

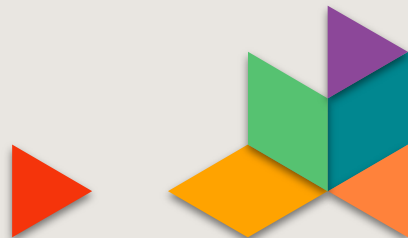


ARTWORK GUIDELINES

DESIGNING FOR DIGITAL



XCEED



ADOBE CUSTOM COLOR SETTINGS

- **Create Your Own Custom Color Settings for Adobe®.** You will need to modify the default settings to better fit your needs.
- **Use Photoshop CC to create a custom color setting as it provides the most complete set of parameters to set.** From the menu bar in Photoshop, select [Edit: Color Settings].
 - **Working Space**
 - **RGB: sRGB IEC61966-2.1**
 - **CMYK: Coated GRACol 2006 (Iso 12647-2:2004)**
 - **Gray: Dot Gain 10%.**
 - **Spot: Dot Gain 10%.**
 - **Color Management Policies**
 - **RGB: Convert to Working RGB**
 - **CMYK: Convert to Working CMYK**
 - **Gray: Off**
 - **Profile Mismatches**
 - **✓ on, Ask When Opening**
 - **✓ on Ask When Pasting**
 - **Missing Profiles**
 - **✓ on Ask When Opening**
- **Leave the rest as Default**



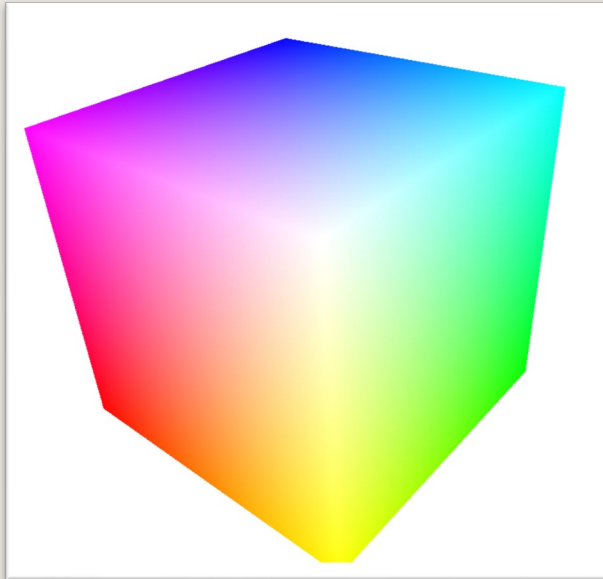
ADOBE CUSTOM COLOR SETTINGS (cont.)

- **[Save] this set of options using a name such as Digital Design Prepress. Be sure to check the [Preview] box so that images will display correctly. Use the Bridge application to synchronize all of the Adobe® Creative Suite applications.**
- **Launch the Bridge application and click on [Edit/Color Settings] Choose [Digital Design Prepress] Click [Apply] to activate these settings for all of the Adobe CC applications. Using this default setting will always prompt you when an image or document is tagged with an ICC profile that does not match the current application working space.**



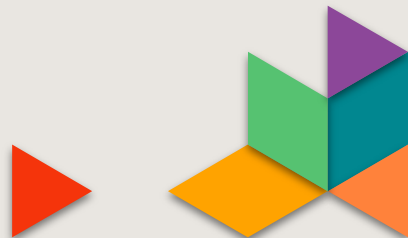
COLOR SPACE

- All artwork should maintain its original color space. Please do not convert RGB colors and images to CMYK. Use the Pantone® Solid Coated and Pantone® Solid Uncoated libraries when spot colors are needed.



