



viewniqué™



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Graphic Design Guide



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Design Checklist

OMNOVA is committed to providing the highest quality output to its clients. The viewnique™ Design Department follows the below checklist when reviewing submitted artwork. It is provided here for the artist/designer's benefit.

Review Item	Check	Potential Remedy
Image Content	+ / - / NA	Remove all image artifacts Elements Sized Appropriately
(Raster only) Image Quality	+ / - / NA	New Image Sharpness Enhancements Add overall filter to change image look
(Raster only) Noise Content	+ / - / NA	Grain Surgery Add more overall noise Change Image Look
(Raster only) Lightness	+ / - / NA	Levels Adjustment
(Raster only) Saturation	+ / - / NA	Color Balance/Curves Controls
(Raster only) Brightness	+ / - / NA	Brightness/ Contrast Controls
(Raster only) Image Size	+ / - / NA	Genuine Fractals/Size Adjust
Text and Logos as Vectors	+ / - / NA	Bring Raster Graphic into Illustrator and load text or design as Vector OVER the graphic.
Proportion and Bleed	+ / - / NA	Recrop and size appropriately.
Composite Image check <ul style="list-style-type: none"> • Gradient Matches • Edges • Color Matches • Overall saturation match 	+ / - / NA	Touch up!

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Using Original Art, Negatives, or Transparency

Copyright laws

Copyright laws prohibit the use of some art without the written consent of the artist who created it. When sending any type of artwork, be it in a physical or digital medium, please fill out and forward a signed copy to OMNOVA Solutions as per the Ordering Instructions.

Scanning Capabilities

Our scanning capabilities allow us to scan nearly any type of original image. Our high resolution drum scanner has a resolution of 3000dpi and can scan images in sizes of up to 18" x 24".

When submitting photographic material, we request originals or copies **AS CLOSE TO** the original as possible. Original Ektachrome Positives, and standard negatives are preferred over second generation transparencies or negatives.

As a guideline, we do not scan conventionally printed images. They have a dot pattern that is inherent to the offset process. This will create a moiré pattern that will make reproduction difficult.

How well will the production color match the original artwork?

We can get a very close match to the original, but an exact match is usually not possible due to a variety of factors. Utilizing the latest 8-color technology allows us to achieve the industry's best color match. The process uses eight colors of inks in varying combinations and percentages to fool the eye into seeing many other colors.

Most people find that the eight-color process printing provides pleasing results. The strikeoff sampling process was designed to allow you to sign off on the colors before the final production begins.

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Proceed to the section “Color Match Preparation” at the end of this document for information on how you can submit proper colors requirements for your image.

Digital File

Raster Graphic Setup

File Types

The viewnique™ team can work with any Photoshop readable raster graphic. (This includes uncompressed, 8bit TIFF, PSD, PCX, PNG, RAW, PDF files, and if necessary, JPGs) The format of choice for final images, however, is TIFF. TIFF files submitted in Mac or PC format are acceptable.

Why TIFF? The TIFF format maintains a constant color space, does not lose visual information upon a save (like a JPEG image). JPEG images will be accepted, and translated into TIFF files upon submission to retain all remaining visual detail.

Quick Photoshop notes:

Warning: the only types of paths from Photoshop that are acceptable are clipping paths. Please delete all other paths.

Gradients created in a raster editor such as Photoshop should have some Gaussian noise (from the Filter menu) added to help reduce banding. A Gaussian level of 2 is recommended.

Color space

When creating, saving, or modifying your digital file, keep that file, and other project files in one color space. viewnique™ has standard *.icc color spaces that it uses. Ask your Digital Application Specialist to email them to you right away!

What is a color space? A color space is a set of colors (usually counted in the millions) that represent all possible colors that a device such as a printer or monitor can reproduce, or a scanner or human eye can read. The color space of the human eye is usually a superset of all other device dependent color spaces.

Monitor Profiling

To be sure that your computer monitor is displaying to you the proper colors that you can match to real world colors and pantone cards, it is recommended that you

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have your monitor calibrated. Monitor calibration services are likely available in your local area, or you can buy your own tool for a couple of hundred dollars.

