Preparing your artwork for print
Guidelines

Everything you need to know before sending artwork to us.
Following these guidelines will ensure there are no delays with your printing.

PRIORY
PRESS LIMITED

When *quality counts* call 01582 699851

Simple process, superior quality and superb prices

FREE ARTWORK CHECK

Please be reassured that we always do a free artwork check for each and every job. The following guidelines have been created to help you understand what is required when preparing your artwork for print, and to help ensure that there are no delays with your printing.

SUPPLYING THE RELEVANT FILES

When supplying program native files *(i.e. Quark Xpress, Adobe InDesign documents)*, please ensure that:

• all elements included in your artwork such as *images and fonts*, are in one folder.

• all elements in the folder are *clearly labelled.*

• to avoid any confusion, please supply *only* the relevant files that you want printing.

If you have any problem, don't hesitate to contact Clare or Russell who will be more than willing to help.
We'll be happy to discuss your requirements and offer you our expert guidance.

BLEED AND CROP MARKS

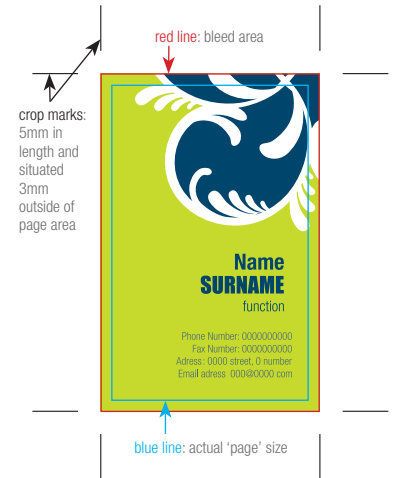*'Bleed'* refers to any printing that goes beyond the page edge after it is cut to size.
Example right: the green background colour and the blue and white pattern, *'bleeds'* off the edge of the page.

Your artwork will be printed on sheets of paper that are larger than actual size, so that multiple copies can be printed on the same sheet and then trimmed. During the trimming process the paper can shift slightly, therefore failing to provide *'bleed'* could result in your finished artwork showing a white edge.

To avoid this happening we require a minimum 3mm bleed around your artwork.
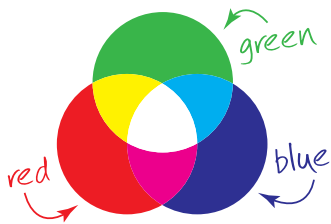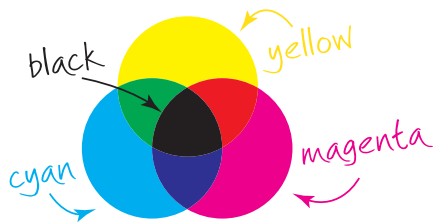*For example:* If your artwork is A4, it is 210mm x 297mm, but with bleed becomes 216mm x 303mm (which equates to 3mm being added to both the top and bottom, and left and right hand sides of your A4 document).

If your artwork does not fill the whole page area and there is no bleed, we will require *'crop marks'*. These need to be 5mm in length, situated 3mm outside of the page area and coloured in the colour *'registration'* to ensure that they appear on each colour separation – allowing artwork to be correctly aligned.

red line: bleed area

crop marks:
5mm in
length and
situated
3mm
outside of
page area

Name
SURNAME
function

Phone Number: 0000000000
Fax Number: 0000000000
Adress: 0000 street, 0 number
Email adress: 000@0000.com

blue line: actual 'page' size

RGB screen colours

green

red

blue

CMYK print colours

black

yellow

cyan

magenta

COLOUR CONSIDERATIONS

Please note that the *colours shown on your monitor will be a lot brighter* and different from those in print. There are several reasons for this; firstly your screen is lit from behind like a torch; secondly your monitor displays in RGB colour as opposed to that of CMYK in print; and finally your screen is subject to balance and contrast adjustments like that of a TV.

Similarly, *a proof from your desktop inkjet or laser printer will not provide a true reflection of the colour* of your professionally printed artwork. This is because they don't have the capacity to be calibrated at the sophisticated level provided by professional print technologies.

There are 2 colour processes used in the print industry, CMYK and Pantone©/Spot colours. The CMYK process is a method of printing colour by using four inks — cyan, magenta, yellow, and black (similarly used in household printers). Pantone©/Spot colours on the other hand, are pre-made inks made up of 15 base pigments mixed in specified amounts. This allows for many special colours to be produced, such as metallics and fluorescents. Pantone© colours are often more vibrant than CMYK colours, some of which cannot be simulated with CMYK, therefore if you want any specialist colours or an exact match each and every time that you print, it is advisable that you use a specified Pantone© colour.

