

SECOND DIGITAL EDITION



**THE ART  
OF  
PRODUCING  
AN ART BOOK**

Rinck J. Heule

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All books featured in this book were produced by Artbookprinting.com.  
A red dot • indicates the book was also designed at Artbookprinting.com.

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Second Edition - Printed in P.R.C

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## **Artbookprinting.com**

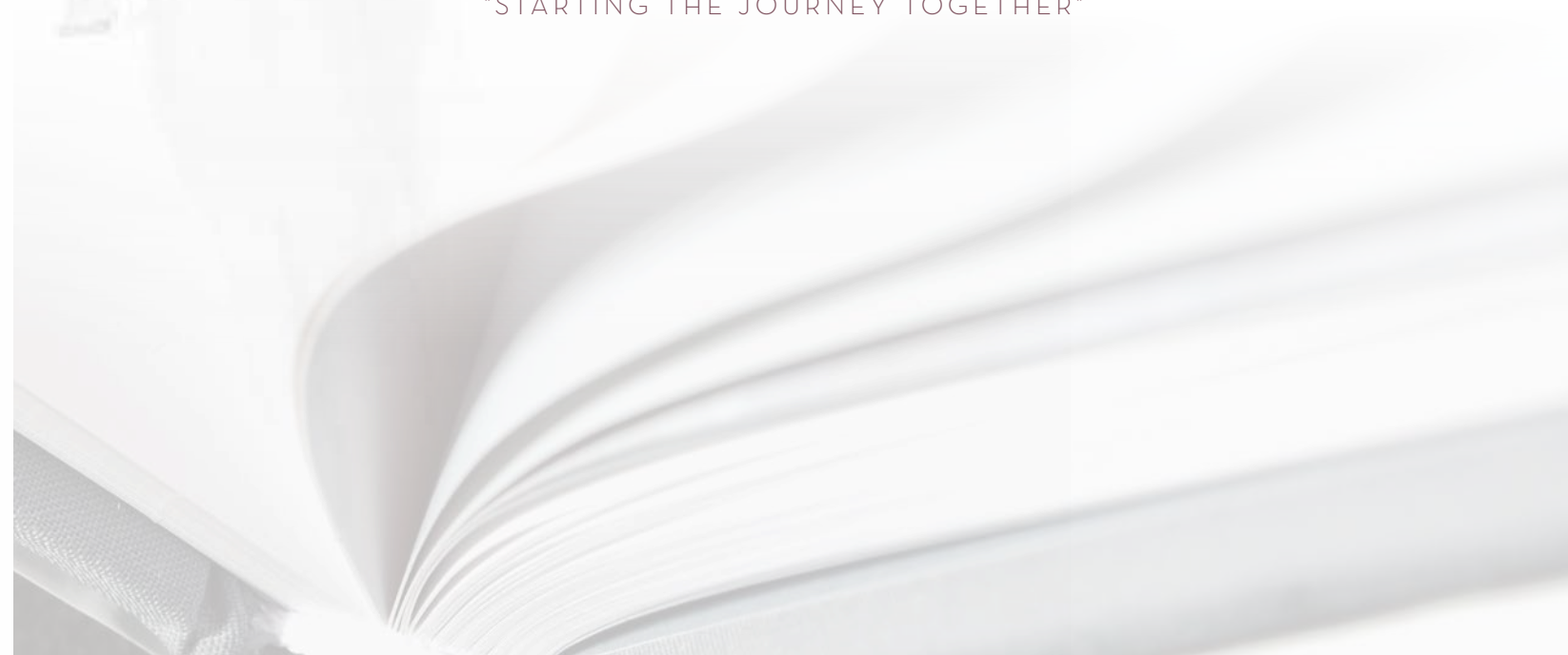
Web design for Artbookprinting.com by aCreativeCollective  
Daniel McClintock - web developer

SECOND DIGITAL EDITION

# THE ART OF PRODUCING AN ART BOOK

NOW INCLUDES:

"STARTING THE JOURNEY TOGETHER"



" MY BOOK IS  
ABOUT MY ART,  
BUT ALSO IS A  
WORK OF ART! "

Souther  
Art & Inspiration

Barnett Suskind "Fantasia" (detail) oil on canvas 30" x 40" >

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**Artbookprinting.com**

a permanent exhibition in a book

## FOREWORD

People ask me why I choose to work for fine artists, photographers, galleries and musea... The most judicious clientele.

It is because I love that challenge.  
And I excel at it.

My vision for Artbookprinting.com is for it to be  
"The finest book design and production company in the world."

The very best in every detail.  
Books to treasure for a lifetime.

This book is dedicated to Marianna,  
my model, my muse, my love, my life.



## INTRODUCTION



**T**HINK OF CREATING YOUR ART BOOK AS HANGING A GALLERY. BUT, UNLIKE A GALLERY INSIDE A PHYSICAL BUILDING, YOUR ART BOOK GALLERY WILL ALLOW YOU TO CONTROL MUCH MORE THAN THE SEQUENCE OF THE WORKS, THE COLOR OF THE WALLS, THE FRAMING AND THE LIGHTING. YOU CAN CONTROL EVERY ASPECT OF THE SPACE ITSELF, EVEN THE VERY DIMENSIONS OF THE SPACE...

IMAGINE... YOUR ART BOOK GALLERY WILL ALLOW YOU TO MOVE THE WALLS AND EVEN RAISE OR LOWER THE CEILING. THE VISITOR EXPERIENCE IS ENTIRELY UNDER YOUR ARTISTIC COMMAND. NOTHING IS LEFT TO CHANCE.

THIS IS THE EXPERIENCE YOU MAY EXPECT AT [ARTBOOKPRINTING.COM](http://ARTBOOKPRINTING.COM)

## 1- WHY PUBLISH A BOOK?

*To own an original work is a privilege you can extend to only one admirer of that work. You can offer a limited edition giclée print or casting to a select few. But creating a book will allow you to offer a collection of your finest work to a larger audience. A book is a gallery they can visit and enjoy over and over again.*

**N**o other medium allows for the reproduction of images like top-quality offset printing. But there is so much more to a book than the quality of the printing. The archival-quality (acid-free) coated paper, the meticulously sewn signatures, the foil stamped fabric and wonderful three-dimensionality inherent in such a book add to an unspoken testament of the artist who you are.

A coffee table book is a statement of your achievement and a platform from which to launch the next phase of your art career. The authority gained from publishing a book cannot be overstated.

A limited edition book is often more sought after than a giclée print. Many of our clients sign each copy of their book (often using a "signature card").

## 2- WHOM CAN YOU TRUST WITH YOUR VISION?

*Art books and catalogues are our business and our passion.*

From serving museums and institutions for many years, we distilled a consistent combination of materials and processes that met the needs of even the most judicious clients. Limiting Artbookprinting.com to these resources allows us to offer the finest quality in short run art book production at a quantity and cost that would appeal to a much larger audience. From that basis we evaluate all the enhancement options.

*For our clients, art is their passion but also a business.* Most of our private and corporate clients have an audience that will absorb at least 300 copies of their book. Most of our artists are represented by galleries, they offer workshops and have collectors.



adding a WOW factor metallic ink on french flaps and a ribbon marker that matches the signature in red foil

#### Digital Collage

The Digital Art of Joseph Kinnebrew Chicago, IL

Colleen Miller • lead designer

Rinck Heule • art director

Joseph Kinnebrew - creative concept and vision



### 3- THERE IS ONLY ONE YOU; THE IMPORTANCE OF BOOK DESIGN

**A**t *Artbookprinting.com*, everything we do recognizes that you and your art are unique to the world. A book representing your art can't be made using a cookie-cutter template. Each book we produce is a collaboration between a discerning artist, a professional graphic designer and a craftsman printer with state-of-the-art printing and binding equipment.

Of course we welcome you in our studio, but if not practical, *Artbookprinting.com* connects with artists via DESIGNLIVE™ (*Artbookprinting.com/designlive*). This is a proprietary service that allows you to view your layout, as it is created, via a closed internet connection. It literally allows you to guide your designer's hand. You will talk one-on-one with your designer during this process, no matter where you are located.

### 4- CAPTURING YOUR ORIGINAL ART

*The images you provide, whether transparencies or digital files, are sacred to us. Even though we are experts at color management and pixel manipulation, your designer will not edit or even crop your images in any way; unless specifically instructed.*

Is accurate reproduction of your art not the most important feature of your book? We recommend that you partner with a professional photographer to capture your original art.

Much information is available on our web site about issues such as RGB vs CMYK color space, G7 color standards, InDesign™ and PDF output. We are here to assist, and, maybe, educate you. Not just in regards to important technical issues, but also about the nature of color reproduction. We will also discuss the limitations and possibilities inherent in the printing process.

Most of our clients are not experts in print. We insist on starting the process with realistic expectations of the final outcome.

Paintings 2001-2011 | Barnett Suskind | New York, NY | designed by Tiffany Neuman • >







## 5- CAPTURING YOUR THOUGHTS IN WRITING

*Your book is your platform to express your ideas or philosophy; to relate your experiences, to educate your collectors; to unveil more about your art and your skills. Use of this space must be considered as carefully as the images you select to support it.* If you are not an author, we recommend that you ask someone to assist you in writing your text.

## 6- WORKING TOGETHER WITH ARTBOOKPRINTING.COM; OUR EXPECTATIONS

*Design conceptualization is highly personal and artistic. The page make-up (layout) of a book, on the other hand, follows a specific recipe that requires certain ingredients before we can begin.*

You have expectations that we will not compromise the quality and that we adhere to our budget. You expect us to give the project 100% of our talent and devotion.

In order to do this, we have certain expectations of you before we can start working on your project.

**W**e expect you to provide all text in a digital document, with a hard copy that has comments, captions and headlines marked in the margin. You need to indicate where you want images placed and mark captions and comments for each image.

We expect you to have copyright permission on the featured works. We expect you to obtain permission if you intend to use song lyrics, poetry and other material that may be copyrighted.

We highly recommend that you pursue comments and endorsement from your peers and art critics.

We expect you to secure an ISBN number (we can assist you).

Most importantly, we expect you to decide which artworks are most suitable for this particular publication.

Then, when all the ingredients are in place, we can engage in the joy of collaborating on the book layout.