Color Matching

Because of the variations in color spaces and color profiles that exist, viewnique™ offers the client the option to match known colors in their target environment (PANTONE color swatches, paint chips, other original materials) with selected colors within their image. Providing OMNOVA with the proper materials and the image will allow us to color match your image to your colors on your selected material well before it even hits the printer.

Proportion, PPI

Requirements

The Preferred PPI criteria for viewnique™ products are:

- Final image 75ppi for jobs under 50” largest dimension.
- Final image 50ppi for larger jobs.

Tell me more about proportion, and PPI

Final wallcovering image detail is directly related to how much original detail (or pixel quantity) is provided in your digital file. Let’s start off with some basics. A pixel is the smallest piece of visual information inside of an image. A pixel can be any size, and is measured in PPI, or pixels per inch. Sometimes in print medium, this is referred to in DPI, or dots per inch.

PPI, is a measurement of how many dots, or pixels, are presented along any single inch of an image.

More starting pixels equals more starting visual information. When you grow a smaller image across a large area such as a mural, pixels are stretched in size. The more dots you have, the less they will have to stretch!

PPI is a measurement used to describe how many pixels are printed on an inkjet printer, how many are presented on your LCD or CRT monitor, how many pixels per inch are scanned at any one swipe of a drum or flatbed scanner, as well as how many pixels per final image output size that a digital camera records.

Quick note: Pixels per inch is not a measurement of how many pixels are inside of a square inch area. For example, an image that is resolved at 100ppi would actually have 10,000 pixels within a square inch (100 high by 100 wide)

Common ppi ratings that you will be converting to and from will range from 72 ppi outputs on many standard computer monitors, to 2400ppi and higher on flatbed and drum scanners. With this in mind, remind yourself of the viewnique™ requirements outlined above (75ppi for small jobs, and 50 ppi for large jobs).

Any given image can have a set number of pixels high, by a set number of pixels wide. For example: let's discuss an image 1200 pixels tall by 3600 pixels wide. An image as such can be represented in final output format in several ways:

48" x 144"	@25 ppi	-poor quality image not used for anything.
24" x 72"	@50 ppi	-mural quality image excellent for murals
12" x 36"	@100 ppi	- computer monitor resolution.
4" x 12"	@300 ppi	- print quality for photograph print output
1" x 3"	@1200 ppi	- fine quality ready for photo print output

A program such as Adobe Photoshop can convert the final size and resolution value (ppi) of an image through editing the image size properties. When increasing a final print size, and decreasing a ppi value in the corresponding proportions (or vice versa), you will never gain or lose the original number of pixels.

Examples

Let's look at two examples involving murals as final outputs. The first will involve a successful resize, the second will involve one that has poor results.

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Scenario A: Your client requires a mural size of 16' x 16'. You have obtained an image on CD from a third party that is 52" square and has a resolution of 200ppi.

Multiplying the resolution times the length of the image, (or checking the image properties) you discover that the image is 10,400 x10,400 pixels in size.

With the final required size of 16', and a minimum final resolution of at least 50ppi, we can determine the potential size of the image at 50ppi.

$10,400 \text{ pixels} \div 50\text{ppi} = 208''$, or over 17 feet. Therefore this image can easily be represented by at least 50ppi on the 16' image.

Scenario B: Your client requires a final mural size of 11' x 11', or 132" square. You have received a digital file that measures 10" x 16" at 300ppi. This image has a size of 3000 pixels by 4800 pixels. To fit the square size of the mural, the image will have to be cropped to 10" x10", or 3000 pixels square.

We can determine the resolution of the image at 132" (11'). $3000 \text{ pixels} \div 132'' = 22.7\text{ppi}$. This image, therefore, is rather insufficient for mural presentation. If we were to print the image at this resolution, the image would appear rather pixilated and blurry. Ask your image vendor or your client for a higher resolution image.

