

# Saunders

OUTDOOR ADVERTISING INC.

## Creating Effective Out of Home Advertising



Outdoor Advertising Association of America



# Graphics Files Guidelines

When submitting art files, please use these specifications:

## For static 14' x 48' (printed) billboards:

Artboard: 24 inches wide x 7 inches tall.  
Resolution: 300 DPI.  
Color Mode: CMYK.  
File format: PDF, AI, CDR, EPS, PSD, TIF, JPG.  
File size limit: 200MB  
For other sizes, please contact us

## For digital billboards:

Artboard: 700 pixels wide x 204 pixels tall.  
Resolution: 72 DPI.  
Color Mode: RGB.  
File format: JPG only.  
File size limit: 2MB

We also have a web page to easily upload your files to our servers.

Please visit <http://saundersoutdoor.com/file-upload>

## The Killer B's

### Brevity

Focus on a core idea. Keep overall advertising messages and the elements of design simple

### Branding

Brand positioning is an important consideration and can effectively produce recall. The bottom right is a good location for out of home units with a horizontal orientation. The top half of a design is the best location for a vertically oriented unit.

### Borders

Don't be confined by the boundaries of a frame. Crop generously and extend the elements of design beyond the physical restraints of an out of home unit. Extensions or other three-dimensional embellishments and environmental applications will enhance an overall design by producing greater impact.

## The ABC Of Simplicity

### A

### Accuracy

Express the most important idea concisely.

### B

### Boldness

Present dynamic or provocative messages.

### C

### Clarity

Limit the number of words and picture

# Text Legibility Guide

Distance in feet	Print Resolution	Resolution for LED	Examples	Minimal Readable Text Height in inches
5'-50'	High	3mm-8mm	Malls, Airports, Retail, Lobbies, Offices, etc.	1"-2"
50'-100'	High	6mm-12mm	Window, Street Display, Drive Through	2"-4"
100'-200'	Normal	12mm-25mm	Posters, Surface Streets	4"-8"
200'-300'	Normal	25mm-34mm	Posters, Surface Streets and Highway Bulletins	8"-10"
300'-350'	Normal	34mm-66mm	Highway Bulletins, Highway Posters	10"-15"
350'-500'	Normal	34mm-66mm	Highways, Spectaculars	15"-20"
500'-600'	Low - Normal	66mm-76mm	Highways, Spectaculars, Stadiums	20"-24"
600'- +	Low	76mm-90mm	Skyscrapers, Spectaculars, Set back from road	24"-28"

clear morn

Good kerning

clear morn

Bad kerning

**Good Serif**

**Good Sans Serif**

*Bad Script*

**Bad Serif**

Bad Sans Serif

*Bad Script*

These 14 color combinations represent the best use of color contrast for advertising readability. The chart evaluates primary and secondary color combinations taking into account hue and value. Example 1 is the most legible color combination with example 14 is the least legible.



Hue is the identity of color, such as red, yellow, or blue.

Value is the measure of lightness or darkness and can be separated into shades and tints.

Shades are the relative darkness of colors. Tints are the relative lightness of colors.



A standard color wheel illustrates the importance of contrast in hue and value. Like sound waves, light rays have varying wave lengths or frequencies. Some pigments absorb light while others reflect it. Reflected frequencies are perceived as color.

Opposite colors on a wheel are complementary. An example is red and green. They represent a good contrast in hue, but their values are similar. It is difficult for the cones and rods of the human eye to process the wavelength variations associated with complementary colors. Consequently, a quivering or optical distortion is sometimes detected when two complementary colors are used in tandem.

Adjacent colors, such as blue and green, make especially poor combinations since their contrast is similar in both hue and value. As a result, adjacent colors create contrast that is hard to discern.

Alternating colors, such as blue and yellow, produce the best combinations since they have good contrast in both hue and value. Black contrasts well with any color of light value and white is a good contrast with colors of dark value. For example, yellow and black are dissimilar in the contrast of both hue and value. White and blue are also a good color combination.



# Designing for Digital Billboards

Simplicity is the fundamental guideline for creating good OOH designs, and the same principles apply when designing for digital billboards.

Avoid using a white background when designing for LED or other light emitting technologies. White is a mixture of all color in these situations, rather than an absence of color, and will appear subdued or muddy. White does not carry the same vibrancy other colors convey.

The perception of color can change depending on the amount of ambient light surrounding a digital OOH display unit. For this reason, rich background colors are more impactful during daylight hours, while pastel backgrounds are more vibrant at night and on cloudy days. Digital OOH display technology can automatically compensate for these factors.

## Flexibility

Take advantage of the flexibility that digital OOH media offers. Change messages weekly, daily, or even hourly. Design with a creative strategy that tells a story or communicate numerous details using multiple design layouts.

## Production

Art files are very small and there are no production or installation charges when utilizing digital OOH media. The preferred file size will vary depending on the size and dot pitch of the unit. It's a good idea to create the files at actual size. This provides the sharpest possible image by alleviating the need to "down sample" the artwork before use. Down-sampling will cause the image to appear fuzzy and hurt the overall impact of the design. Designing at the actual pixels' density will also prevent the accidental use of extremely small type.

## Background Recommendations for Digital Billboards

