TIPS FOR SUCCESS

TABLE OF CONTENTS

schmidt
print solutions that deliver

Desktop Helpline:
Jolene Nelson [507.775.7315 | jmnelson@schmidt.com]
Sandy Stettler [507.775.7358 | slstettler@schmidt.com]

Color Concerns:
Pat Renn [507.775.7373 | pjrenn@schmidt.com]

www.schmidt.com

PROGRAMS SCHMIDT SUPPORTS

Macintosh

QuarkXPress
PakeMaker (PageMaker files will be upgraded to InDesign)
Adobe InDesign
Adobe Photoshop
Adobe Illustrator
Macromedia Freehand

PC

QuarkXPress
PakeMaker (PageMaker files will be upgraded to InDesign)
Adobe InDesign
Adobe Photoshop
Adobe Illustrator
CorelDRAW

Additional Formats Accepted

PDF Files
Postscript Files

NOTE: Schmidt encourages you to create native PDF files directly from InDesign to maintain transparency capabilities whenever used. Use Acrobat Distiller to distill any PostScript files to PDF and to submit those PDF files to us. However, if you have no means of creating PDF files we can accept PostScript files. If creating PDF files is new for you, we encourage you to send some test files for evaluation.

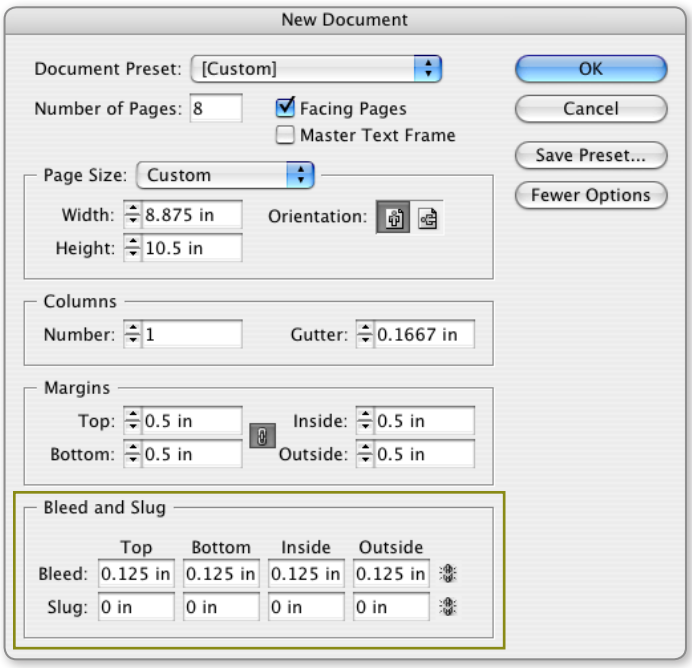
SETTING UP YOUR DOCUMENT

Page Size

All documents, regardless of the application you are using, should be set up at the finished, trimmed size of your piece.

Bleeds

A bleed occurs when an image or element on a page extends beyond the trim edge, leaving no margin. To accommodate a bleed your design must extend at least 1/8" beyond all edges of your document. Doing so eliminates the risk of white space occurring between the design and the edge of the paper when being trimmed. Adobe InDesign allows you to enter a bleed value in the **New Document Window** to serve as a guide.



Live Area

Other than items intended to bleed, it is a good idea to make sure any "live copy" items are at least 3/16" from the trim edge. This will ensure that critical copy/images not be cut off during the trimming process.

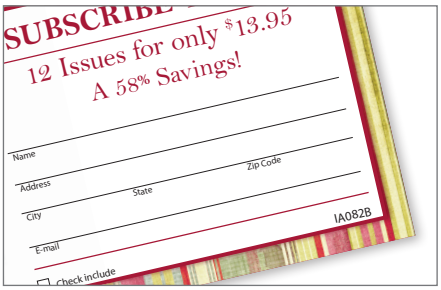
COMMON CREATIVES

Code and/or Date Changes

If your creative is common for several versions with the exception of a code and/or date change, do the following:

1. Place the first code in position on the file.
2. **Cut** and **Paste in Place** the code text box on subsequent pages.
3. Make version changes.
4. Save your document as a multi-page PDF.