If you have any problem, don't hesitate to contact Clare or Russell who will be more than willing to help.
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CMYK (NOT RGB)

- Please ensure that all embedded images are CMYK files. Although RGB images look very vibrant on screen, final output to print is CMYK, which can alter the colour composition quite significantly.

- If you have any large areas of black on your artwork, using black alone can result in a dull and somewhat dirty looking finish. Instead we recommend that you use a 'Rich Black' (this is made up of 100% Black and 40% Cyan) which will produce a richer and cleaner end result.

- Please ensure that you have used the correct number of colours on your artwork (e.g. a postcard that is full colour on the front, but only requires black text on the reverse).

PANTONE® COLOURS (SPOT COLOUR PRINT JOBS)

- Please ensure that any Pantone©/Spot colours within your artwork are clearly marked with their colour reference (i.e. Pantone© 032 C) and the colour values have been set to 'SPOT' as opposed to 'PROCESS' colour.

Please note: Pantone/spot colours are not supported by Microsoft applications.

CMYK red
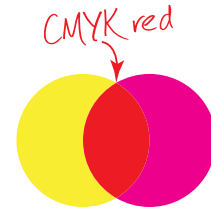
The red colour is made up of
100% yellow and 100% magenta

SPOT colour red

PANTONE
Red 032 C

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How a high-resolution (300dpi) image will print

How a low-resolution (72dpi) image will print

IMAGE CONSIDERATIONS

To achieve the best print quality all photographs and imagery *needs to be 300dpi* (dots per inch) at the actual size they are to be printed.

If you can only provide images at 72dpi, then they must be *at least 4 times the size* you need in order to use them. This can be deceptive as your images may look fine on your monitor because a screen displays at just 72dpi, however print requires a higher-resolution, therefore they will appear pixelated and blurry in print *(see bottom left image)*. To avoid this, please check the size and resolution of your images in a photo-editing package to ensure that they are adequate.

Please avoid files such as GIFs or images pulled from the internet, *legal implications aside*, these are not high enough quality for print.

If you are using your digital camera to generate photographs for your artwork, make sure you set the camera to the highest quality setting.

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IMAGE CONSIDERATIONS CONTINUED...

To ensure that your images will reproduce correctly in print please follow these guidelines:

- Whether you are using digital or scanned artwork please ensure it is a minimum of 300dpi at 100% of the size required on the artwork.

- All images must be converted to CMYK (not RGB) and saved as uncompressed JPEG, TIFF or EPS files.

- Any layered image files must be flattened and any alpha channels removed prior to saving. Layered files such as PSD files may not reproduce correctly when the file is ripped generating unexpected results.

- Where vector logos *(i.e. illustrator .ai or.eps files)* are used, please ensure that all text is *converted to outlines/paths*.

- Line-art *(bitmapped/bmp)* images need to be 600dpi-1200dpi at 100% of the size required for output.

- Images for large format posters should be 150dpi at 100%.

- Please ensure that all images are either supplied in a folder with your artwork or embedded within the document.
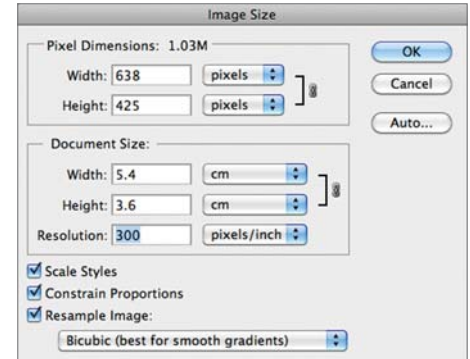
Your image resolution needs to be no less than 300 pixels per inch*, at the exact width and height of your image artwork.

*Large format printing only requires 150dpi

Helvetica light

Helvetica Roman

Helvetica Italic

Helvetica Bold

Do not use text screen attributes for fonts, use font families that have these options built in.

FONTS

Please include all the fonts that you have used in your artwork. Although we have an extensive font collection, we cannot guarantee that we have the same versions and this could create problems by reflowing text and displaying differing line lengths and spacing than that of your original artwork.

Please do not use text display attributes for fonts *(i.e. bold, italic)* as these may not reproduce in print. Please use font families that have these options built in (i.e. see left hand image).