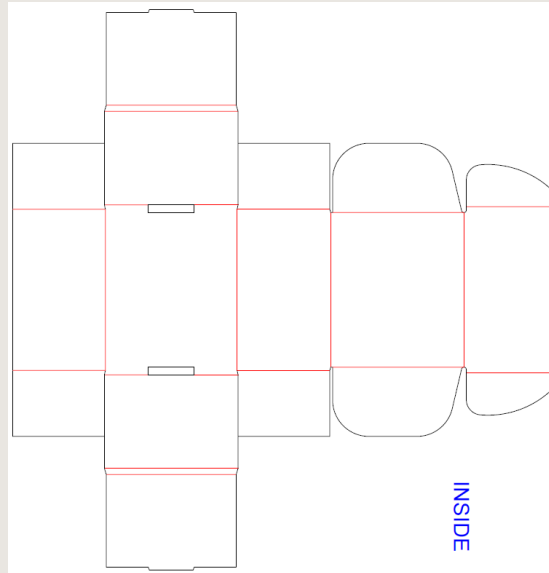
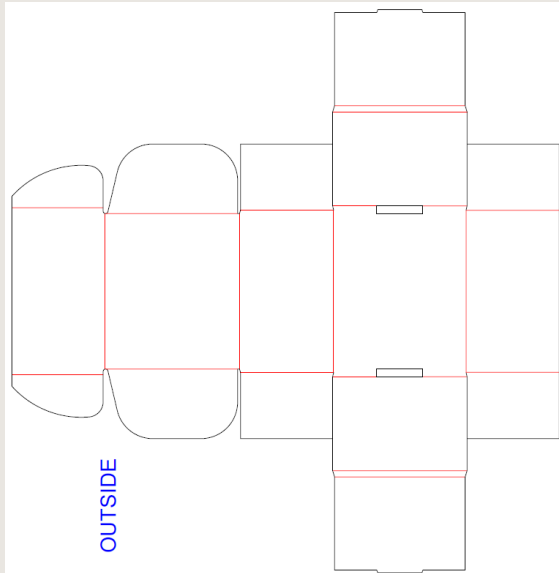


PDF TEMPLATE



DON'T ROTATE STRUCTURAL DRAWING

- The unique structural template (CAD Die line) used to build your art has been designed to flow through our system smoothly and accurately. It is very important that this template not be rotated or altered. The printed art is cut out based on the original template orientation. Rotating the die line in your artwork may yield unintended results.



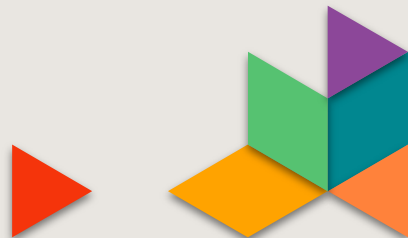
STRUCTURAL LINES

- To ensure your packaging cuts correctly, it is very important that the unique structural dieline is included as part of the print file. The structural drawing will contain Spot Colors for the cut and crease lines in the Swatch menu. These colors are used to tell the cutting and creasing machines how to convert your custom product. **IMPORTANT:** Do not change die lines to CMYK colors because they will print on your box or label.
- If you are providing your own lines, “Cut” and “Crease” are acceptable. If they are “Artios Cut” & “Artios Crease” those are preferred.
- Any objects/lines/paths/boundaries/spot colors associated with bleed, it would be preferred if these were not in the file. The following spot colors should always be removed:
 - “Artios Outside Bleed”
 - “Artios Inside Bleed”
 - “Outside Bleed”
 - “Inside Bleed”





CREATING YOUR CUSTOM GRAPHICS



BLACK INK SATURATION

- Too much ink in one area can lead to printing and drying issues, which affect everything from how quickly your project can be printed, to potential issues in the cutting and finishing processes. Too much ink saturation can lead to other problems including ink smearing and smudging.
- **For example;** black elements built using 100% Black, 100% Cyan, 100% Magenta and 100% Yellow have a total ink coverage of 400% which will not cure properly and result in quality and production issues. Using a 100% Black only will give a similar result without the quality and production issues.



RICH BLACK

- If your art does include black, its recommended to build with a rich black; 30 cyan (C), 30 magenta (M), 60 yellow(Y) and 100 black (K). For best results, include a .5pt stroke of 100% black (K) to avoid print overspray.