Your PDF should appear as shown to the right. At Schmidt, we will layer the code pages onto the base page for final output.



PDF Page 1 — Base Creative (Version 1)

PDF Page 2 — Code Change (Version 2)

PDF Page 3 — Code Change (Version 3)

Minor Copy Changes

If your creative is common for several versions with the exception of a code and/or date change AND minor copy changes such as pricing, do the following:

1. Complete the first creative and save.
2. Create a new document
3. **Copy** all items from the original document and **Paste in Place** onto new the document.
4. Make version changes to the new document.
5. Save individual PDF files for final output.

This will allow us to share common plates between the different versions when it is being printed on press, saving you plate change charges.

TYPESETTING

Applying Color

When designing for high resolution output it is important to apply color correctly. A common mistake is the use of **Registration Color** (which appears as black in the Swatch Palette) instead of black. Objects with registration color applied will print all colors used in the file at 100 percent. Therefore, a slight misregistration on press will be noticeable on the final printed piece. Applying the black swatch instead eliminates the risk of registration error since it uses only the black plate on press instead of all four process colors.

Text Size

As a guide, any text that is 12 point or smaller should never be designed to print in more than one ink color to ensure a crisp clean final product; it is best to use black or a spot color to ensure a crisp clean final product.

Hairline Rules, Lines and Frames

When creating rules, lines or frames, do not use the **Hairline** width selection. The actual weight of a hairline rule is determined by the resolution of the output device and therefore is not always consistent from printer to printer. It may output fine to a laser printer, but wind up being too thin to print on a press when imaged onto a high resolution printmaker.

Schmidt recommends a minimum weight of .25 points for all rules, lines or frames.

Working in QuarkXPress

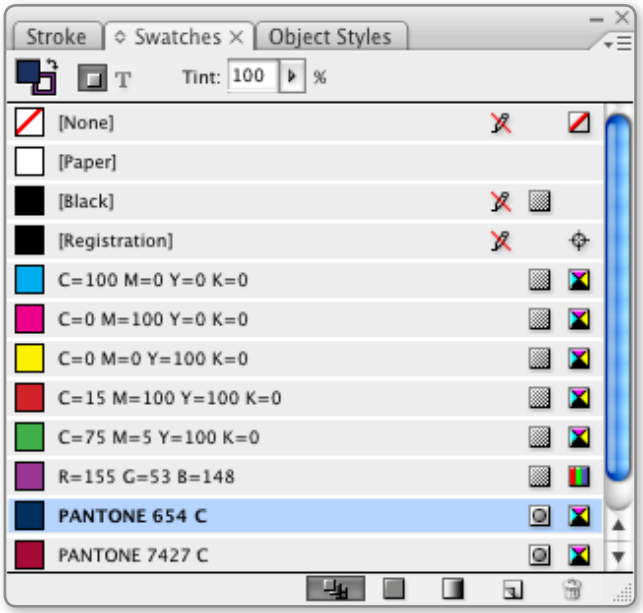
If you are working in Quark, do not apply bold or italic stylizations through the **Attributes Menu** or **Measurements Palette**. Text with stylization applied through this method may print okay to a desktop printer, however, are NOT compatible with high-end imagesetters and platemakers used in the commercial printing process. Bold and italic stylization should only be applied using the **Style/Fonts Drop Down Menu**.

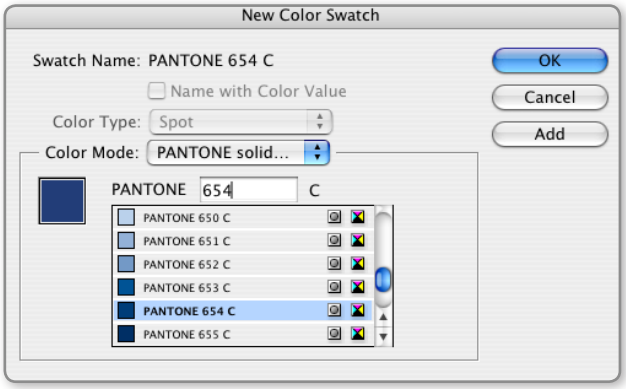
COLOR SWATCHES

Defining Color Swatches

Colors within the **Swatch Palette** need to be accurately defined to reflect how you want them to be printed. To create a new swatch select **New Color Swatch** from the **Swatch Palette**. A pop-up window will open to create a swatch. Under **Color Type** select either process or spot. The color type you select will correspond to the type of ink that will be used to print your final piece.