## 7- MEETING THE BUDGET; DOLLARS AND SENSE

Artbookprinting.com will provide you with a detailed estimate of all cost involved in layout and design, printing, shipping and other costs associated with the project.

**H**owever, our experience tells us that printers like us tend to use industry-specific, complex language that may not be familiar to you. If there is anything in your estimate that is unclear, ask us before production begins. Request paper samples and swatches. If you have a book in your library that you particularly like, please allow us to take a close look at it.

*Our specifications and associated prices will produce an extremely high quality book. There are no hidden charges. We can offer these prices by using standard materials and processes that have been tested for years among the most discerning artists, galleries and musea. We built Artbookprinting.com on the premise that we could reduce production cost through the use of certain common features.*

Within this framework we can discuss many available options and embellishments. A good example is varnish on the printed images. Varnish adds lustre to the images and will seal the ink. This effect is especially stunning when your images are dark in nature. You will find samples in the pages of this book.

We recommend that you ask yourself a few questions. Will a better design, a larger format, hard vs soft cover, not only enhance the presentation but also the profit potential of my book? If the answer is yes, invest a little more. If no, we recommend a more cautious approach. While a hard cover book is a larger investment than a soft cover book, the retail value of a hard cover is considerably higher than a soft cover book, which often justifies the extra investment.



Royo Cutter & Cutter Fine Art St. Augustine, FL designed by Elbandolero Lacabra

" THE BOOK LOOKS MUCH MORE EXPENSIVE THAN WHAT IT REALLY COST TO PRODUCE! "

## 8- MEETING YOUR DEADLINE

**P**roducing a book can be a lengthy process. It typically takes three to four months from our first conference to delivery at your door. *It is critical to have a firm grip on the total production time, especially if you wish to have books available for an event, such as a gallery opening.* We work diligently to expedite the process but we will not compromise time-tested standards of quality. Rushing the process increases the chance that a mistake will be discovered when it is too late to address the issue and fix it.

If you are prepared (having all your ingredients in hand), the time needed to get ready for press will be much reduced and you will avoid unnecessary costs.

## 9- REVIEWING YOUR PROOFS

Why do we send you so many proofs throughout the process? Simply, once ink flows onto paper, the opportunity to change anything is lost. *You will find that no comma or period will be changed by us without giving you an opportunity to proof it.* It will be your responsibility to carefully review every proof.

## 10- ENJOYING THE JOURNEY

Our clients tell us that publishing their art book has become one of the defining moments in their careers. Some have shared with us that they are sad to realize the layout is truly complete and off to be printed. Live and enjoy every moment of it.

*It is a journey we look forward to sharing with you.*



"YES" America Martin Los Angeles, CA designed by Tiffany Neuman •

## 11- A THREE-DIMENSIONAL OBJECT

**D**esigning a high quality coffee table book involves much more than creating an attractive page layout. Both visible and invisible ingredients all work in harmony to enhance the reader experience. More than anything, a book is a three-dimensional object. Each element requires careful design consideration.

An art book designer must be able to envision how color and finish of fabric and foil, the treatment of the endsheets and headbands complement the art and the page design. Here too, the analogy that your book is a "portable gallery" definitely applies!

*It is important for you to be familiar with some of the anatomy of a book so we can intelligently discuss how to make the best book possible.*

basic anatomy of a hard cover coffeetable book  
(using our standard features)

1. Dust jacket
2. Genuine fabric over 3mm binder boards
3. Head and tail bands
4. Spine
5. Hinge or joint
6. Foil stamping
7. End sheets (front and back)
8. Interior or book block (one sheet of paper makes two pages)



## 12 EVERYTHING HINGES ON THE BINDING

**T**he correct look and feel of a book depends on many factors, but nothing has more impact on the presentation than the binding.

Our hard and soft cover art books are Smyth sewn (named after David McConnell Smyth, inventor of the first flexible-sewing machine). Folded sections, called signatures, are sewn together, then reinforced with fabric backing and adhesive prior to casing in. It is the hallmark of quality binding. It allows an open book to lay flat on the table, like a coffee table book should!

We use no less than 3mm (.12") thick warp-free boards for hard cover binding of any book over 4" x 5" in size.

*For the right client, the return on the investment in a hard cover binding can pay a very handsome dividend: the hard cover will demand a seven to ten times higher retail price than soft cover.*

Sometimes it makes sense to do a so-called split binding. Using a common interior, part of the edition can be bound in soft cover and part in hard cover. Or a limited number of copies can be packaged as a Collector's Edition, placing the book in a matching slipcase or a clamshell. There are numerous examples in our in-line portfolio.

Artbookprinting.com offers a myriad of binding options that will encourage you to think beyond the basic hard vs. soft cover decision. Chances are that you have never seen books bound using a Chinese Stab Binding or Exposed Edge Binding. These options make a unique and unusual presentation.

a sewn soft cover gallery catalog

## 12 - OPTIONS, ENHANCEMENTS AND EMBELLISHMENTS

As an artist's talent blossoms and his skills mature, the demand on his tools naturally increase. Only specific brands of quality brushes, paints and canvasses are allowed in his studio. At Artbookprinting.com, it is no different. We combine high quality, proven materials with tested manufacturing efficiencies. These are our basics, our brushes, our canvas.

**T**ogether with our client, we then begin creating that special book. Making your book as wonderful as your art involves exploring many options. The best thing is to ask as many questions as you can think of!

Here a few unique options to give you an idea of the possibilities.

### alternative binding options

1. Concealed spiral
2. Singer-sewn catalog
3. 3/4 binding with J-card instead of dust jacket
4. Exposed spine hard cover
5. Chinese stab binding
6. Conventional hard cover with exposed edges
7. Simple slipcase made with cardboard
8. Printed paper slipcase

### image enhancement

we are experts at digital image manipulation, but we will not edit furnished images unless specifically instructed by the artist





**Black Family Fine Arts Center** Dartmouth College Hanover, NH designed by Gregorio Amaro Jr.



using both gloss and dull varnish on a page spread creates an amazing special effect

a ribbon marker

A clamshell case with stamping and cameo inlay



**Black Family Fine Arts Center** Dartmouth College Hanover, NH designed by Gregorio Amaro Jr.





" YOU GUYS WERE A  
DREAM TO WORK WITH! "

Sarah Yost  
Archrival (Youth Marketing Agency for NBCU and Red Bull®)

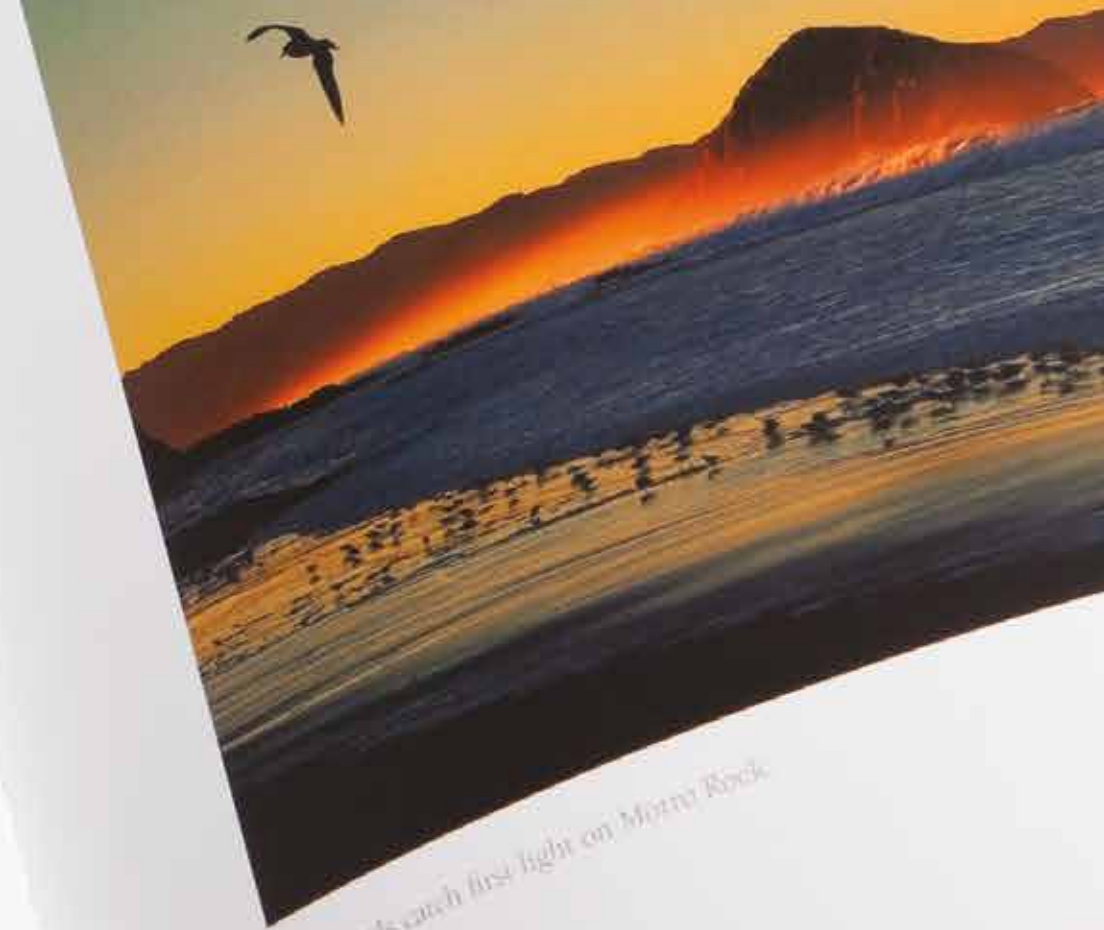


Sequence 20 Years of Axis Records Chicago, IL designed by Yoko Uozumi



Morro Strand

Beach grass yields to onshore breeze.



Early Birds catch first light on Morro Rock.

## TEN PRINCIPLES OF ART BOOK DESIGN

In modern graphic design, as in modern art, rules are made to be broken. Creativity cannot be stymied by archaic do's and don'ts. But the rules (as well as the tools and media) must be mastered before they can be challenged effectively. Pablo Picasso had a better understanding of human anatomy than most medical doctors of his time.