Below is the same image has been altered to show 4 different resolution levels of the same image at this 2" size. Notice the intense visual pixilation in the drop from 50 to 25 ppi. Although you can see the square pixilation at 50 ppi printed on this piece of paper, or on your monitor, be aware that a wallcovering will not display such rigidity because of printer interpolation and the inherent ink absorbing properties of OMNOVA bases.

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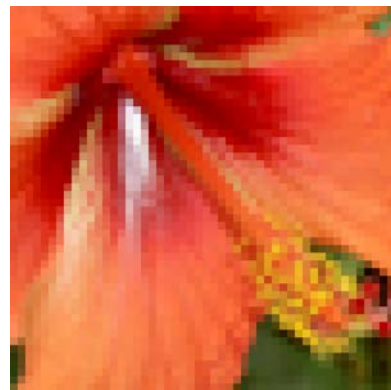
300 ppi image



100 ppi image



50 ppi image



25 ppi image

For a different explanation of resolution and PPI, read the Photoshop help file on “About image size and resolution”.

Fixes for low resolution images

With the example and images above, it cannot be stressed enough how crucial it is to receive high resolution images from the client with which to work. A rescan, reshoot, or higher resolution image purchase by the client is highly recommended. In such cases, however, where these efforts are not possible, interpolation is available from viewnique™ at a job dependent cost, and not guaranteed to provide a decent final mural image.

Bicubic enlargement by Photoshop
Subsequent Additive Noise

The people at Americas Wonderlands has built an excellent web page that highlights the differences

between various MATHEMATICALLY sophisticated enlarging options. Take a look at:

www.americaswonderlands.com/digital_photo_interpolation.htm

Bleeds

As in all wallcovering installs, your wall mural may very well be installed on walls out of square. Viewnique™ digitally printed murals compensate for this discrepancy by using 1” of bleed all around you printed wall mural.

of the final sized image will be created from your existing image, so please design your image with this in mind. Therefore, do not place critical data, borders or visual information in this bleed area. If you do create a border or frame on the image, be sure that the border extends far enough beyond the 1” bleed area. One inch of border bleed is only a recommendation. If you are wary of the squareness walls that will be accepting a particular install, please consider a larger bleed (up to 12” if you so desire)

Fonts

If you do use fonts in your raster image file, we recommend the options below in order of best final quality potential. This request is made because we have the capacity to print fonts (which are vector images) at a higher dpi than the rest of a raster image.

1. Embed your raster file inside of a vector file (such as Adobe Illustrator, see below) and overlay the text as paths or curves.
2. Embed your raster file inside of a vector file (see below) and include the text as a font.
3. Rasterize your fonts within the image itself.

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Vector Graphic Setup

Color Matching

Exactness: Refer to Original Art Color matching section.

Use colors assigned from the sSwatch panel to allow for global color editing. Use PANOTONE specific colors. They will be approximated in the 8 color process.

Color Spaces

In designing an illustrated graphic, be sure to work in only one colorspace – choose RGB or CMYK. This includes your layout, your linked files, and your imported graphics. Optimized printer ready color spaces are available and recommended for your design work. Contact your Digital Application Specialist for the ICC files.

File Types

**Quark Xpress
Adobe Illustrator
Adobe PDF files
Corel Draw**

Application Environment Notes

Beware of Quark – It knocks out white backgrounds of TIFF images, calculated at preview resolution! This creates jagged edges around the image. Use a clipping path from Photoshop to solve this problem.

Your application may have a limit on the size of your allowed image. If you have such a limit, create your image at a proportionally smaller size.

Although your application likely allows your artwork to span multiple pages, please create one and only one mural per page. Do not create multiple images on one page, and do not span an image over more than one page.

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Embedded Graphics and Fonts

One of the biggest perpetrators of process delays is the lack of link, import, and font inclusion when transferring files. Be sure to include all links, imports, and fonts; and please do not compress embedded images within your illustrated file.

For images, please rotate, crop, and scale your raster images before you place them in your page. Completing these steps in the layout program will require our Raster Imaging Processor (RIP) to spend excessive time in setting up your files. Help us help you get your images fast!!!