The definition of each color needs to be consistent between all the graphic applications used to create a document. This particularly pertains to spot colors. For example, if you use PANTONE 654 in your placed art file, you need to be sure the swatch palette in your page layout file also contains PANTONE 654. If the color definitions do not match perfectly between programs, they will not image on the same plate(s). Furthermore, if a spot color has been set up to output as process color, it will print as a 4-color simulation of that color. Because spot and process colors are produced differently, you cannot use process colors to achieve the exact look of a spot color. For more information about the difference between spot and process colors refer to “Ink Systems”.





Spot Color
Process Color
CMYK
RGB

Working with Gradient Swatches

A gradient is a graduated blend between two or more colors or tints of the same color. Gradients can be created using either CMYK process colors or spot colors, however you should not combine the two color types in a gradient. If one side of the gradient is a process color, the opposite side must also be process color.

WORKING WITH IMAGES

Linking to Original Art Files

Because page layout documents only house low-resolution previews of placed art/image files it is necessary to link and submit all files used in your design along with your document when sending for print.

InDesign allows designers to embed art files into page layout documents. This eliminates having to submit art/image files, however, it greatly increases your document size. In addition, Schmidt will not be able to make any requested changes after files are submitted since we will not have the original art files to edit.

Sizing Images

Images placed into a page layout document may be increased or decreased in size. While vector-based EPS files can be resized with little concern, we encourage you to be cautious when resizing pixel-based files. Resizing pixel-based files, such as photographs, directly effects the printed resolution. Schmidt recommends a final image resolution of 300 dpi for commercial printing.

How Reducing Image Size Effects Resolution:
Reducing the size of a placed image in your page layout file causes the image's pixels to be smaller and bunch closer together. For example, a 4"x4" 300 dpi photo reduced 50% to 2"x2" will have an effective resolution of 600 dpi. Reducing an images size is typically not a concern unless the effective resolution ends up being greater than 600 dpi.

How Enlarging Image Size Effect Resolution:
Increasing the size of a placed image is of greater concern because it decreases the image's effective resolution resulting in a pixelated, less sharp appearance. For example, a 2"x2" 300 dpi photo enlarged 300% to 6"x6" will have an effective resolution of 100 dpi.

For more information on sizing images please refer to the sections: "Vector vs. Bitmapped Art" and "Resolution".

GRAPHIC FILE FORMATS

Recommended File Formats

FILE FORMAT	ADVANTAGES / DISADVANTAGES
EPS (ENCAPSULATED POSTSCRIPT) Illustrator, Freehand, Photoshop, Corel Paint	ADVANTAGES: • Supported by virtually all graphic, illustration, and page layout programs • Can contain either vector- and/or pixel-based graphics • Supports CMYK, RGB, lab, grayscale, duotone, indexed-color and bitmap color modes
	DISADVANTAGES: • Does not support alpha channels in Photoshop
TIFF (TAGGED-IMAGE FILE FORMAT) Photoshop, Corel Paint	ADVANTAGES: • Supported by virtually all graphic, illustration and page layout programs • Supports CMYK, RGB, Lab, Grayscale, Duotone, Indexed-color and Bitmap color modes • Supports alpha channels in Photoshop
DCS (DESKTOP COLOR SEPARATIONS) Photoshop	ADVANTAGES: • DCS 1.0 supports CMYK files without alpha channels • DCS 2.0 supports CMYK and multichannel files with multiple spot channels and a single alpha channel • DCS 1.0 and DCS 2.0 support clipping paths
	DISADVANTAGES: • Neither DCS 1.0 or DCS 2.0 supports alpha channels in Photoshop
PDF (PORTABLE DOCUMENT FORMAT) Illustrator, Freehand, Photoshop, Corel Paint, InDesign	ADVANTAGES: • Cross platform support • Little or no prepress preparation for print production **See special section on PDF files for more info.*
	DISADVANTAGES: • Difficult to edit, especially textaul items

CONTINUED...