The principles summarized below did not come from a college textbook. They were distilled from actual comments from our clients whose vision we helped make reality.

1. The design never competes for attention with the featured art. It only complements it.
2. For the art to speak we force the text to step backwards. Using grey text instead of black generally helps create an elegant environment for the images.
3. We avoid exuberant fonts. Page numbers, headers and footers must be unobtrusive or absent. Type does not run over images.
4. Each page spread is to be a new experience, building on the previous spread and inviting the reader to discover treasures waiting on the subsequent spread.
5. We respect white space. It is a critical design element.
6. We generally do not place more than one art image per page and sometimes just one image per spread.
7. We do not bleed art images across the fold or off the edge of the page, unless such image is used as a section intro or a detail close-up.
8. We do not crop images unless specifically requested by the client.
9. We do not date images if the art is by a living, active artist.
10. We make sure our design is error-free and truly print-ready.

Once these rules are understood and adopted, we can allow creativity to be unleashed!

Jewelry's Shining Stars Beth Bernstein New York, NY designed by Hans Gschliesser >



DEAR READER...

Are you excited to get started?

Maybe a bit unsure about so many details and questions?

You are not alone. Many of our clients are first time book publishers. We are here to accompany you. True, this is not always an easy journey, but we will do what we can to make it a truly wonderful experience

To make the best of your investment of time and money, please study the following pages carefully. Then do not be afraid to ask questions.

When fully satisfied we are the best team to work for you, please request the hard copy of our book and our material selection guides, as well as the paperwork to get you on board as a new client.

I personally wish you a wonderful, life-changing experience with your new book.

Rinck

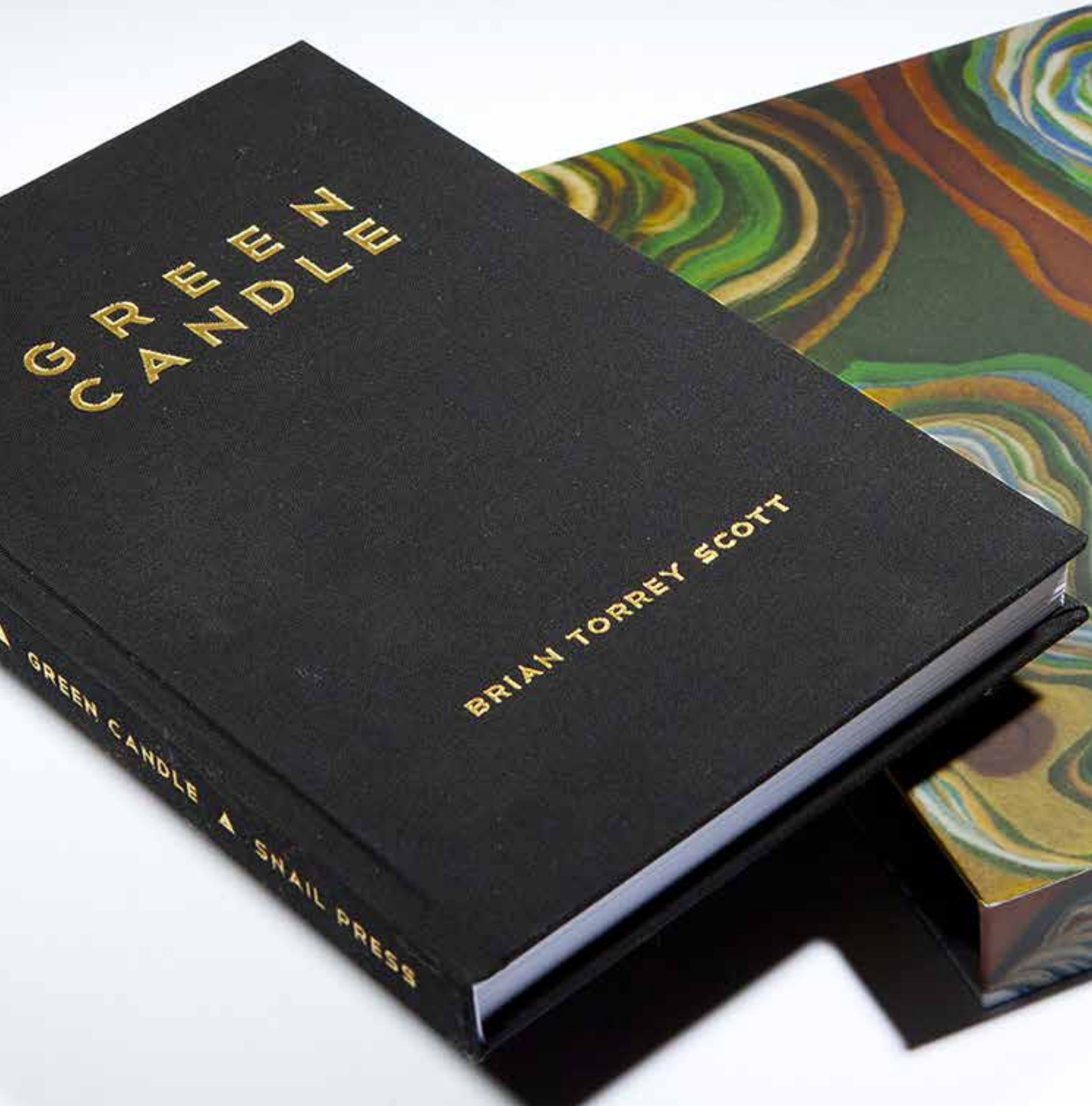
**Artbookprinting.com**  
a permanent exhibition in a book



# STARTING THE JOURNEY TOGETHER

[ producing a book with ArtBookPrinting.com ]





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## Technical requirements if you provide print-ready design files

If we design your book, you can skip to [Section 1B on page 13](#)

### Definition of print-ready

Print ready artwork is a computer file or set of files that is created in a professional design program and meets a certain set of specifications.

Print ready artwork is set up to the correct size that the printer requires, has all the correct bleeds, is set up at the correct resolution and saved in the correct file format for that particular printers requirements.

Print ready artwork should be logically.... ready to print. This means our production staff will be able to open the file within their system and send it straight to color proofs without having to make any alterations to the files.

### When to send PDF and when to send native (.INDD or .QXD) files

Interior pages should come to us in PDF file format. Cover and jacket files should come to us in native format.

Cover files and jacket files should come to us in native file format, properly packaged with all fonts and images, using the [File > Package...](#) command (INDD) or [File > Collect for Output...](#) command (QXD). Native files for covers and jackets allow our technicians to tweak the files if needed for a perfect fit.

### Templates for your cover and dustjacket

To assist you in the design of the cover and dustjacket of your book, we will provide you with templates based on the final production specifications. These templates can be placed in your layout file.

## Preparing your files for print-ready output

### Summary

The PDF file format is the most recognized and preferred format for several reasons: PDF files compress file size as well as include all the fonts and images of a project. If a PDF is created properly, file transfer and text re-flow can be avoided. We suggest using Adobe® InDesign® or QuarkXpress® for layout purposes and the following instructions are for these programs.

The primary advantage to the PDF format is also its primary disadvantage. The PDF format is designed to be essentially un-editable. Edits to text and layout must be completed before sending PDF files. This guide is to help you avoid additional cost. Properly generated PDF files ensure that your job prints at our best quality and without problems. If you have any questions about generating a PDF that this guide doesn't answer, please contact one of our specialists.

### Acceptable file types

- PDF files are our preferred file type as they compress the images and text, ensuring no movement or re-flow.
- InDesign® are accepted, please make sure to package/collect the images and fonts before submitting for printing.
- Illustrator® and Photoshop® are accepted, however, charges will apply to insert them into a page layout program to create proper print-ready files.

### Supported Software

- Adobe® Acrobat® (10 or lower)
- Adobe® InDesign® (CS6 or lower)
- Adobe® Illustrator® (CS6 or lower)
- Adobe® Photoshop® (CS6 or lower)

Please contact us before sending:

Any Microsoft program, QuarkXPress®, Corel Draw® or Pagemaker®. If using any of these programs, please create PDFs to submit for printing. These file types may require additional billable time to process.

### Font usage

All screen and printer fonts utilized in your graphic and document files must be included with your files submitted for output. Make sure to include fonts used in any linked EPS files if they are not embedded or converted to curves. Knockout white type should be no smaller than 7pt.

### General PDF guidelines

There are a few key things to remember when creating PDF files for print:

- All images must be converted to **CMYK**. **RGB** image files cannot be used for printing purposes.
- Because your images are color critical, the CMYK images should have the **Coated GRACoL 2006** profile embedded. You may download and install our ICC profile and instructions from our Resources page.
- Images need to be 300dpi **at reproduction size**. For example, if you want your image to print at 3" x 6" on the printed page, the image needs to be 3" x 6" at 300dpi. If you scale this image in your layout 6" x 9", the relative dpi is only 150, resulting in a low-quality image.
- Placed PDF files will often not re-PDF properly. If you can avoid placing PDFs as art in your layout, please do so.
- We cannot add bleeds to a PDF file. (details on following page)

Always double-check your files before sending them us. Please open them in Adobe® Acrobat® and make sure your text did not re-flow. Your fonts must be embedded correctly into the document. This can be checked under **File > Document Properties** in both the full version of Adobe® Acrobat® as well as the free Acrobat® Reader®.

If you are using a full version of Adobe® Acrobat® you can also check your color separations. This is located under the **Advanced Menu > Separation Preview**. This is a good tool to make sure there are no spot colors included if your project is quoted to be full color (CMYK only).

