to the needed final output size and resolution. Copy and paste your vector based gradient mesh into your Photoshop file as pixels.

- Select *Filter > Blur Gallery > Field Blur*
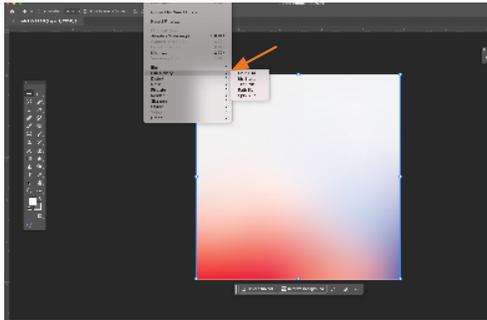
- Set *blur to + 80px*

- Set *noise to 5%*

(The blur and noise may need to be individually adjusted per situation.)

- *Flatten and save your image as a .tif.*

- *Link your new background to your Illustrator file.*

- *Save and package links and type fonts for production.*
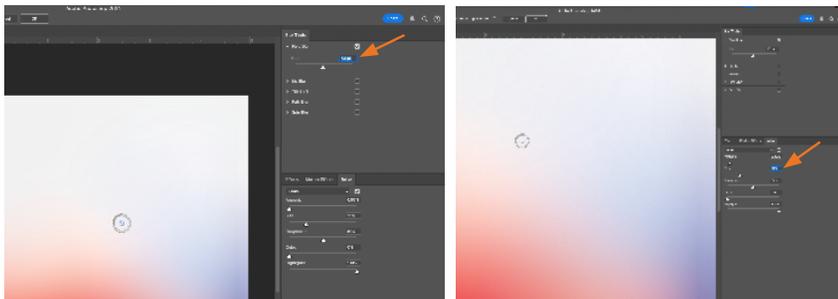
NOTE:

- Image resolution needs to increase per scale of artboards.

Example:

Full scale: 100-150 dpi

Half scale: 200-300 dpi

Quarter scale: 400-600 dpi

Do not set files up at 1/1000

- Print strikes are recomended on large projects with gradients

- Print strikes are recomended when colors are critical

- Lead times for production are critical when working with more complex files.