...CONTINUED

GRAPHIC FILE FORMATS

File Formats to Avoid

JPG/JPEG (Joint Photographic Experts Group): JPGs are not recommended for high resolution printing because of how they compress to make smaller file sizes. When a JPG compresses a file it selectively discards image data which can result in the degradation of detail and edge sharpness. While this typically isn't a noticeable problem for website images, it can lead to image quality being compromised in photos intended for print production on conventional web and sheet fed presses. Images containing type or vector art are especially susceptible to the loss of image quality due to the loss of edge sharpness and detail.

PICT and GIF: PICT and GIF do not support CMYK images and therefore are not suitable for print production.

VECTOR ART vs. BITMAPPED ART

Vector Based Art

Vector art uses mathematical equations to describe the shapes that make up an image. Because of this, vector art can be sized (larger or smaller) without any resolution loss. Drawing programs like Illustrator and Freehand are used to create vector art.

Bitmapped/Rasterized Images

Bitmapped/Rasterized images are defined by a grid of pixels. Each pixel is assigned its own color or tonal value and when combined with other pixels they form a color or grayscale image. Because of this raster images have a fixed resolution and resizing will result in the loss or gain of resolution. If the resolution is reduced too much the image will appear pixelated or jagged. If resolution is too great the image will print less sharp. Photoshop is the most commonly used program to create and/or edit rasterized art.

Vector Artwork – 100%

Vector Artwork – 250%

Bitmap Artwork – 100%

Bitmap Artwork – 250%

RESOLUTION

Scanned Art

Schmidt recommends that black and white as well as color photographs be scanned at 300 pixels per inch (ppi). Line art scans are done at 1200 ppi, which ensures a sharp reproduction of the original line art. We can accept line art scanned at 300 ppi, however, the final printed product will likely lack in sharpness and appear jagged.

Digital Art

Digitally created art should have a final resolution of 300 dpi when output for print. Resizing an image placed into a page layout program will change the effective resolution.

DPI Conversion

Please refer to the chart on the right to see how resizing will effect an images resolution.

PERCENTAGE OF SCALE	EFFECTIVE RESOLUTION
25%	75 dpi
50%	150 dpi
75%	225 dpi
80%	240 dpi
90%	270 dpi
100%	300 dpi
110%	330 dpi
120%	360 dpi
125%	375 dpi
150%	450 dpi
200%	600 dpi

INK SYSTEMS— CMYK OR SPOT COLOR?

Ink Systems

CMYK Process Color: CMYK process colors use a combination of four ink colors (Cyan, Magenta, Yellow and Black) to create thousands of colors. Use process color for pieces that contain full-color photographs or when more than a few specified ink colors are used in a design.

Spot Color: Spot color inks are premixed to ensure an exact match on color. Spot colors should be used when color accuracy is critical or when only a few ink colors are needed to print a piece. Logos are commonly printed using spot color.

How Process and Spot Color Differ

The inks used for printing in CMYK process color are translucent, allowing light to pass through them, hit the paper and reflect back into the viewer's eyes. Spot color inks are usually more opaque (less translucent), allowing very little light to pass through them. The light that is being reflected is done more so by the ink itself, not the paper.

Because the inks used for process color and spot color are so different they cannot be interchanged. It is a huge misconception in the industry to think that process color can be used to match a spot color. This is like trying to use watercolor paint to achieve the look and feel of an oil painting. In some cases, you are able to get a close match, but an exact match is nearly impossible due to the nature and makeup of the different types of ink.

Ink Colors and Press Plates

Each ink color used to print your piece — CMYK process color and/or spot color — will require its own plate. If you are printing in CMYK process color plus one spot color you will need five plates, one for each of the four process colors and one for the spot color. This is important to keep in mind when deciding which ink system(s) will be used to print your piece.