OVERPRINT BLACK

- This option works on all objects that have black applied through the K color channel. However, it does not work for objects that appear black because of their transparency settings or graphic styles. You can also use the Overprint Black command to set up overprinting for objects that contain a specific percentage of black.
- To use the Overprint Black command: Select all the objects you might want to overprint. Choose Edit > Edit Colors > Overprint Black. Enter the percentage of black you want to overprint. All objects with the specified percentage will overprint. Select Fill, Stroke, or both to specify how to apply the overprinting. To overprint process colors that include cyan, magenta, or yellow as well as the specified percentage of black, select Include Blacks with CMY.
- To overprint spot colors whose process equivalents, include the specified percentage of black, select Include Spot Blacks. If you are overprinting a spot color that contains process colors as well as the specified percentage of black, select both Include Blacks with CMY and Include Spot Blacks.
- **Note:** To remove overprinting from objects that contain a specific percentage of black, select Remove Black instead of Add Black in the Overprint Black dialog box.



GRAYS

- Gray text, graphics and gradients will be best produced if they are created with K only in a CMYK working space.

20%

40%

70%

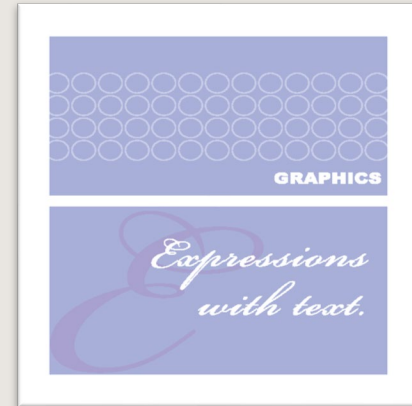
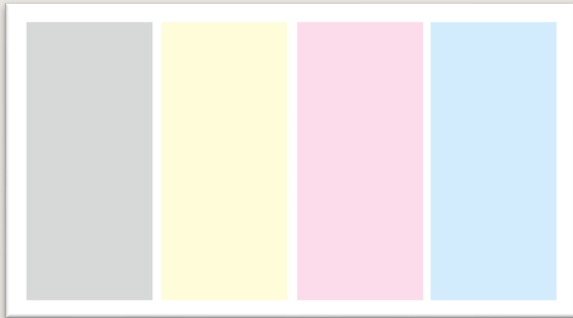
80%



TINT UNIFORMITY

- Digital printing systems, in general, may show slight variations in color within large areas of mid-density tints. Color variation may be emphasized with coated stock due to smoothness of the paper.
- Design with smaller areas when using tints and/or design with colors that are less than 40% or greater than 70% in value. Sensitivity to color variations may be reduced by introducing a texture or by adding text or graphic objects. Sensitivity to color variations may be reduced by introducing a texture or by adding text or graphic objects.

20% of CMYK



FONTS & TYPE

- **We recommend using 10 point or larger fonts, and using a heavier weight for reversed-out text. All type should be outlined in your final artwork file. Fonts below 10 point may not print legibly, especially if a font is thin (or font features are thin, like serifs or cross bars). When reversing type, use one weight heavier than the weight you intended to use. Avoid specifying small trademarks and register mark symbols to print in reverse, as they may fill in when printed.**
- **Create solid black text with 100% K only for the densest black. The Digital Presses produces high quality solid text. Black text is especially sharp due to the Digital Presses black ink being very dense.**
- **As with any digital printing system, saturated text presents the best appearance. When a tint is used, the halftone screen may be visible on the edge and cause a jagged appearance. Text containing at least one ink of 100% C or M or K presents the best appearance with solid, rich colors. RGB solid text, such as 100% red, may reproduce as a tint. Define solid color text in CMYK if possible. Avoid mixing RGB and CMYK text color if you want them to match or are using transparency blending.**



IMAGE CONSIDERATIONS

- Though most images are either acquired through a digital camera or scanner, Photoshop is generally the first step in assigning the color space of an image. If the Color Settings in Photoshop are set to [Ask When Opening] for Missing Profiles, you may encounter a window asking how to handle the color of an image being opened.
- If no embedded profile is detected when the file is opened, choose the following options: Assign Working Space, will assign the profile of the Working Space defined in the Color Settings preferences. Select this option when you want to consistently use one working space or if the working space matches the source space of the received file.



