

## External Design Considerations

When designing your artwork here are some design and file considerations:

A range of graphical effects can be created that are not mutually exclusive. For example, you can have a 3D piece with elements that flip, morph, zoom and/or have motion. Our Lenticular Solutions system is very flexible and capable of customizing the graphical information we receive to create; in lenticular, what a designer envisions. At its highest levels, interlacing and mastering is a mix of art, animation, and print to meet an expressed design idea that in turn meets a planned marketing objective.

1. **3D** The optical illusion of depth and distance between elements from the foreground to the background.
2. **Flip** The quick transition between distinct graphical elements. In many cases, flip images can be improved with subtle incorporation of morphing.
3. **Morph** A fluid transition between graphical elements, usually of like size and shape.
4. **Zoom** Image moves front to back gaining or decreasing in size.
5. **Motion** The re-creation of a motion event from video or series of stills.

*We strongly urge companies to involve their designers with our design staff prior to starting the art phase to maximize the use of our medium.*

### Graphic Effect: 3D

#### Art Considerations:

This effect relies upon parallax; the ability to see slightly around an object. Because of this, extra image is needed all the way around the image to make up for variances in trimming. We require an additional 1/4" top and bottom and 1" left and right beyond the final trim size. The best case is to send us the file uncropped.

Layered files are required. Our use of the term layered goes beyond simply placing images etc on different layers. We require that the overlapping areas be removed and the element behind it is filled in. For example, if in a picture of me, my arm was in front of a tree trunk, the arm would have to be removed digitally and the part of the tree covered by my arm rebuilt and my arm replaced. If we receive a flattened file or improperly layered file, we can still complete the work. It will; however, take more time and increase the cost of the pre-press.

### Graphic Effect: FLIP

#### Art Considerations:

Once again we require the elements that we will be flipping to and from. Usually, we do not recommend more than a 2 image flip. Depending on the size of the image, flipping between 3 elements or sets of elements minimizes the number of frames we can apply to each flip thereby weakening the overall effectiveness of the presentation.

## Graphic Effect: MORPH

### Art Considerations:

In morphing, it is important to have elements that have a similar shape and color density. This minimizes “ghosting” of one image while the other image is all you should be seeing. To create a morph, we require both the before and after art elements included in the morph.

## Graphic Effect: ZOOM

### Art Considerations:

This effect shows a progressive movement from the background to the foreground. We require that the element be provided in its largest size. Our software can decrease and incrementally increase the size and perspective to finish the effect.

## Graphic Effect: MOTION

### Art Considerations:

We can work with either video or sequenced still image source material. It is a common belief that our medium can capture X number of seconds of animation, we are in reality not capturing a measure of time. What we really do is to recreate the essence of motion by selection of video frames or the positioning of still images to capture the desired effect. The amount of motion captured is determined by the action or movement of the elements contained in the supplied medium.

Motion is by far the most complex subject medium we work with. There are different video formats in Europe (PAL) and North America (NTSC). In either format, we prefer to receive and work with digital betacam to ensure the highest possible quality. Betacam SP is also acceptable, but the quality difference is readily noticeable.

More than any other medium, this is an area of source material that really reflects the garbage in, garbage out axiom. Video quality is determined by the format the footage was originally captured on (i.e. the quality of the equipment used to tape the sequence). The photographic or technical elements ultimately determine the amount of motion that can be shown.

### Additional Notes:

**This was mentioned in the 3D section, but really applies to all files we receive.** Layered files are required. Our use of the term layered goes beyond simply placing images etc on different layers. We require that the overlapping areas be removed and the element behind it is filled in. For example, if in a picture of me, my arm was in front of a tree trunk, the arm would have to be removed digitally and the part of the tree covered by my arm rebuilt and my arm replaced. If we receive a flattened file or improperly layered file, we can still complete the work. It will; however, take more time and increase the cost of the pre-press.

**Backgrounds.** Textured or colored backgrounds provide reference (especially 3D presentations) and can be a deterrent for ghosting issues found in flip, morph and motion presentations. White backgrounds; for example, offer the least amount of reference or camouflage for minimizing ghosting.

**Type.** We can add extra depth to an image by substituting flat type for type that appears to have a bevel or extruded look. White type is best when pushed back or forward in a scene and can be improved by adding a fine hairline rule around it. This can prevent possible mis-alignment of colors and subsequent “color leaks”. As you may or may not know, this occurs in standard litho printing as well. It is a phenomena that is especially noticeable because of the magnification of the lenticular lens. Another production note with respect to type would be adding a hairline border to trap color around the white areas of type or logos. Alternating white and black type in a flip sequence will promote ghosting.

## **Trimming.**

It is important that any image or type be kept a minimum of .02" of an inch from the trim edge.

## **Files.**

We prefer that electronic files be prepared in either Adobe Illustrator or Photoshop with the following considerations:

300 pixels per inch at 100% of the final size (plus bleed for 3D)

Apple compatible preferred

If a file is in CYMK, leave it in CYMK and send it to us.

If a file is in RGB, leave it in RGB and send it to us.

If a file is new, we prefer it in CYMK

## **Text or Type.**

Provide it in Adobe Illustrator unless text line work and logos are on layers and built into Photoshop files.

## **Transparencies (we scan)**

Send positive transparency

Better sharpness will yield greater depth and motion

## **Reflective Art**

25" x 25" maximum (63.5mm x 63.5mm)

We will wrap the artwork around a scanner drum, so it must be flexible

## **3D Program Files**

Prefer Strata StudioPro 2.5.3

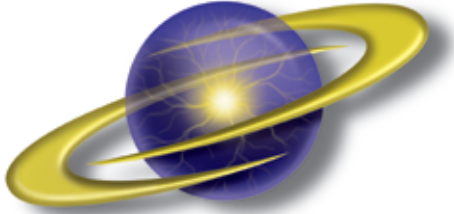
Rendered files saved as RGB tiff at 300 pixels per inch

Rendered files saved as DFX files

## **Media**

Prefer that information be burned to a CD with MAC compatible files. If a file is under 1 MB, it can be e-mailed to us as an attachment.

# Lenticular Solutions



the power of perception

## Digital Format Support Information

### Application File Support – Macintosh

Adobe Photoshop – Image provided as a layered file

Adobe Illustrator - Fonts converted to outlines (vector artwork)

Strata StudioPro

QuarkXPress – If possible provide layouts in Adobe Illustrator

### File Format Support – Rastered

File Size: 300 dpi at 100% size

### Standard Image Formats:

Photoshop

TIFF

### Additional Image Formats:

Scitex CT\*

Targa\*

PCX\*

Pixar\*

Amiga IFF\*

PICT\*

### Font Format Support – Macintosh

ALL Fonts used in a layout should be provided as Type 1 or True Type

### Media Format Support

Macintosh (preferred) or IBM PC Compatible:

CD-ROM – ISO 9660 or Macintosh HFS

Iomega Zip Disk – 100mb

3.5” Optical Disk – 128mb and 230mb

JAZ – 2 Gig

\* These formats may require additional production time and image preparation cost.