DOT GAIN

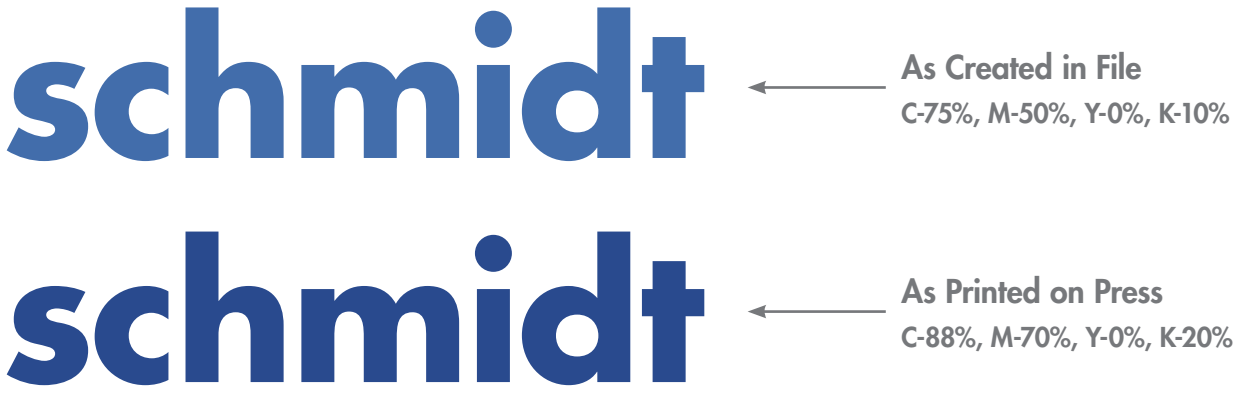
Dot gain (the amount a dot grows when printed on press) is caused by ink spreading as it is absorbed by the paper. To determine the amount of dot gain occurring, you need to know the difference between the tonal values as defined in the file/image, and the corresponding halftone dot size measured on the press sheet.

Measuring Dot Gain

Using a densitometer, dot gain is measured from the 50% patch of each process color on the press sheet's color bar. Dot gain is the net percent increase in a 50% screen. For example, a dot gain of 20% would be due to a 50% screen in the file being reproduced at 70% on the press sheet.

More dot gain occurs in midtones than in quarter and three-quarter-tones. Quater-tone dot gain results in a 25% screen printing at 40% or so; three-quarter-tone dot gain results in a 75% screen printing around 88%. The is good to keep in mind when evaluating tonal values in a 4-color image or graphic.

In the example below, a process blue color made up of C-75%, M-50%, Y-0% and K-10% could result in the blue having a purple hue because of more dot gain occurring in the magenta portion. Fortunately, Schmidt's contract proofing system takes dot gain into account, resulting in proofs that will reflect how your document will look when printed on press.



CONTINUED...

...CONTINUED

DOT GAIN

ICC Profiles

Photoshop automatically compensates for dot gain when an image is converted from RGB to CMYK for print production. How an image is converted is determined by the ICC profile that is selected. An ICC press profile is a file that characterizes the color capabilities (including the amount of dot gain) of a particular press/paper combination (i.e. web press/coated paper).

Coated Papers: Since Schmidt utilizes SWOP as our in-house standard, we recommend using the SWOP2006_Coated3v2.icc profile for converting RGB images into CMYK for those images printing on coated paper. The SWOP2006_Coated3v2.icc profile can be found on the official SWOP website (www.swop.org), in the Resource Center section.

Uncoated Papers: For uncoated paper, we recommend using the U.S. Web Uncoated v2.icc profile, which ships with Photoshop.

Rather than using profiles, Photoshop's Custom CMYK Setup can be used to determine how your RGB images are converted into CMYK; however, doing so will not result in as good of a conversion as using an ICC profile. If your image has already been converted to CMYK using Photoshop's default color settings, it will still print okay since Photoshop will have used its default profile (U.S. Web Coated (SWOP) v2.icc) for the conversion.

Total Area Coverage (TAC)

In 4-color printing, if you adjusted the darkest area of your image to be 100% of each color (CMYK), you would have a TAC of 400%. In theory, this would result in a very deep shadow area; however, in reality, it would be a mess on press. Having too high of an ink coverage leads to problems such as ink contamination and drying problems. To avoid these problems the TAC for uncoated paper should not exceed 280% and 300% for coated paper. Each of the profiles recommended above use appropriate TAC limits as part of their characterization data set.

HOW PAPER EFFECTS COLOR

Paper plays a vital role in color reproduction because its optical and surface properties impact how light is reflected and therefore how color and tonal values appear when printed. The more light the paper is capable of reflecting, the wider the range of contrast and color that is possible on the final printed piece.