IMAGES

- **All images should be edited, rotated, cropped and sized in an imaging software application such as Adobe Photoshop. Do not re-size, crop, rotate or adjust images in page layout applications, if possible. Place images into the page layout at 100%.**
- **In order to obtain high-quality output, the recommended image resolution should be 300 dpi at the actual finished size. Scale images with bicubic sampling and crop all images in Photoshop. Do not use page layout applications such as Adobe® InDesign® or Illustrator® to make image size adjustments.**
- **Also note that submitting images with higher than needed resolution adds unnecessary processing time, creates larger files and may degrade image quality.**



- **Select PANTONE® colors by choosing them from the PANTONE® color library. Do not change the name of PANTONE® colors (e.g., PANTONE® 106C to Sunshine Yellow or to PANTONE® 106C copy).**
- **When PANTONE® colors are desired, be sure to specify the color as a [Spot] color. This will allow the digital press to provide the best spot color accuracy within the limitations of the printer.**



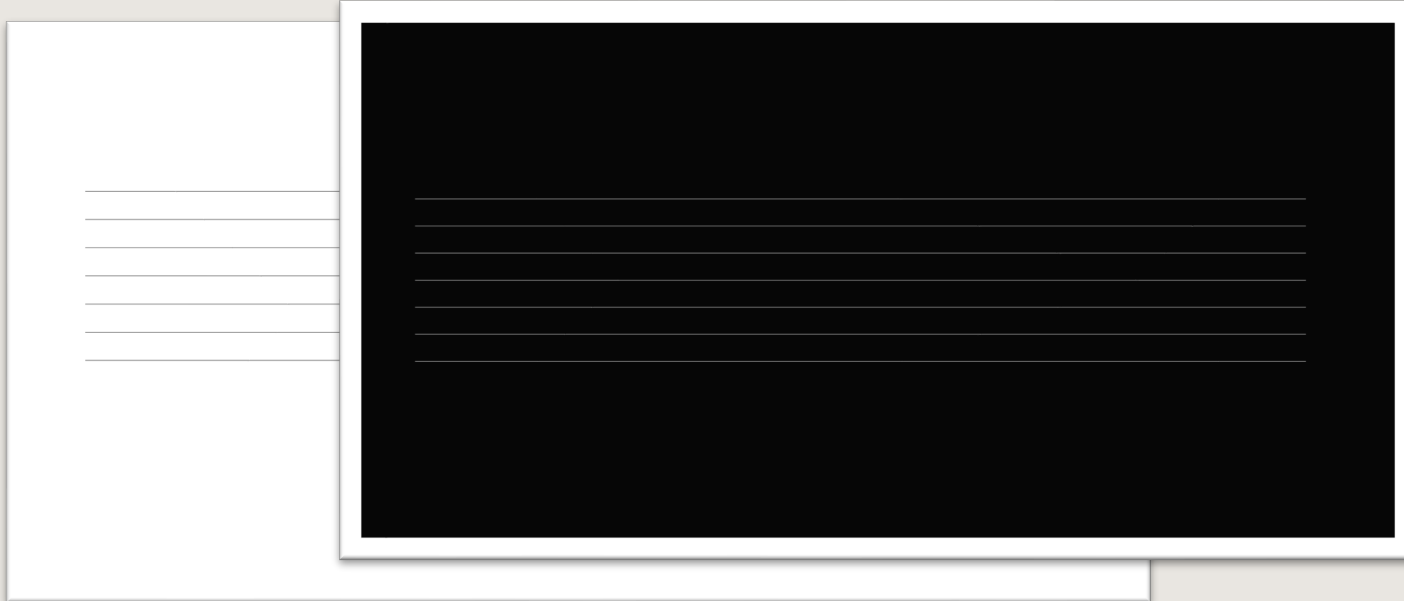
GRAPHIC EDGES

- **Edges of tinted areas may also have a jagged appearance, dependent on line frequency and the angle of the halftone screen with respect to the angle of the edge.**
- **When selecting the color for fine rules or elements, better results will be achieved by choosing saturated colors or setting at least one separation (other than yellow) to 100%.**