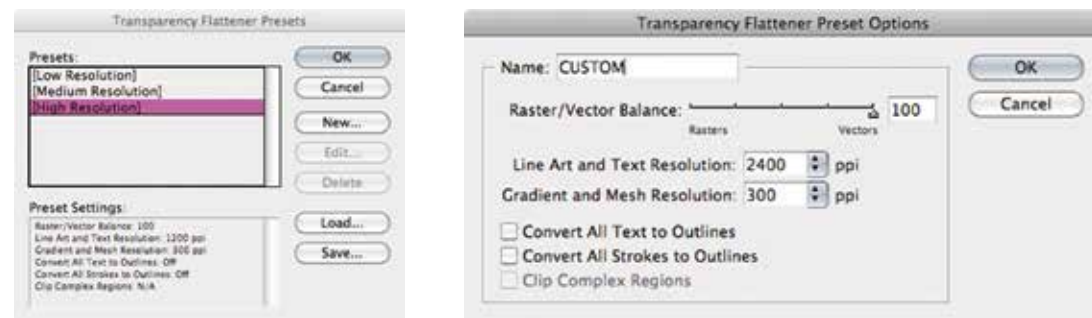
### InDesign® users PDF guidelines(Mac/PC)

Note: While the menus will look slightly different between the Mac and PC platforms, they contain the same options, so the same instructions apply. If you are familiar with PDF presets, you may request one from our team.

Adobe® InDesign® can generate PDF's in a number of ways, the easiest being **Export** under the **File** menu. We recommend building a PDF Style in InDesign® so you can select the same settings every time. The InDesign settings that we use are available on our Resources Page along with PDF instructions on how to install our settings on your system. Or you may follow the instructions below.

### Installing settings

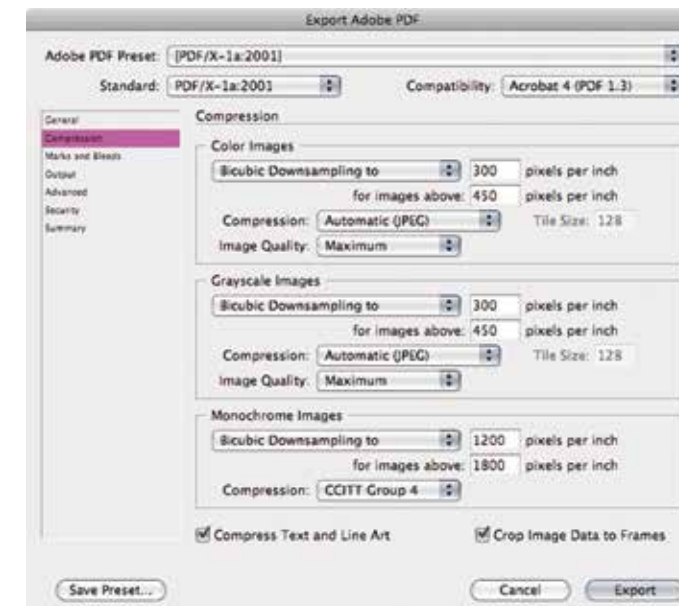
First, the Transparency Flattener needs to be adjusted. This will minimize problems with drop-shadows and any Transparency effects that were used. This can be accessed under **Edit > Transparency Flattener Presets**. Click "New" to enter the options. The Raster/Vector balance needs to be set all the way to Vector, the Flattener resolution set to 2400dpi, and Gradient Resolution set to 300dpi. Please leave the remaining boxes unchecked. You can save these Flattener settings as a style, and then use them in your PDF style as well.



Go to **File > Adobe® PDF Presets** choose **PDF/X-1a:2001**. Name and choose where to save the file.

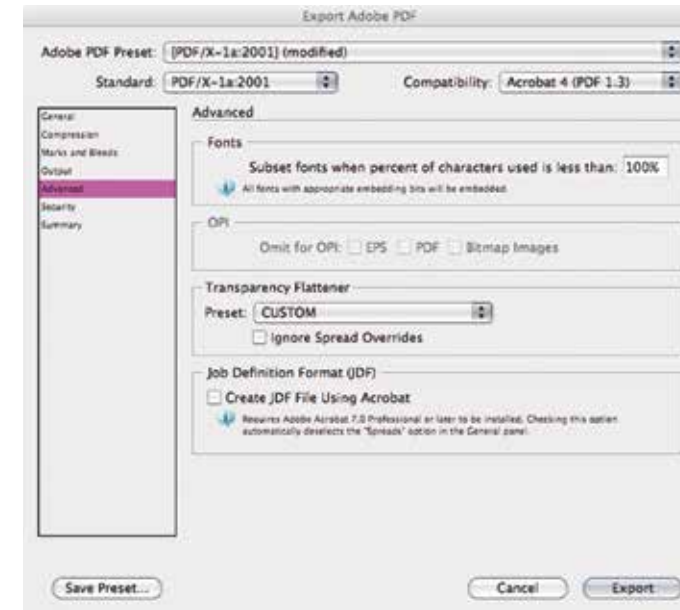
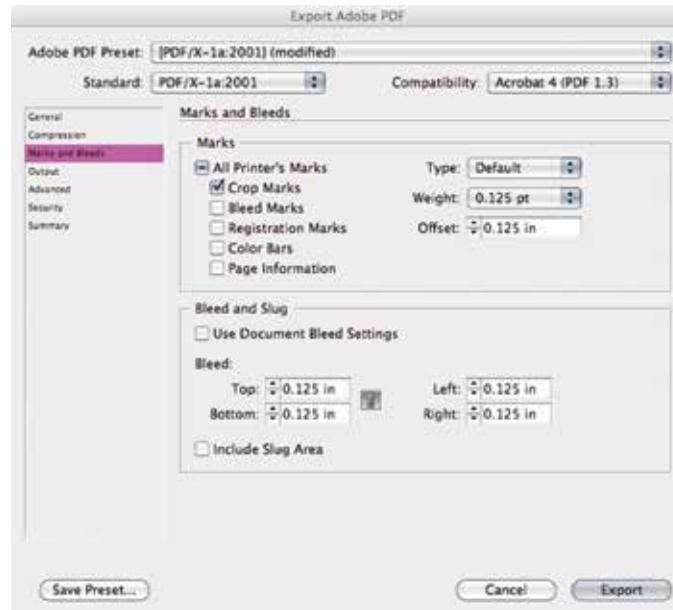
Under the **General** tab, make sure that the Pages are set to All, and Spreads is NOT checked. Also make sure that none of the option boxes at the bottom of the menu are checked.

Leave the **Compression** tab with the default settings.



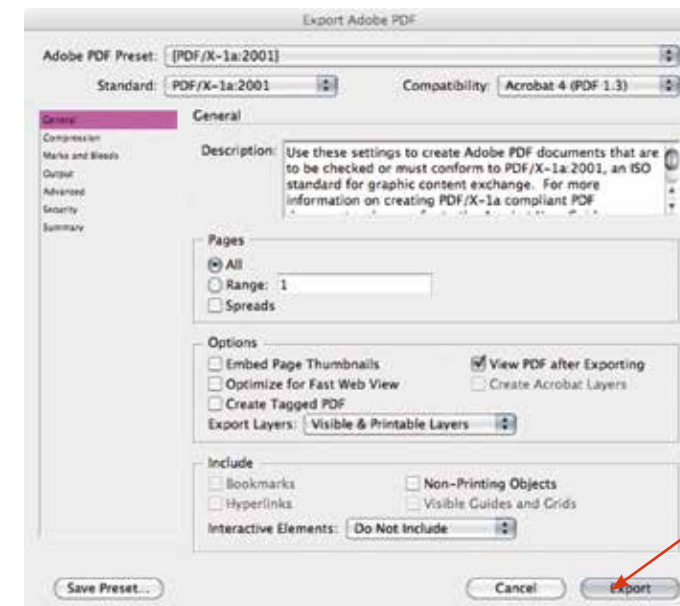
Under the **Marks and Bleeds** tab, select only **Crop Marks** in the **Printer's Marks** section, with the **Weight** and **Offset** to .125". Set your **Bleeds** to 0.125" all the way around.





In the **Output** tab, make sure the **Color Conversion** is set to **Convert to Destination** and the **Destination** is set to **Document CMYK - Coated GRACol 2006**.

Last, simply select **Export** and choose where you want to save the PDF. Please remember to check it before sending it to us.



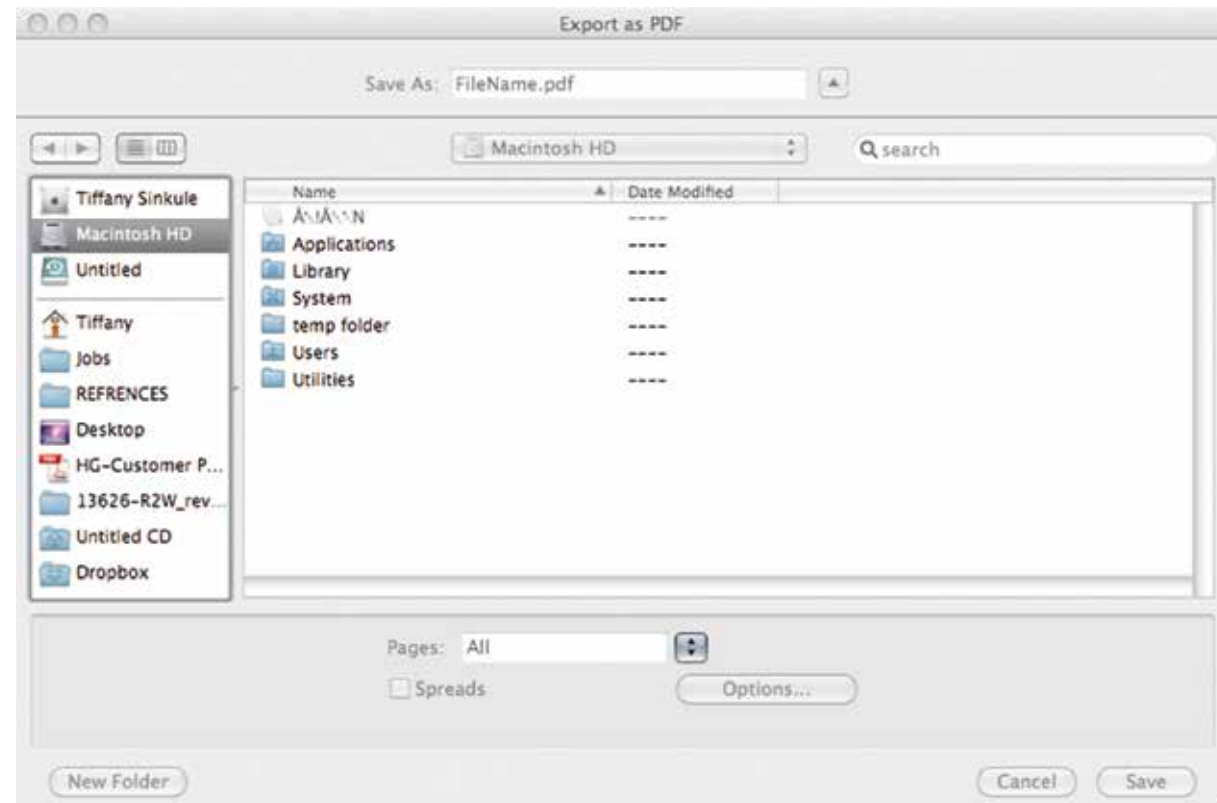
Under the **Advanced** tab, set **Subset Fonts Below** to 100%. Do not check any of the OPI settings. If you saved a **Transparency Flattener Style**, you can select it from the drop-down menu at the bottom.