Optical Properties of Paper

The critical optical properties of paper that impact color and contrast are its brightness and whiteness values.

The brighter and whiter the paper the more it reflects light, enabling the printed piece to achieve higher contrast as well as a wider gamut of color. Gloss coatings on paper also enable it to reflect more light, which is attributed to making colors "pop". This is especially helpful in making photos appear more colorful and saturated.

The less bright and white a paper is, the lower its ability to reflect light, and therefore the narrower the amount of contrast and color that is possible in the printed product. This, in fact, can be a desirable quality, as documents with more text and less photos would be better served by a paper that is more subdued, allowing the reader's eyes to focus on blocks of type without being distracted by paper glare.

Surface Properties of Paper

Surface properties refer to the texture and finish of the paper. Smoother coated paper is more reflective because light is not as diffused as it would be by the texture of a coarser uncoated paper. Think of how much more reflective a fresh piece of aluminum foil is versus a used one with many creases and wrinkles.

REGISTRATION & TRAPPING

Registration

Register is the correct positioning or fitting of an image(s), especially when being printed using two or more plates on press. If the plates are not properly aligned the item will appear out of register (see example to the right).

Artwork Printed in Register

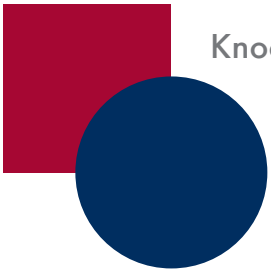
Trapping

Trapping digital files is the process of compensating for misregistration on press by printing small areas of overlapping color where objects meet.

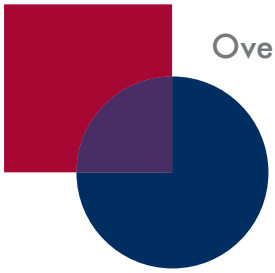
Artwork Printed Out of Register

Knockout: In most cases, when two objects of different colors overlap they knockout – meaning they won't print on top of each other. In the first example below, the blue circle knocks out the red box, removing the red ink below the blue circle. Knockouts such as this may require trapping to insure that no unsightly gaps occur due to misregistration.

Overprinting: Overprinting is when one ink color is printed over the top of another ink color. Depending on the colors being, used you will notice varying degrees of color change where the two objects overprint. In the second example below, the yellow circle was printed over the cyan box causing the overlapping areas to appear green.



Knockout



Overprint

Schmidt's Trapping Requirement

You do NOT need to apply trapping to your files when working with Schmidt. We have an automatic trapping solution at the RIP (Raster Image Processing) stage that will automatically trap both the page layout and graphic files to Schmidt's standards. Because of this, any fills or strokes set to overprint in the graphic programs may have to be changed resulting in additional charges.

TIPS FOR SUCCESS

PROJECT CHECKLIST

Use the checklist below to help to eliminate any unnecessary prep charges and printing delays.

Double Check your Work

☐ **Spell check all documents one final time**

☐ **Make sure all placed files are properly linked**

What you Need to Supply Schmidt

☐ **Page layout documents (Quark/InDesign)**
Create a PDF for output if your application file is not compatible with our workflow.
(See "Programs Schmidt Supports")

☐ **All fonts used in your page layout documents AND graphic files***
Include both the Screen and Printer fonts for all PostScript Fonts used.
For more information on Fonts refer to "Font Licensing & Policy"

☐ **All supporting graphics (Photoshop/Illustrator/Freehand/CorelDRAW)***
Convert any RGB images to CMYK. If you decide to change your graphic file names be sure to re-link them in your page layout document.

☐ **Electronic proof or hard copy**
Supply either a PDF file or color copy (printed to size) of each creative submitted. This will help ensure that our proofs match your expectations.

☐ **Completed purchase order**
Include the following information: finished size, color configuration, paper stock, quantity, shipping information and due date.

☐ **Special instructions**

* **See "Collecting file for Print" for more information.**

schmidt
print solutions that deliver

Desktop Helpline:
Jolene Nelson [507.775.7315 | jmnelson@schmidt.com]
Sandy Stettler [507.775.7358 | slstettler@schmidt.com]

Color Concerns:
Pat Renn [507.775.7373 | pjrenn@schmidt.com]

COLLECTING FILES FOR PRINT

Using QuarkXPress and Adobe InDesign

Quark's feature **Collect for Output** or InDesign's feature **Package** will collect all necessary components with the exception of fonts used in placed graphics. If you have placed graphic files that contain text you will need to manually locate those fonts and include them with your submission.