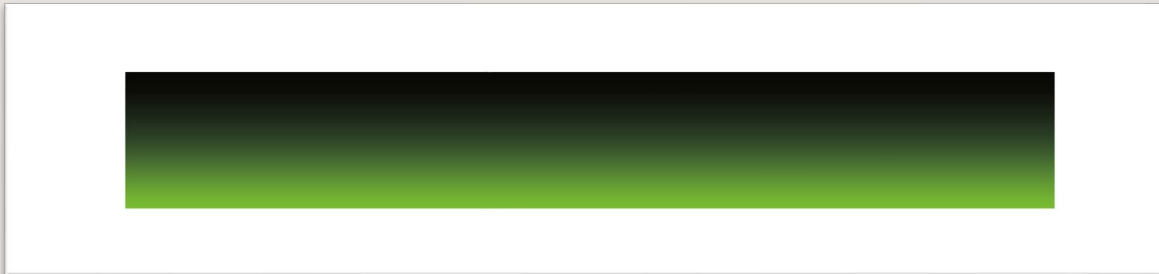
LINES

- With a digital press, lines can be printed from sizes of 0.03 points and larger. Reverse lines will be preserved from 0.09 points and larger.
- Note, however, that lines with less than 0.3 points of separation may print as a uniform screen tint instead of an individual line.



GRADIENTS

- The best produced gradients will be produced when using vector gradient tools in programs such as Illustrator that take advantage of PostScript Language Level 3 smooth shading operations.
- To ensure enough gray levels, gradients length should be <7.5 in. Use a color change of 100% for at least one-color separation for gradients < 7.5 in. long and a change of 50% for gradients < 3.25 in. Adding Noise or a Gaussian blur can improve gradients in Photoshop. Saturated colors generally produce the smoothest blends.
- Avoid creating gradients that blend from a very dark color (e.g., navy blue) to white. They have a tendency to have more banding. For gradients blending to white, set the same color to 0%. Do not use white. **Example:** first color PANTONE 032C: 100%, second color PANTONE 032C: 0%.