**Security** and **Summary** tabs can be left as is.

## QuarkXPress® users PDF guidelines and presets (Mac/PC)

Note: While the menus will look slightly different between the Mac and PC platforms, they contain the same options, so the same instructions apply.

Quark™ generates PDF's in a number of ways, the easiest being Export under the File menu. First, go to **File > Export > Layout As PDF**. Name your file and choose where to save it. Make sure **Spreads** is unchecked and **Pages** is set to All. Then click **Options**.



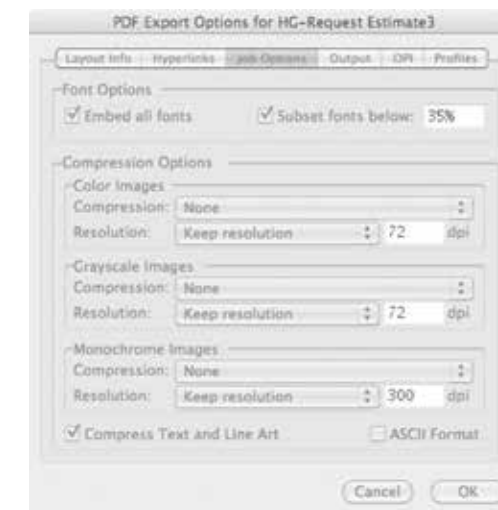
In the **Options** dialogue box, there are only a few tabs you will need to address.

First, make sure that Include Hyperlinks are NOT checked in the Hyperlinks menu.



In the **Job Options** tab, follow the example below.

Make sure to Embed all fonts and keep the Compression options as is.



The **Output** tab is very important for production processes. Follow the example below, set the **Color Output** to Composite and CMYK and check Produce Blank Pages.

**Registration** should be set to Centered and **Offset** 9 pt and the **Bleed** type to Symmetric and .125”.



OPI settings should be active in the OPI tab as below.



You may leave **Profiles** as is.

Lastly, click OK in the Options dialogue box and finally, Save in the **Export** as PDF window. Please remember to check your files before sending them to us.

## Color Management and profiles

### Color profiles

ICC Profiles are sets of data that characterize color of input devices and output devices, or color spaces. Color management is important because every device that captures or displays color can have its own specific profile. This includes cameras, monitors, printers, etc. Simply installing these profiles in the correct locations will allow your operating system and software to access them.

We use the Coated GRACoL 2006 Profile. Install it if you do not have it. This will ensure that your job will print at our best quality with a minimum of color inaccuracies. Incorrect color management can delay production and incur additional costs. This section will help you install and use the ICC profiles in your design software. If you have any questions about the installation or loading of PDF presents that this guide doesn't answer, please contact one of our specialists.

### Locations For ICC Profile Storage

Once you have our ICC profiles, drag and drop the files into the last folder in the following locations:

#### Mac OS X

User / [username] / Library / ColorSync / Profiles

#### Windows XP, Windows 7, and Windows Vista

/ Windows / system32 / spool / drivers / color  
After adding these to your library, you can use them within your design software.

### Color spaces defined

The two basic color spaces, or Modes, that you'll most often encounter with your digital images are RGB and CMYK. Each has a specific use, outlined here: RGB (Red-Green-Blue) is the color of the light emitted from your computer monitor. Digital photos, viewing onscreen, such as the internet and TV, are RGB color modes. RGB usually also works for printing from your home or office printer. CMYK (Cyan, Magenta, Yellow, Black) is the color of inks used in the offset printing process. CMYK is used for professional offset printing, whether it is for a gallery invite or an art book.

Computer monitors have a larger color gamut than printing that can be achieved, which is why a computer can display a million more colors than what can be achieved with printing. Printing deals with absorption and reflection of wavelengths of which we perceive as color (CMYK). Printing also has its own limited color gamut. A lot of times customers will note that something looked different on screen than it does on paper and it is because of the different limited color ranges that computer monitors and printing allows.

What color mode is your photo? In most cases, right off of your digital camera, the mode (or color space) will be RGB. You can tell in Photoshop by looking at the blue bar at the top of your open image (see the red arrow). If you need to change the mode of your image, from the top toolbar click Image/Mode/CMYK.

Changing mode can affect the appearance of your image: if you switch to CMYK from RGB, you may need to adjust your color.

### Using ICC Profiles in Software

#### InDesign (Mac/PC)

Choose Edit > Color Settings...,  
In the Color Settings window, click "Load...,"  
Locate and select the proper .csf file.

#### Photoshop (Mac/PC)

Choose Edit > Color Settings...,  
In the Color Settings window, click "Load...,"  
Locate and select the proper .csf file.



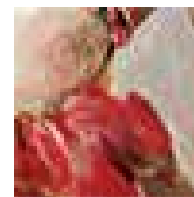
## SECTION 1B: Technical requirements if your book is designed in our studio

### Image file requirements

High-resolution digital TIFF, JPG or EPS files, typically 30MB or larger, will work best. We can also accommodate 35mm slides, 4 x 5, or 8 x 10 transparencies. Please clearly name and identify the images (title, medium, dimensions, etc.) and their relevant placement in the text.



high resolution image



low resolution image

Original artwork should always be professionally photographed.

GIF, PNG or other files downloaded from the internet cannot be used for print.

For printing, images have to be converted to CMYK color mode. You can supply RGB images or RAW capture files, but note that color may shift when converted to CMYK.

### Image editing

We have many tools to enhance and edit images. This service is not included in your base price. Cost will be quoted before we begin. Note: We do not edit/enhance or even crop supplied images unless specifically instructed.



a raw image



same image after editing

### Text

Text must be provided in digital form. A Word™ document will work best. If you are not able to provide digital text, we offer typesetting services.

Please have your document proofread before submitting. We do not proofread text or make any changes to your document by default. If you wish to have your document proofread we can arrange for a professional copy editor. Please ask for a quote for this service.

Once layout is complete, you will receive a proof (PDF). You will have an opportunity to make edits and we will send you a second digital proof. Editorial changes after the second proof may constitute additional charges. Changes at the time of print-ready color proofs are discouraged due to high cost and project delays.

### “Road Map”

We do not believe in cookie-cutter design templates, but we do require a guide or “Road Map” for our designer. The map indicates what text goes where and which image(s) that accompanies that text.

### Return of original materials

Please let us know in writing that you want original materials and media returned to you upon completion of the project. We back up all files, whether generated by us or provided. However, we do not guarantee storage beyond 90 days from completion of your project and we do not return media unless requested.

WE MUCH PREFER TO SPEND YOUR DESIGN BUDGET ON THE DESIGN OF YOUR BOOK INSTEAD OF CHASING UP ON MISSING PARTS AND UNCLEAR INSTRUCTIONS.





## SECTION 1C: Transferring your files

You may transfer files via email if less than 10MB in size.

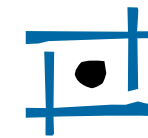
For files up to 2GB, please use our secure FTP site at:  
<https://artbookprinting.wetransfer.com>



- Make sure to “stuff” or “zip” your files to avoid corruption during file transfer.
- Avoid long file names and file names with spaces as they are often unreadable.

If you prefer to send media (CD/ DVD) or have originals to be scanned, please send to:

InnerWorkings  
3225 N. Evergreen NE, Ste 201  
Grand Rapids, MI 49525  
616-458-8284  
attn. Missy Goggins/ ArtBookPrinting.com



**InnerWorkings**

The following documentation is required  
by our parent company, InnerWorkings, Inc.

All information submitted will be held in the strictest confidence.

WHEN YOUR INVESTMENT IS FINANCIALLY  
SECURE AND OUR RELATIONSHIP LEGALLY SOUND,

THEN, OUR CREATIVE FREEDOM CAN SOAR!

### Disclaimer - Color matching to original works of art

Your project will be printed in four-color process using offset printing technology. Offset printing provides the highest quality of any printing process, but it is not an exact science.

While your project is produced on state-of-the-art equipment to the exact specifications, it is not possible to re-create all colors or fine details found in original works of art. Therefore, some reduction in reproductive quality is unavoidable and to be expected. We can assure you our systems are color-profiled and calibrated so as to reproduce the CMYK values in the digital files as accurately as possible using industry standard CMYK ink densities.

Monitors and printers vary from brand to brand; what you see on your monitor or print-out may not be what we see. Our final color proof will be your best indicator of the color you may expect when your final printed project is delivered.

It is our goal not just to meet, but exceed your expectations.

### NON-DISCLOSURE AGREEMENT

THIS NON-DISCLOSURE AGREEMENT is made and entered into as of the \_\_\_ day of \_\_\_\_\_, 2012, by and between \_\_\_\_\_ ("Company") with offices in \_\_\_\_\_ and InnerWorkings, Inc. with corporate offices in Chicago, Illinois ("InnerWorkings").

#### Premises

1. Company and InnerWorkings desire to work together to advance and facilitate discussions relating to potential business transactions between them.
2. In order to facilitate such discussions, it may be necessary or desirable for each party to disclose to the other party certain confidential and proprietary images and text, information, data and other communications concerning the party's past, current, future and proposed or potential pricing, products, services, operations, business forecasts, procurement requirements, plans, strategies, technologies and other information relevant to the their respective businesses and to the proposed transactions between them; and
3. Company and InnerWorkings wish to define and agree upon terms and conditions governing the confidentiality of material, information and data furnished and to be furnished by one party to the other in connection with their present and future business relationships.