Fonts are the source of most image hand-off problems. Hint: Convert all of your text to outlines before you submit it to production! If you are working in Illustrator, Freehand or Corel Draw, simply convert text to outlines; this obviates the need for fonts whatsoever, because the fonts will then be reproduced as raw vector art!

If Postscript fonts are used in submission files, both screen and printer fonts must be supplied with the artwork. Truetype fonts require supplication of only the font suitcases.

Bleeds

As with raster art, please incorporate a 1” (or other size of your choosing) bleed around your entire layout. This 1” bleed will be printed and provided for your installer to use as leeway for installation on out of plum walls, ceilings, and floors.

Proportion and Final Size

Thankfully, creating illustrated files allows for much more freedom in provided artwork size than do raster graphics. Feel free to work at the image at full size (including 1” bleed), or at a size proportionate to the final artwork (and bleed). When your artwork is bigger than your application’s allowed workspace, you will be required to work at a proportionate size (of image and bleed).

If you import or include raster art in your graphic, be sure to follow the ppi standards described in the raster art section of this guide.

If your layout image is LARGER than what you want printed, please provide a bounding box to denote what area you want cropped into the image.

Digital File Preparation

On every submission, whether it is FTP or physical disk delivery, please include in the shipment a document or file that delineates:

- file names to be used in the project
- directory structure
- associated files and fonts on the disk
- contact information of all pertinent players

If you are sending physical digital media, please write your name, telephone number, and project name on every disk.

The inclusion of this data upfront will speed up the entire process and reduce risk of errors.

For FTP upload information, please contact your Digital Application Specialist to set up a specific account.

It is very important that you review your submission before sending it to viewnique™. As you may know, missing files can slow down the process a great deal, and harm deadline dates.

Please include a hardcopy of your composite image. This helps us to verify that the file we receive is exactly what you expect to be printed.

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File Names and Version Numbers

The use of unique and descriptive file names that include the job name and number is very crucial in reducing errors when transferring images from one location to the next.

If you are creating 4 murals for an Italian restaurant named MARIOS Italian Grill, for example, please submit your files as such:

MIGrill1.tif, MIGrill2.tif, MIGrill3.tif, MIGrill4.tif
-or-

MIGrillpasta1.tif, MIGrillstreet2.tif, MIGrillcook3.tif, MIGrillmap4.tif.

As a beneficial alternative, include the size of the mural, including bleed, in the file name. Such as MIGrill1w132xh99.tif

Be sure to name the numbers on your files to match those filled out in the Product Specification form submitted along with your files.

Filenames themselves are very inexpensive, and will be worth the cost at any point in the process.

Now, if through the design process, you or your designer make changes to the image file. Append to the end of the original file name rev2 or rev 3 depending on the revision of the file. Rev 1 is always implied for the original image. Rev(revision)2 being the first *change* in the image, and rev3 being the second, and so on. So, if we have updated the MARIO Grill Street image 3 times, that new image would be called: MIGrill2streetrev4.tif.

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Color Match Preparation

OMNOVA intends to match every printed strike off and production item with a color proof or color set that is presented to us.

Color Proof: With every digital file, please send a printed proof with pleasing color output.

Standard Viewing Lights: OMNOVA compares all prints under 5000K pure white light. Depending on the comparison materials used, your environment may not result in best color matches.

In accordance with the Color Matching section of the order form, we suggest and request any of the following information be sent us:

- **Supplied Original:** An original piece of art supplies all of the colors we need.
- **Pantone:** The PANTONE™ Color Management System allows you to specify specific individual tones that will be closely approximated to specified tones produced in the artwork. Send us the numbers.
- **Paint Chip:** OMNOVA can match your paint chip with specific tones inside of your artwork.
- **Work with viewnique™** to create a quality EPSON print on paper. This can be used to color match at the large format printer on a variety of bases.
- **Other:** If you have other color matching needs, such as other color systems, fabric swatches, or pieces of other materials, please send them!



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