Using Flight Check

At Schmidt, our Preflight Department uses Flight Check Professional, a product of Markzware, on every file received to ensure all components have been included and will image properly.

Flight Check Designer is a lighter version of Flight Check Professional created specifically for designers. This stand-alone application will preflight all major native files created from QuarkXPress, PageMaker, Illustrator, Photoshop, Freehand, CorelDRAW and Adobe Acrobat. Flight Check Designer checks for potential prepress problems by inspecting the colors, fonts and images used in your document. It will then collect and compress the document, images, fonts (screen and printer) and extensions for transmission.

Schmidt's Preflight Department can create Custom Ground Control files for you that will check for potential problems and ensure you, the Customer, and Schmidt are "on the same page". If you would like more information on this contact the desktop hotline at (507)775-7315 or (507)775-7358.

ACCEPTABLE MEDIUM & FILE TRANSMISSION METHODS

Medium Options: Zip Disk, CD, CD-R/RW, DVD

File Transmission Methods

Contact your Account Manager to be setup using one of the following methods.

Kodak InSite Prepress Portal: InSite is a window into the prepress environment that enables us to work with print jobs over the Internet. InSite helps to manage the uploading, proofing, correction and approval process so that it is more efficient. With Internet access, users can view and either approve or markup proofs for corrections 24/7.

Schmidt.com: Schmidt.com's Online Customer Service Portal is a collection of online tools that makes it easier for customers to do business with Schmidt. Users can search and download previously printed creatives from their Creative History. They can also markup creatives, upload new art and submit an order. And, with a few simple clicks, users can request a quote or check the status of an order.

ezftp.com: ezftp.com is Schmidt's FTP (File Transfer Protocol) site. The requirements for FTP are simple: Internet access and a browser of your choice, or FTP client software. Files should be compressed prior to transfer using a compression utility such as Aladdin's StuffIt or WinZip to eliminate the chance of corruption. If the compressed archive is quite large, you may need to use FTP client software to transfer files via FTP such as Fetch (Macintosh) or Core (Window).

E-Mail: E-mail attachments can be sent directly to our Preflight Department. Be sure to reference your Account Manager in the e-mail and any pertinent information concerning the job. Files should be compressed to maximum size of 5 MB. (Refer to the "Compression Software" section for more information on compressing files.) If the files are larger then 5 MB, you should choose another method of transmission. For general printing e-mail spipreflight@schmidt.com and for card pack printing e-mail rochep@schmidt.com.

CREATING PDF FILES

PDFs (Portable Document Format) are cross platform files that can be opened on either a PC or Macintosh computer. Most applications have the capability of creating press ready PDF files as long as the application file has been created properly.

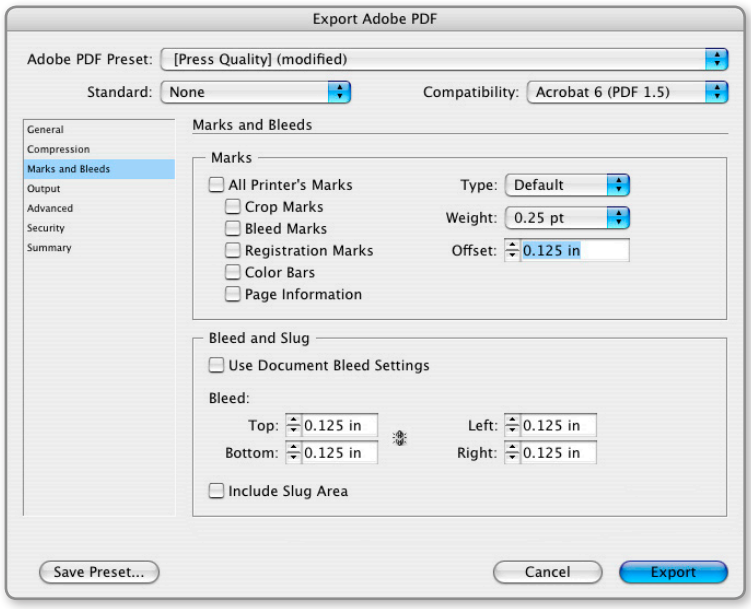
When Creating a Press Ready PDF:

1. Graphic files must be linked to high resolution art
2. Colors must be setup properly; i.e., Spot vs. Process
3. Fonts for both the application file and art files must be open when creating the PDF
4. Document is created at final trim size with bleeds extending 1/8" past the trim size

Depending on the file structure, Schmidt may be able to make some changes to supplied PDF files; however, we encourage you to finalize all files before submitting to avoid additional charges. You can purchase a plug-in for Acrobat called Enfocus PitStop which will allow you to preflight your PDF file, add text to the PDF and make individual or global color changes. Schmidt recommends printing separation lasers of your page layout file prior to creating your PDF file to ensure colors are set-up properly.

If you have not supplied PDF files to Schmidt in the past, please call our Desktop Helpline to set up a test. We will run a Preflight Panel Report on your PDF to ensure they are set up for high-resolution output. Once we determine everything is OK, you can then send us PDF files for live jobs.

Settings: Whether you create native PDF files or Postscript files for distilling later, use the Press Quality Preset to ensure the PDF file is going to be acceptable for high resolution output. You will also need to alter the bleed fields to include an 1/8" on all sides.



FILE COMPRESSION

What is File Compression?

Compression works by eliminating or minimizing redundancy in a file, making your files smaller without losing any information.

Compressing vs. Archiving

Compression is typically applied to a single file while archiving allows a hierarchy of files and folders to be grouped together for compression. Most archive formats include compression as part of the archiving process. StuffIt (.sit), StuffIt X (.sitx), and Zip are examples of Archive Formats.

Summary of Format Options

* **StuffIt:** The StuffIt X (.sitx) is a modern archive format, designed from the ground up to be extendable, supporting Mac OS X, Windows, and UNIX/Linux file permissions, long file names, and very large data sets. Optimized compressors give it the edge for getting files as small as possible. It is a truly cross-platform format with full support for native file properties and free Expander utilities are available for most platforms. Files with the extension .sit were created from the older Stuffit 5 Legacy format.

* **Zip:** A venerable format, common on Windows and now more common on OS X, that has been extended in various ways to support features such as encryption, or large numbers of files (Zip64). These extended Zip features are not supported by many Zip utilities including the Zip tool integrated with Windows and Apple's integrated ArchiveHelper.

Self-Extracting Archives: Self-extracting archives (SEAs) provide Windows or Mac users convenient file expansion without requiring a decompression utility. SEAs are expanded by simply double-clicking the file. SEAs can be configured to present the user with dialogs, graphics, and can even install files to particular locations on the user's machine. You can create "self-extracting" archives using StuffIt Deluxe's SEA Builder on Windows, or SEA Maker on the Mac.

* **At Schmidt, we prefer you create either .sitx or .zip archives when compressing your files for transfer.**

FONTS

Sending Files to Schmidt

Including fonts with your submission will prevent font substitutions resulting in changes to line lengths and text wrapping. Remember to also include fonts used in placed/linked graphic files and any fonts used to create symbols such as ZaphDingbats or Wingdings.

Preferred Font Usage

When designing for print, Schmidt recommends using Open Type or Post Script Type 1 fonts.

Open Type: Open Type fonts are Adobe and Microsoft's solution to sharing files on cross-platform documents while maintaining the fonts integrity. They also simplify font management and are more efficient at typesetting.

Post Script Type 1: Post Script Type 1 fonts are comprised of a screen and printer font for each family. When using Type 1 fonts, it is necessary to include both the screen and printer version with your files. Only including the screen font will result in font substitution when printing.

Font Licensing & Policy

Schmidt is licensed for the Adobe Open Type collection, the full Agfa and Adobe font libraries and the Microsoft True Type library. Adobe allows Customers to send their complete font family (screen and printer) to printers that maintain licenses for their libraries. Because Schmidt maintains those licenses you can, and should, always send fonts required for each job. Fonts will be archived with each job and can only be pulled forward for reprints. Schmidt is not allowed to use archived fonts to produce a new/different job, even if it is for the same customer.