#### Agreement

NOW THEREFORE, in consideration of the mutual covenants and undertakings expressed herein, Company and InnerWorkings hereby agree as follows:

1. Confidential Information - For the purposes of this Non-Disclosure Agreement, the term "Confidential Information" shall mean all material, information, data and other communications of either party disclosed to or by such party and/or one or more of its parent, subsidiary or affiliated corporations in a manner consistent with its proprietary and confidential nature, and regardless of the form or medium in which such information is disclosed.
2. Ownership and Use - All Confidential Information of either party:
  - (a) is hereby acknowledged by the receiving party to be of a proprietary nature to, and to constitute trade secrets of, the originating party;
  - (b) shall not be copied, used, distributed, disclosed, disseminated or communicated in any way or form by the receiving party whether or not for its own benefit, to anyone outside of or within its own organization, except to employees of the receiving party on a "need-to-know" basis, or to a third party supplier on a "need to know basis" who has executed a confidentiality agreement to protect any confidential information, to the extent necessary for: (i) completion of the negotiations, discussions and consultations with personnel or authorized representatives of the originating party; (ii) supplying the originating party with products or services at its order; (iii) preparing estimates and proposals for submission to the originating party; and (iv) any other purpose which the originating party may authorize in writing;
  - (c) shall not, without the express written permission of the originating party, be used by the receiving party for any purposes other than those set forth herein;
  - (d) shall be held by the receiving party in the strictest confidence, and shall be treated by it with the same degree of care to avoid disclosure to any third party as is used with respect to the receiving party's own information of such importance, but, at a minimum, shall be treated with a reasonable degree of care to avoid any such disclosure. The receiving party shall be liable for the disclosure of Confidential Information of the originating party if such care is not used. The burden shall be upon the receiving party to show that such care was in fact used; and

- (e) is hereby acknowledged by the receiving party to be the sole property of the originating party (including any copyrights, trade secrets or other intellectual property rights therein) and shall be returned to the originating party or destroyed at the request of the originating party (including, without limitation, all materials, documents, drawings, models, apparatus, sketches, designs, specifications and lists, encompassing or evidencing same and related thereto, and all copies/formats thereof) within ten (10) days after receipt by the receiving party of a written request from the originating party setting forth the Confidential Information to be returned or destroyed. Upon receipt of such request, the receiving party shall also erase or destroy all such Confidential Information of the other in any computer memory or data storage apparatus. Immediately following the receiving party's compliance with such request, the receiving party agrees, and shall certify in writing to the originating party, that it then retains absolutely no Confidential Information of the originating party in any form whatsoever. The foregoing notwithstanding, the rights and obligations of each party with respect to the disclosure of Confidential Information shall survive the return or destruction of Confidential Information pursuant this Paragraph 2(e); and
  - (f) may be disclosed by the receiving party if legally compelled to do so in order to satisfy any legal requirement of any court or competent governmental body; provided, however, that immediately upon the receiving party's receipt of any such request, the receiving party shall first advise the originating party of same before making any disclosure to such body and, to the extent possible, provide the originating party with an opportunity to contest or otherwise limit such disclosure;
3. Exclusions - The obligations set forth in Paragraph 2 hereof shall not apply, or shall terminate, with respect to any particular piece of Confidential Information of the originating party which:
    - (a) was in the receiving party's possession, free of any obligation of confidence, prior to receipt from the originating party, as proven by the receiving party's written records;
    - (b) is already in the public domain at the time the originating party communicates it to the receiving party, or becomes available to the public through no breach of this Non-Disclosure Agreement by the receiving party;
    - (c) is received independently from a third party free to disclose such information to the receiving party;
    - (d) is developed by the receiving party independently of, and without reference to, any Confidential Information of the originating party or any other information that the originating party has disclosed in confidence to any third party, as proven by the receiving party's written records;
    - (e) is disclosed by the receiving party to a third party, with the express prior written permission of the originating party;
  4. No Obligation - Nothing contained in this Non-Disclosure Agreement shall be construed as obligating either party to disclose any particular information to the other party or to compel the parties to enter into any contractual relationship.
  5. No Implied Licenses - Except as may otherwise be provided in Section 2, nothing contained in this Non-Disclosure Agreement shall be construed as granting to or conferring on the receiving party, expressly or impliedly, any rights by license or otherwise, to the Confidential Information of the originating party or any other material, information or data, or any invention, discovery, improvement or product conceived, made or acquired prior to, on or after the date of this Non-Disclosure Agreement.
  6. Term and Termination - This Non-Disclosure Agreement shall become effective upon the day and year first above written, and shall remain in effect until superseded or terminated in writing by either party. Any such termination notwithstanding, the rights and obligations with respect to the disclosure of Confidential Information set forth herein shall survive the termination of this Non-Disclosure Agreement. Unless a longer or shorter period of time is agreed between the parties, the obligations of the parties under Section 2 with respect to any piece of Confidential Information shall terminate two (2) years after the business relationship between the parties has ended, as evidenced in writing by the parties.

7. Waiver - No term or provision of this Non-Disclosure Agreement shall be deemed waived, and no breach excused, unless such waiver or consent shall be in writing and signed by the party claimed to have waived or consented. Any consent by any party to or waiver of a breach by the other, whether express or implied, shall not constitute a consent to, waiver of or excuse for any other, different or subsequent breach.
8. Severability - If any term, condition or covenant of this Non-Disclosure Agreement or the application of such term, covenant or condition to any party or circumstance, shall to any extent be invalid or unenforceable, the remainder of this Non-Disclosure Agreement or the application of such term, condition or covenant to any parties or circumstances other than those as to which it is held invalid or unenforceable shall not be affected thereby, and each term, covenant or condition of this Non-Disclosure Agreement shall be valid and enforced to the fullest extent permitted by law.
9. Amendment - No amendment to this Non-Disclosure Agreement shall be effective unless it is in writing and signed by duly authorized representatives of each of the parties.
10. Authority - Each party acknowledges that it has full power and authority to enter into and perform this Non-Disclosure Agreement, and that the individual executing this Non-Disclosure Agreement on behalf of each party has been properly authorized and empowered to enter into this Non-Disclosure Agreement. EACH PARTY FURTHER ACKNOWLEDGES THAT IT HAS READ THIS NON-DISCLOSURE AGREEMENT, UNDERSTANDS IT, AND AGREES TO BE BOUND BY IT.
11. Governing Law - This Non-Disclosure Agreement, and the performance hereof, shall be governed by, and construed in accordance with, the laws of the State of Illinois without regard to its principles of conflicts of law.
12. Remedies - Because of the unique and proprietary nature of the Confidential Information, the parties acknowledge that the breach of any obligation under this Non-Disclosure Agreement may cause or threaten irreparable harm to the non-breaching party. Accordingly, the parties agree that, in such event, any remedy at law for a breach may be inadequate and, therefore, the non-breaching party shall be entitled to seek equitable relief to protect its interests, including but not limited to preliminary and permanent injunctive relief as well as money damages. The requirements of this Section 12, Remedies, will survive any termination of this Non-Disclosure Agreement.
13. Entire Agreement - This Non-Disclosure Agreement sets forth and constitutes the entire agreement between the parties with respect to the disclosures, protection and use of Confidential Information during all discussions and negotiations with respect to their present and future business relationships. All prior agreements, representations, statements, negotiations and undertakings, whether oral or written, between, or allegedly between, the parties with respect to the subject matter hereof are superseded by this Non-Disclosure Agreement.

IN WITNESS WHEREOF, each party hereto has caused this Non-Disclosure Agreement to be executed by its authorized representative with effect from the date first written above.

AGREED: _____	InnerWorkings
By: _____	_____
(Signature)	(Signature)
Name: _____	Name: _____
Printed Name	(Printed Name)
Its: _____	Its: _____
Title	Title



Woman who Flies at Night - Oil & Acrylic on Canvas - 67" x 34"



Woman who Flies at Sea



## TERMS AND CONDITIONS

UNLESS AND TO THE EXTENT OTHERWISE SPECIFIED IN WRITING BETWEEN APPLICANT ("CUSTOMER") AND INNERWORKINGS OR ANY OF ITS SUBSIDIARIES ("SELLER" or "INNERWORKINGS"), AS CONSIDERATION FOR THE ADVANCEMENT OF CREDIT, APPLICANT(S) INDIVIDUALLY, JOINTLY AND SEVERALLY AGREES TO THE TERMS AND CONDITIONS SET FORTH BELOW FOR ALL SERVICES AND PRODUCT (COLLECTIVELY AND INDIVIDUALLY REFERRED TO AS "WORK") SUPPLIED BY INNERWORKINGS.