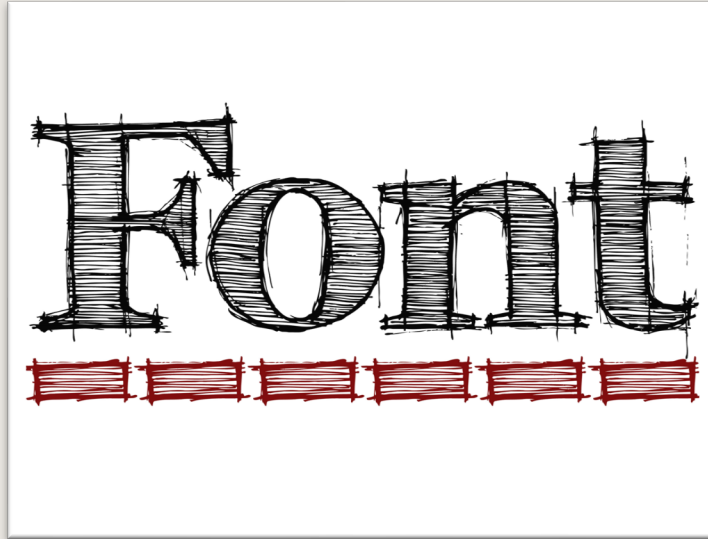
TRANSPARENCIES

- Transparency features in graphics applications allow users to create elements with drop shadows, overlays, blends and feathering. Because transparency effects can be complex, select [File: Document Color Mode] and choose [CMYK Color]. Set the [Effect: Document Raster Effects Settings] Color Model to [CMYK] and the Resolution to [High (300 ppi)]. Any effects that require rasterization will use the value specified here. Use the Transparency palette and [Effect] stylize menu to control transparency effects. Note that [Filters] can produce unpredictable results.
- The [File: Document Setup: Transparency: Preset] should also be set to [High Resolution]. The Flattener Preview palette [Window: Flattener Preview] can identify areas that have transparency applied or are affected by other objects.
- Be sure to enable [View: Overprint Preview] for the most accurate display of what the final design will look like. Use spot colors in transparency effects with discretion. When spot colors contact CMYK objects with transparency, the best practice is to make sure they are on the top of the stacking order. Avoid transparency designs that contain both RGB and CMYK content.



CONVERT ALL TEXT TO OUTLINES

- In order to ensure your custom packaging prints correctly, we require that all fonts be converted to outlines.



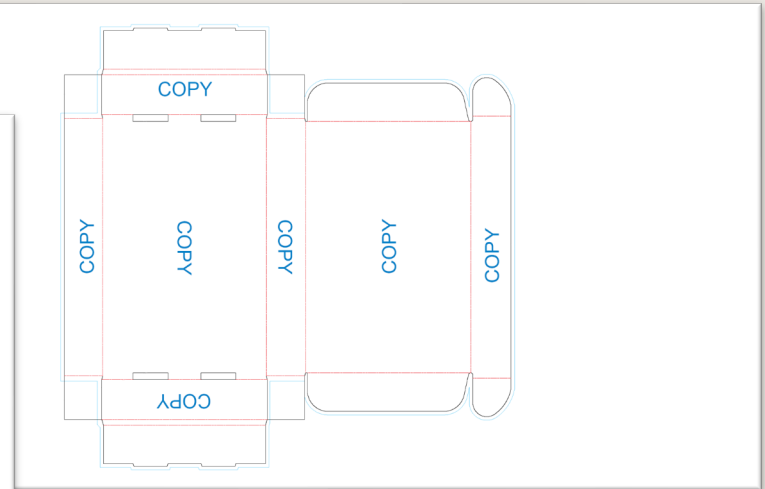
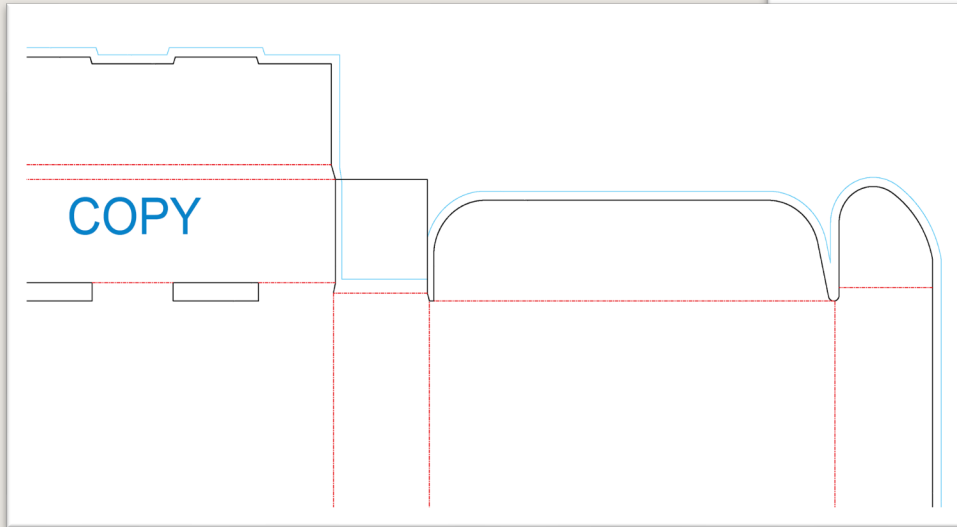
PLACED IMAGES

- All images should be embedded into your artwork PDF file.
- Make sure placed images have the correct file extensions: “.tiff” or “.eps” at the end (e.g., “Image.tiff” or “Image.eps”).
- Include only the page layout documents and the supporting files required for your project. Place graphics at 100%. Any graphics placed less than or greater than 100% takes longer to output and may require additional time. Placed images and artwork should be in the CMYK color space.



