



GOOD LOOKIN' FILE PREP

We want to make you look good on paper! Part of that is understanding (and designing for) the strengths and idiosyncrasies of specialty printing, especially letterpress. Artwork that follows the setup instructions and guidelines below will help produce the best results. *Please note: Design files that are not print-ready may be rejected or subject to hourly billable prepress work (either scenario will delay your project start).*

GENERAL FILE SET UP:

FILE FORMAT

Please submit vector, layered Adobe Illustrator files (.ai or PDF) at 100% scale with type outlined. Bonus points if you package your files with fonts and any linked graphics.

SEPARATE LAYERS

Each color and process (letterpress ink colors, hot foil, emboss, etc.) must have its own layer in your file. Please separate and clearly label each layer to indicate the print process and color.

Example:

- Letterpress PMS 425 U
- Gold Foil Stamp

Layers		
		Letterpress PMS 425 U
		Gold Foil Stamp

BLEED/MARGINS

We final trim after printing so art that goes to the edge should extend a minimum of .125" past the trim line.

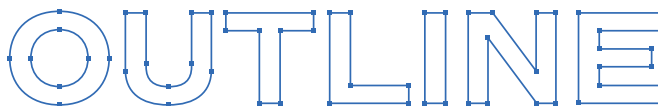
Note: All type or important elements should be at least .0625" inside the trim line away from any score lines, trim lines or kiss cuts.

IMAGES

It's best to create your design as vector art so it can scale without distortion. Any/all non-vector images should be embedded. Non-vector images must be provided as a BITMAP TIF at 100% size with 800 DPI or greater, please.

TYPE/COPY

Please OUTLINE all type. Text/copy should be at least 6 pt or larger for legibility after printing.



LINE WEIGHT

Please make sure all letterpress or foil line weights are 0.25 pt or greater. Embossing requires 1 pt or heavier line weight to ensure an impactful effect. Any artwork or copy that is reversing out should be 1.5 pt line weight for letterpress or 0.5 pt for foil to reduce the risk of fill in.



GOOD LOOKIN' FILE PREP

COLORS/INKS

Letterpress inks are semi-transparent with varying degrees of opacity. For this reason, inks should always be darker than the paper stock it's printing onto. Slight variations may occur due to the paper stock or how inks dry, particularly on textured or dark stocks. Metallic inks offer the most coverage but still aren't fully opaque.

SPOT COLORS

We hand mix our inks following Pantone's Solid Uncoated Formula Guide. Please reference a Pantone Uncoated book and label the respective layer the uncoated PMS color you'd like printed (ie: PMS 231 U). Don't have a Pantone swatch book but need a color match? Send us a physical sample (printed/existing brand collateral) so we can visually match on press.

Please note: Hex color codes, CMYK, or RGB values are less helpful and will result in inaccurate color matching.

PMS 3255 U

PMS 604 U

PMS 245 U

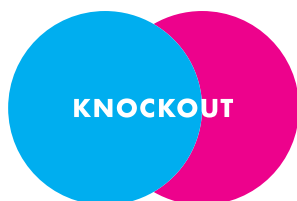
SOLID AREAS OF COLOR

While possible, letterpress equipment wasn't made to produce floods of color. Ink floods will often appear to have a 'salty' texture and density will vary throughout the run. Large blocks of color won't have the dimensional impression letterpress is known for since the flood of color smashes the paper...which can cause the paper to warp or ripple with a 'potato chip' effect. All this being said, if you understand the risks and appreciate the charm of these 'imperfections' then we're happy to give it our best shot.

Tip: Utilize a colored paper stock in place of a solid color flood.

MULTIPLE INKS

Letterpress inks have varying levels of opacity and most have a fair amount of transparency, which means colors that touch or overlap can be printed one of two ways. Your layers should be set up accordingly depending on the look you want:



- **Knockout/Reverse out:** This is when you cut out overlapping colors from the lower layers so that you can only print with the pure spot colors. We can help with more advanced prepress like trapping and adding choke to help ensure there aren't white gaps when printing.
- **Overprinting:** is when colors intentionally overlap each other. Done right, this creates a new color where the overprint occurs. If not intentional, the overlapping colors can look muddy. *Tip: Use the "Multiply" layer filter to get an on-screen indication of overprinting color results. This isn't 100% accurate but it will be pretty close.*