- 1. Terms of Payment** - Subject to approval of Customer's credit, net payment shall be due 30 days from invoice date unless otherwise noted in writing. If InnerWorkings (at its sole discretion) determines that Customer should not be extended credit, InnerWorkings may require payment in full prior to any Work or delivery, or require other payment arrangements satisfactory to InnerWorkings. Past-due invoices are subject to a service charge, calculated on the outstanding balance, at the lesser of (i) the rate of 1-6% per month or (ii) the highest legal rate authorized by applicable law. The service charge is not intended as an alternative to payment when due, and upon delinquency further purchases may be declined and the Customer's account may be referred for collection. Customer agrees to pay all costs including reasonable collection costs, attorney's fees and expenses related to the enforcement of Customer's obligations hereunder.
- 2. Warranty** - InnerWorkings warrants that its services shall be performed according to the terms of the applicable purchase orders accepted by InnerWorkings, and that its services and finished Work shall meet the generally accepted quality standards of the commercial printing industry. THIS WARRANTY IS EXCLUSIVE AND IN LIEU OF ANY OTHER EXPRESS OR IMPLIED WARRANTIES, INCLUDING BUT NOT LIMITED TO ANY IMPLIED WARRANTY OF MERCHANTABILITY OR FITNESS FOR PARTICULAR PURPOSE.
- 3. Risk of Loss and transfer of title** - Unless shipping has been contracted for directly by Customer, title and risk of loss of finished work shall pass to the Customer upon InnerWorkings' delivery of the Work to the delivery location designated by Customer in the Purchase Order. If shipping has been contracted for by Customer, title and risk of loss of finished work shall pass to the Customer upon InnerWorkings' delivery of the Work to the designated carrier. If the Purchase Order provides that the Work is to be delivered by the US Postal Services, title and risk of loss shall pass to the Customer upon the placement of the Work with the US Postal Service.
- 4. Responsibility for Content** - Customer represents and warrants that content or materials incorporated into the Work at Customer's direction does not and will not violate any law or infringe any third party intellectual property rights or be defamatory to any third party, does not constitute false or deceptive advertising, does not invade any person's right to privacy, and does not otherwise violate any law or infringe the rights of any third party. Customer also warrants that the content and materials incorporated into the Work at Customer's direction complies with all applicable governmental regulations, including but not limited to those relating to safety. Without limiting the foregoing, InnerWorkings shall in no way be liable for any claim that any Work provided by InnerWorkings hereunder, or goods or services promoted or advertised by Work provided hereunder, failed to bear or contain all appropriate warnings, whether or not required or recommended by any governmental agency or other authority.
- 5. Contingencies** - Neither party shall be liable for any delay or failure to perform hereunder to the extent such delay or failure to perform arises out of causes beyond its reasonable control, including but not limited to Acts of God, labor trouble, governmental acts and regulations, inability to obtain materials or carrier space or equipment, or delays of suppliers or carriers. InnerWorkings shall give written notice to Customer of any such condition within five (5) business days after it arises. If InnerWorkings' operations are suspended, delayed or otherwise adversely affected for any of the above causes, for a period of greater than ten (10) days, Customer shall have the right to terminate this Agreement and any open purchase order on written notice to InnerWorkings. Customer shall have the right in the foregoing situation to remove, and InnerWorkings shall promptly deliver to Customer, any and all completed Work, customer specific tooling, and uncompleted Work upon payment to InnerWorkings for all services rendered and materials furnished or ordered by Customer prior to the date of written notice of Customer's election to terminate the Agreement pursuant to this section. If shortages occur in InnerWorkings' supply of raw materials for reasons beyond its reasonable control, InnerWorkings may allocate its supply of raw materials among the customers for whom the InnerWorkings is then performing work, in such a manner and amount as shall, in InnerWorkings' sole judgment, fairly allocate the supply among them.
- 6. Claims / Limitation of Remedies** - All claims for defective or damaged Work, or for shortages, must be made by Customer in writing fully setting forth the nature of the alleged defect, damage or shortage, accompanied by samples demonstrating any defect or damage, within 20 business days after Customer's receipt thereof. Customer's failure to do so shall constitute irrevocable acceptance of the goods and a waiver of any defect, damage or shortage. Claims for damage in transit must be made by Customer directly against the carrier. Customer's sole and exclusive remedy for InnerWorkings' negligence or other tort, breach of warranty or contract or any other claim arising out of or connected with this agreement or any purchase order between the parties shall be the return of the selling price allocable to that portion of the work which is nonconforming or at InnerWorkings' option, correcting the claimed defect or damage. **IN NO EVENT SHALL EITHER PARTY BE LIABLE TO THE OTHER FOR ANY SPECIAL, INDIRECT OR CONSEQUENTIAL DAMAGES, WHETHER FOR BREACH OF CONTRACT OR WARRANTY, NEGLIGENCE OR OTHER TORT OR ON ANY STRICT LIABILITY THEORY.**
- 7. Bankruptcy** - If Customer files for bankruptcy protection, makes an assignment for the benefit of creditors, or admits in writing its failure or inability to pay its debts as they become due, or becomes the subject of an "order for relief" within the meaning of that phrase in the U.S. Bankruptcy Code, or applies for or consents to the appointment of a receiver for any of its property, InnerWorkings may terminate any agreement or purchase order arising out of or relating to any order placed by Customer, at any time, effective immediately upon notice. Such termination shall not relieve either party from any obligations accrued hereunder up to the date of notice of termination.
- 9. Waivers** - No waiver by either party of any default by the other in the performance of or compliance with any provision, condition or requirement herein shall be deemed to be a waiver of, or in any manner release such other party from compliance with any such provision, condition or requirement in the future; nor shall any delay or omission of either party to exercise any right hereunder or otherwise in law in any manner impair the exercise of any such right thereafter.
- 10. Governing Law / Legal Action** - This Agreement and any purchase order between the parties will be governed by the internal laws of the State of Illinois. If either party commences an action against the other party arising out of or in connection with any agreement or purchase order between the parties, the prevailing party shall be entitled to have and recover from the losing party said prevailing party's reasonable attorneys' fees and costs of suit.

CUSTOMER'S SIGNATURE ATTESTS SOLVENCY, ABILITY AND WILLINGNESS TO PAY INNERWORKINGS' INVOICES IN ACCORDANCE WITH THE TERMS ESTABLISHED. APPLICANT'S REPRESENTATIVE BY SIGNING BELOW REPRESENTS AND WARRANTS THAT SHE/HE HAS BEEN DULY AUTHORIZED TO MAKE THE STATEMENTS CONTAINED HEREIN AND TO BIND THE APPLICANT TO THE TERMS AND CONDITIONS SET FORTH HEREIN AND FURTHER REPRESENTS AND WARRANTS THAT THE INFORMATION SET FORTH ABOVE (INCLUDING, WITHOUT LIMITATION, ANY ADDITIONAL SHEETS ATTACHED HERETO) AND IN THE FINANCIAL STATEMENTS DELIVERED IN CONNECTION HERE WITH ARE TRUE, CORRECT AND COMPLETE.

Customer Name: \_\_\_\_\_  
 By (Signature): \_\_\_\_\_  
 Print Name: \_\_\_\_\_  
 Title: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

To whom it may concern,

RE: CONSUMER PRODUCT SAFETY IMPROVEMENT ACT (CPSIA).

We appreciate you as our customer, and we are committed to providing you the very best service. We are also committed to using the safest materials to produce your books.

Congress passed Law HR 4040 concerning Lead and Phthalates content in products. We have been re-researching this issue as it relates to the materials used to manufacture our books, especially for titles geared towards children 12 or younger.

I am pleased to report that the contents of the inks and coatings utilized in manufacturing your books are in compliance with all current federal regulations. Specifically, our inks have a lead content well below those required by the recently enacted Consumer Product Safety Improvement Act.

We have letters on file from our partner plants engaged in book manufacturing stating full compliance.

If you have any further questions, or if you would like copies of support documentation, we are happy to provide detailed specifications.

We are grateful for our partnership

Sincerely,

Rinck J. Heule  
 Managing Director  
 ArtBookPrinting.com

and

Senior Client Advisor  
 InnerWorkings

## PREMEDIA PROTOCOL

**Estimates:** Projects will not begin until estimate is approved. An estimate not accepted within thirty days is subject to change.

**Accuracy of Specifications:** Estimates are based on the accuracy of specifications provided. The design team at Artbookprinting.com, InnerWorkings™ PreMedia Group (IWPG), may revise estimates at the time of submission of provided materials if materials do not conform to the information on which the original estimate was based.

**Excess Work:** This is defined as any work involving additions to the original list of items defined in the project estimate or changes to all pieces of finished artwork after sign off by the client. If the client requires extra design requirements during a project or extra files upon completion of a project, the client will be informed that the alterations or changes requested fall outside the scope of the original estimate. If the client wishes these alterations to be made they must agree in writing, and a hourly fee will be payable.

**Supplied files:** It is the customer's responsibility to maintain a copy of original files provided. IWPG is not responsible for accidental damage to media supplied by the customer or for the accuracy of furnished materials or final output. Until digital files can be evaluated by IWPG, no claims or promises are made about IWPG's ability to work with files submitted in digital format and no liability is assumed for problems that may arise. Any additional translating, editing or programming needed to utilize customer-supplied files will be charged at prevailing rates.

**Approval of Final Artwork:** While IWPG takes extreme care to avoid errors, IWPG accepts no responsibility for typographical errors, spelling mistakes, or incorrect information on any project committed to print or production after customer approval. The client is to proof read and approve all final copy before the production of artwork. The email verification of the client shall be conclusive as to the approval of all artwork prior to their release for printing, implementation or installation. No refunds or reprints are given after a final approved design has gone to print due oversights by the client's proof reading.

IWPG will not be held responsible for changes or amendments made after approval. It is the sole responsibility of the client to notify IWPG of any errors during the revision cycle and before the final files have been generated. In the event of a need to reprint due to errors in content, the client must inform IWPG within 3 days of product acceptance, and must return the product (at the cost of the client) within 10 days of acceptance for assessment.

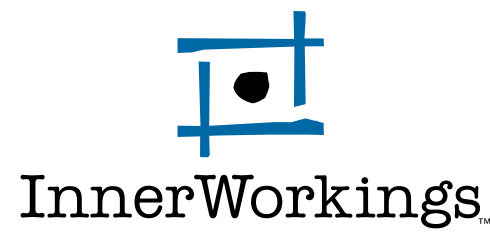
**Orders:** Cancelled orders require compensation for incurred costs and related obligations. Conceptual work performed at the customer's request will be charged to the customer at IWPG current rates. This work cannot be used without written consent. Publication and/or release of work performed on behalf of the client by IWPG may not take place before cleared funds have been received by InnerWorkings™.

**Copyright:** Once a final concept is delivered to a client and full payment is received, complete ownership rights to the concept transfer to the client. Until then, IWPG retains full ownership of design concepts and materials it produces. Unused concepts remain the property of IWPG. IWPG may still use paid-for concepts in its promotional materials and in its design portfolio. Unless the client requests otherwise, IWPG retains the right to display a small byline claiming design credit on works it produces, except for corporate stationery. This granting of copyright does not extend to the use of design proposals and concepts submitted to but not approved for the work outlined. Until final payment IWPG retains ownership of all artwork. IWPG reserve the rights to certain elements used to create your images including fonts, patterns, stock images, textures, color palettes and other non-exclusive items.

**Confidentiality:** It is agreed that employees of IWPG shall not at any time either during the continuance of the work outlined or thereafter, except in the course of their duties, divulge any of the confidential affairs of the client or any of its clients or associated companies to anyone whatsoever without the previous consent in writing of the client.