Where possible (dependant on the origination software capabilities), please either *embed fonts*, or *convert all text to outlines/paths*. This is particularly significant for any 'vector' artwork embedded within your document.

We don't recommend that you use text smaller than 5pt (or 14pt where large format printing is required) as it may be illegible dependant on the font used.
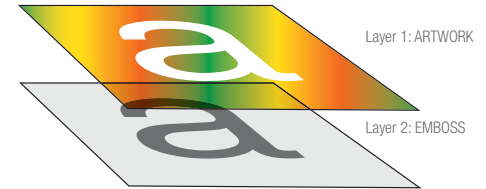
Please note: Priory Press assumes that any fonts supplied are licensed and therefore we take no responsibility for embedded fonts.

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MARKING UP SPECIALIST FINISHES AND NON-PRINTABLE ELEMENTS

Please ensure that all non-printable elements within your artwork are set as *'SPOT colours'* on a separate layer and named as follows:

Layer 1: ARTWORK

Layer 2: EMBOSS

Create a separate layer to illustrate areas requiring specialist finishes

- CUTTER – *On a separate layer* please illustrate your *'die cutting'* guides for folder outlines or irregular cutting shapes.

- PERF – *On a separate layer* please illustrate where your artwork is to be perforated. Please check that any perforation lines or artwork that needs to work *'back-to-back'* is lined up correctly so as not to cut through any artwork on the reverse.

- CREASE – *On a separate layer* please illustrate where your artwork is to be creased.

- VARNISH – *On a separate layer* please illustrate where your artwork is to be spot UV varnished.

- EMBOSS – *On a separate layer* please indicate which areas are to be blind embossed/ debossed (please see separate specification sheet for further details in supplying artwork for embossing/debossing).

- FOIL – *On a separate layer* please indicate which areas you want foil blocked (please see separate specification sheet for further details in supplying artwork for block foiling).

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Name
SURNAME
function

Phone Number: 0000000000
Fax Number: 0000000000
Adress : 0000 street, 0 number
Email adress 000@0000 com

Avoid using borders on the edges of artwork because the slightest
shift during the trimming process can make it look uneven.

OTHER CONSIDERATIONS

Borders
Avoid using borders at the edge of a page, particularly on small items like business cards. Even half a millimetre shift once the artwork has been trimmed can make the border uneven and your finished artwork look unprofessional.

Lines
Be careful of settings when it comes to fine lines. 'Hairlines' are device dependant, which means that they will print at different resolutions on different machines, often disappearing on a professional printer which prints at 2400dpi. Please ensure that any fine lines are set to no less than 0.25pt.

Gradient Fills
Please be aware that gradient fills (also known as vignettes) can have a tendency to show 'banding' which looks unprofessional. For more information on gradients go to the help section on the Adobe website.

Watermarks
When creating watermarks, we recommend using a tint between 5%-7% to achieve the best results. Anything higher than this can make it heavy and therefore make any text or writing over the top very difficult to read.

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OTHER CONSIDERATIONS CONTINUED

Text on images
Be careful when putting text over images as the text may be hard to read. It may be necessary to lighten or darken the image in an image editing software package such as photoshop, in order to read the text that sits over the top.

### Aligning artwork elements to folds
Avoid aligning design elements to a fold or crease, especially with heavily paginated booklets or brochures. There is a danger that the artwork may not land directly on the crease, or with heavier paginated items, the artwork might become illegible if it is too tight within a fold.

Overprint Settings
Be careful with overprint settings, especially in Quark. If you set objects to overprint, they will not knockout the background and will look very different to what you see on screen. Therefore, please ensure that no elements of your artwork are set to 'overprint' as this is likely to generate unexpected results.

Page size
This may seem an obvious one, but please ensure that your page size is correct.
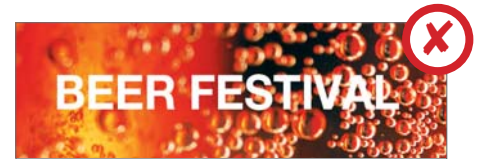
It may be necessary to lighten or darken an image, in order to make any overlaying text legible.

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We hope that these guidelines have clarified any queries that you might have. However, should you be unsure of anything, please call us on **01582 699851**, and one of our friendly reprographics team will be delighted to assist you, in order that your achieve the very best results for your print project.

We look forward to hearing from you!

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