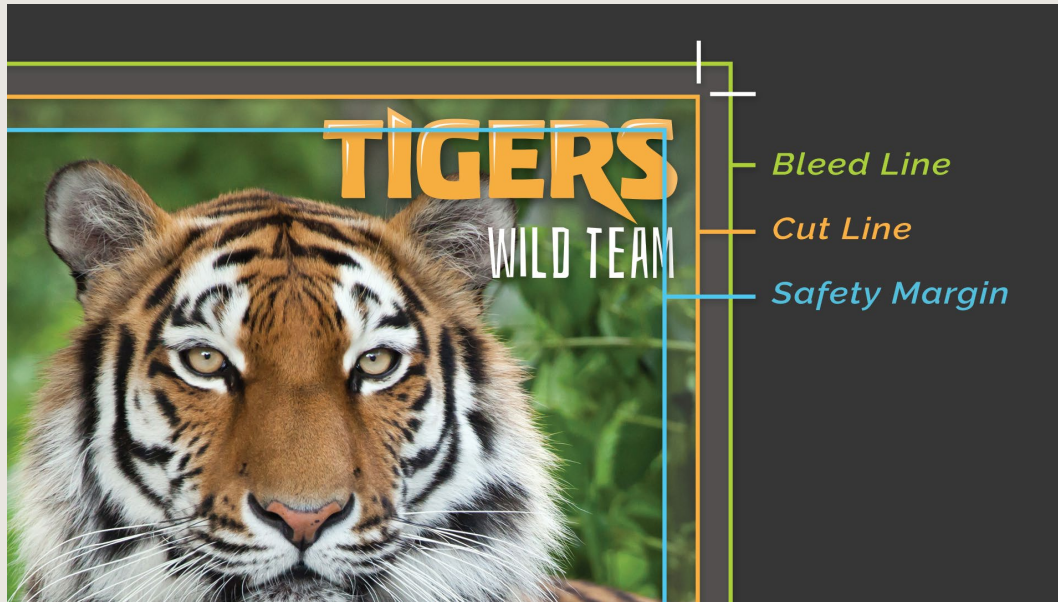
BLEED

- Final artwork files must maintain a minimum bleed of .25" (1/4-inch) on all edges and into glue flap
- Machine tolerances is 1/8 of an inch in both directions = 1/4-inch



SAFE AREA

- Margins, rule outlines, or copy that does not bleed needs to be no less than .25" (1/4-inch) away from die line and scores.