**Disclaimer:** Graphic design is a highly creative and subjective art form. As such IWPG takes every possible care with professional advice offered and any suggested creative concepts and/or their implementation, however the IWPG cannot be held responsible for variations between expectation and outcome. We strive to make your vision a reality and will do our best to make it happen!





**Important**

If you are NOT applying for an open account (net 30 days invoice) please fill out and sign **page 73 only**

Open accounts are not available if:  
 ° this is your first order with us  
 ° if your order is printed outside of the USA

If you are applying for an open account  
 Please fill out and sign **pages 72 - 75**

All information submitted will be held in the strictest confidence.



NEW CLIENT INFORMATION

Corporate Credit Department 600 W. Chicago Suite 850, Chicago, IL 60654  
 Fax to: 312-604-0021

Account Name: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_  
 Add'l Trade Name(s): \_\_\_\_\_ IW Sales Rep: \_\_\_\_\_ Rinck Heule \_\_\_\_\_  
 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
 Contact Person: \_\_\_\_\_ Email: \_\_\_\_\_

Accounts Payable Information

Billing Address*: _____	Accounts Payable Contact
City: _____	Name: _____
State: _____	Title: _____
Zip Code: _____	Phone: _____
Website: _____	Address: _____
*P.O. Box not accepted	City: _____
	State: _____ Zip Code: _____

Tax Information

IRS Employer / Tax ID#: \_\_\_\_\_  
 Taxable  Non-Taxable\*  Resale Certificate #: \_\_\_\_\_  
 \* If non-taxable please include reseller certificates / exemption letters.

Type of Business

Corporation  Partnership  Sole-Proprietorship  LLC  Ltd. Partnership  Other: \_\_\_\_\_  
 Date established: \_\_\_\_\_ State of Incorporation: \_\_\_\_\_  
 NAICS# \_\_\_\_\_

Principal Officers/Owners/Partners

Name: _____	Title: _____	Email: _____
Name: _____	Title: _____	Email: _____
Name: _____	Title: _____	Email: _____

I authorize Innerworkings to establish a new account for us and accept responsibility for all charges incurred

Name (printed): \_\_\_\_\_  
 Signed: \_\_\_\_\_  
 Date: \_\_\_\_/\_\_\_\_/\_\_\_\_



APPLICATION FOR CREDIT

Corporate Credit Department 600 W. Chicago Suite 850, Chicago, IL 60654  
Fax to: 312-604-0021

The following information is required to obtain credit and will be held in the strictest confidence.

Account Name: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_  
Amount of Credit Being Requested: \_\_\_\_\_ Duns #: \_\_\_\_\_  
Add'l Trade Name(s): \_\_\_\_\_ IW Sales Rep: \_\_\_\_\_ Rinck Heule \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Accounts Payable Information

Billing Address: \_\_\_\_\_ Accounts Payable Contact  
City: \_\_\_\_\_ Name: \_\_\_\_\_  
State: \_\_\_\_\_ Title: \_\_\_\_\_  
Zip Code: \_\_\_\_\_ Phone: \_\_\_\_\_  
Website: \_\_\_\_\_ Address: \_\_\_\_\_  
City: \_\_\_\_\_  
\*P.O. Box not accepted State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Tax Information

IRS Employer / Tax ID#: \_\_\_\_\_  
 Taxable  Non-Taxable\*  Resale Certificate #: \_\_\_\_\_  
\* If non-taxable please include reseller certificates / exemption letters.

Type of Business

Corporation  Partnership  Sole-Proprietorship  LLC  Ltd. Partnership  Other: \_\_\_\_\_  
Date established: \_\_\_\_\_ State of Incorporation: \_\_\_\_\_  
NAICS# \_\_\_\_\_

Principal Officers/Owners/Partners

Name: \_\_\_\_\_ Title: \_\_\_\_\_ Email: \_\_\_\_\_  
Name: \_\_\_\_\_ Title: \_\_\_\_\_ Email: \_\_\_\_\_  
Name: \_\_\_\_\_ Title: \_\_\_\_\_ Email: \_\_\_\_\_

Bank References

Bank name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_  
State: \_\_\_\_\_ Zip Code: \_\_\_\_\_  
Phone: \_\_\_\_\_  
Fax: \_\_\_\_\_

Accounts  
Primary \_\_\_\_\_  
Contact: \_\_\_\_\_  
Phone/Ext.: \_\_\_\_\_



Trade References

Firm name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Annual purchase: \_\_\_\_\_  
Credit limit: \_\_\_\_\_  
Contact: \_\_\_\_\_  
Phone: \_\_\_\_\_  
Fax: \_\_\_\_\_

Firm name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Annual purchase: \_\_\_\_\_  
Credit limit: \_\_\_\_\_  
Contact: \_\_\_\_\_  
Phone: \_\_\_\_\_  
Fax: \_\_\_\_\_

Firm name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Annual purchase: \_\_\_\_\_  
Credit limit: \_\_\_\_\_  
Contact: \_\_\_\_\_  
Phone: \_\_\_\_\_  
Fax: \_\_\_\_\_

I authorize the release of information pertaining to this credit application

Name (printed): \_\_\_\_\_

Signed: \_\_\_\_\_

Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

## SECTION 4: Good things to know

### Typical workflow

#### project parameters and analysis

1. ABP team performs project specification analysis
2. ABP submits proposal and samples. Pricing detail includes freight and financial arrangement.

#### on-boarding new client process

3. Upon proposal acceptance, ABP sends *Starting the Journey Together* document
4. Upon return of signed documents with deposit payment, client is set up in accounting system.

5. ABP prepares book prototype ("white dummy")
6. ABP prepares cover and jacket templates

#### if you provide print-ready files

7. Upon receipt of files, a specialist in our Grand Rapids studio preflights provided files to ensure specifications are correct and for compatibility with production facility(ies)
8. ABP uploads to plant using secure FTP site

#### if designed in our studio

9. Upon receipt of images and text, ABP Grand Rapids, MI design studio provides concept and layout services and proofs
10. Digital proofs provided and signed off by client
11. ABP uploads to plant using secure FTP site

#### printing and binding

12. Full color hard proofs and booked-up dylux are forwarded to client for proofing
13. Client sends any changes or approval to begin production and/or signs off on proofs
14. Printing and binding or converting take place
15. Upon completions, two advance copies are delivered to client via FedEx Air
16. Upon approval ABP prepares final invoice and requests Bill of Lading
17. ABP contracts with freight forwarder. Shipping documents are released upon confirmation of final payment
18. Order arrives at client's designated final destination

## Converting US and Asian paper weights

United States printers and binderies measure paper weight in pounds (lb) and points (pt) . Asian and European colleagues measure in millimeters (mm) and grams per square meter (gsm). Standards vary from country to country, but this chart will give you some of the possible conversions.

### How thick will my book be?

(PPI = Pages Per Inch)

Divide the page count by the PPI noted in the charts below. Add 0.03" to allow for gathered signatures, cover and glue. Example for 184 page book printed on 140 gsm matte art. 184 pages divided by 348 ppi equals 0.53" plus 0.03" equals a spine width of 0.56".

MATTE COATED ART PAPER		GLOSS COATED ART		WOOD FREE (Uncoated)	
80 gsm	651 ppi	80 gsm	726 ppi	80 gsm	552 ppi
100 gsm	546 ppi	100 gsm	605 ppi	100 gsm	462 ppi
120 gsm	454 ppi	120 gsm	535 ppi		
140 gsm	348 ppi	140 gsm	405 ppi		
180 gsm	282 ppi	180 gsm	332 ppi		

Coated stock		Uncoated stock		Soft cover stock	
GLOSS ART or MATTE ART		WOODFREE (offset)			
54 lb	80 gsm	54 lb	80 gsm	10 pt	200 gsm
61 lb	90 gsm	68 lb	100 gsm	12 pt	250 gsm
68 lb	100 gsm	81 lb	120 gsm	14 pt	300 gsm
82 lb	120 gsm	95 lb	140 gsm	16 pt	350 gsm
101 lb	150 gsm	122 lb	180 gsm		
122 lb	180 gsm	16 pt	360 gsm		
135 lb	200 gsm				

#### GREY BOARD cover board for hardcover books

60 pt	16 oz.	1.4 mm	1,000 gsm
65 pt	20 oz.	1.8 mm	1,300 gsm
70 pt	24 oz.	2.0 mm	1,400 gsm
80 pt	28 oz.	2.2 mm	1,600 gsm
88 pt	32 oz.	2.6 mm	1,800 gsm
92 pt	36 oz.	2.8 mm	2,000 gsm
98 pt	40 oz.	3.0 mm	2,100 gsm
140 pt	48 oz.	3.4 mm	2,400 gsm

## Binding Styles

Perfect (soft cover) binding: The spine roughed up and glued to the cover.

Notch binding: The spine has notches sliced into it and glue is forced into notches.

PUR glue binding: This provides a lay-flat option for a soft cover book.

Hardcover books have boards for firm, thick covers on the front, spine and back of the book. The boards are covered with a coverwrap. The wrap can be printed paper, genuine cloth, bonded or genuine leather.

Standard hardcover books will be bound with a square back. A rounded back will constitute additional cost. We also offer a lay flat binding.

More than one cover wrap may be used, as in a 3-way binding.

## Endpapers

are also called endsheets, or ends. They are the papers that are pasted down to the inside front and back cover. They are required on the construction of hardcover books. They are not necessary on softcover books. Endpapers can be printed or not. The paper can be plain white or a specialty paper.

## Spiral Binding

Standard plastic coil binding is ideal for cook books and instructional guide

## Wire-O®

Books have a wire binding. They can be either hardcover or softcover. With a wire-O binding, left and right-hand pages remain aligned along the top and bottom.

## Semi-Concealed Wire-O® binding:

The spine conceals the wire. It is a good option for a book that must lay completely flat, and have a title that shows clearly on the spine.

## Wire-O® binding on an easel:

The easel allows the book to stand upright. It can have a hardcover or softcover. The covers and spine are all one. A title can show. The wire is either on the spine or on the back cover next to the spine.



A special THANK YOU to the great press operators around the world who make room for me in their domain.

At the crossroads where artistry and heavy-metal manufacturing meet, your magical skills are unequalled. You, craftsmen (and women!) who run these giant machines, earn my deepest respect.