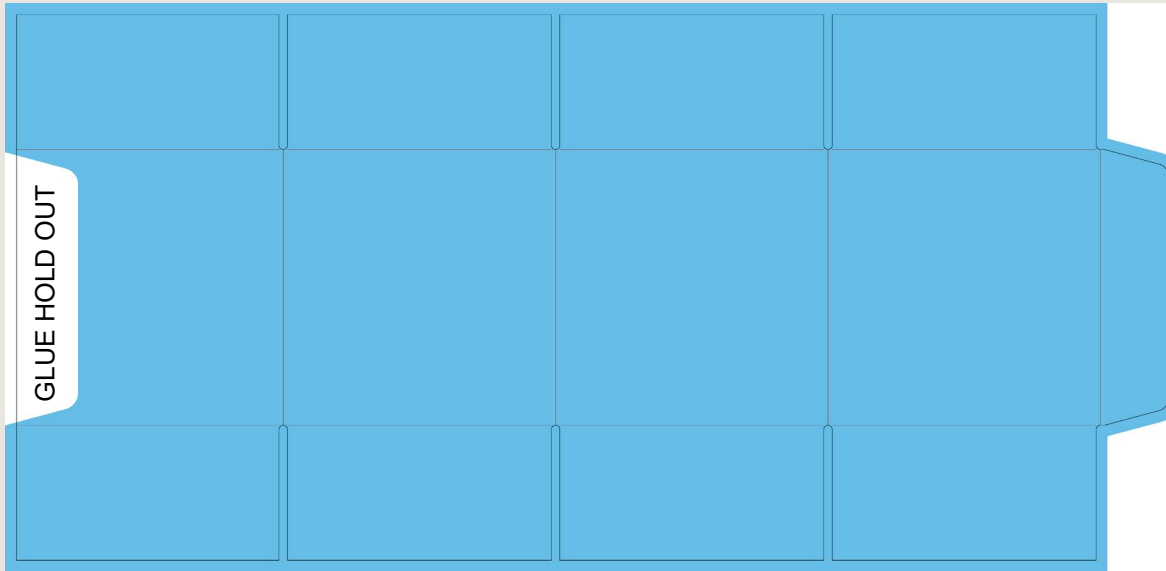
UPC & BARCODES

- **UPC-A type barcodes need to be at least 150% size (approx. 2.2" wide). We recommend all barcodes to be at least .5" (1/2-inch) tall. And at 100% black only. With a Bar width Reduction of 0.004 and a Device compensation of 0.01**



GLUE TAB HOLD OUT

- **Very important, the hot glue will not stick to ink.**



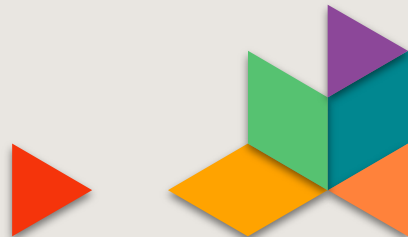
PREFLIGHT

- **Ensure that all graphics and images are in their final size and correct resolution, 100% at 300 dpi**
- **Rotate, scale and edit images and graphics prior to placing them in page layout applications**
- **Image file formats should be EPS or TIFF (not JPEG and especially not PNG) and verify that all source files are linked properly**
- **All spot colors should be designated as spot colors and not as CMYK recipes**
- **Spell check your document**
- **Remove any trapping (allow the printer to apply trapping). Avoid instances where trapping to gradients or images is required (the change in color may not reproduce well)**
- **Check for transparency and either flatten or notify the printer so they can flatten the file**
- **All bleeds should generally be set to 0.25 in. (1/4 inch)**
- **Gather all source files: fonts, graphics, images and layout documents**
- **Perform a visual preflight using overprint preview, color separations preview and transparency flattener preview**





EXPORTING THE PDF



CREATING A PDF PRESET

- **Open Illustrator. File menu, Edit/Adobe PDF Presets...** Window opens Adobe PDF Presets. Select the High-Quality Print to use its default settings, then adjust from here. Click the + sign.
 - **Name it Digital Print PDF.**
 - **General Tab**
 - **Standard:**
 - **None**
 - **Compatibility:**
 - **Acrobat 7 (PDF1.6)**
 - **Options:**
 - **✓ on Preserve Illustrator Editing Capabilities**
 - **✓ on Create Acrobat Layers from Top-Level Layers.**



CREATING A PDF PRESET

- **Compression:**
 - **Color Bitmap Images:**
 - **Do Not Down Sample**
 - **Compression**
 - **None**
 - **Grayscale Bitmap Images**
 - **Bicubic Down sampling to 300 ppi for images above 450 ppi**
 - **Compression: None**
 - **Monochrome Bitmap Images**
 - **Bicubic Down sampling to 1200 ppi for images above 1800 ppi**
 - **Compression: CCITT Group 4**
 - **Uncheck: Compress Text and Line Art**
 - **Marks and Bleed**
 - **All Unchecked**
 - **Output**
 - **Color Conversion: No Conversion**
 - **Profile Inclusion Policy: Don't Include Profiles**
 - **Advanced**
 - **Leave Default**
 - **Click OK**



SAVING A PDF

- **Save As PDF Preset**





THANKS!

