STORMPRESS

ARTWORK GUIDES

2022

ABOUT GREAT PRINT FILES

Exceptional print starts with perfect print-ready artwork. Our dedicated in-house studio can assist at any stage, from original concept to final refinement.

For experienced designers (preferably working with Adobe Creative Suite), this guide will provide easy reference for the steps to a perfect print PDF.

Prepare your PDF to the right Standard

There are two PDF Standards for print artwork – PDF/X-1a and PDF/X-4. We recommend **PDF/X-1a**, which will tick all the right boxes for things like flattening transparency, embedding fonts and applying a colour profile.

Bleed

The amount of bleed is dependant on the printing and finishing processes. Please supply files with **3mm** for litho, digital & large format print, **2mm** for contour cutting and **5mm** for die cutting.

Trims

Please **include trim marks** (not bleed marks) on all supplied artwork.

Safe Area

We recommend any important text and images are positioned at least 5mm from the trim edge on litho and digital print.

Embedded Fonts

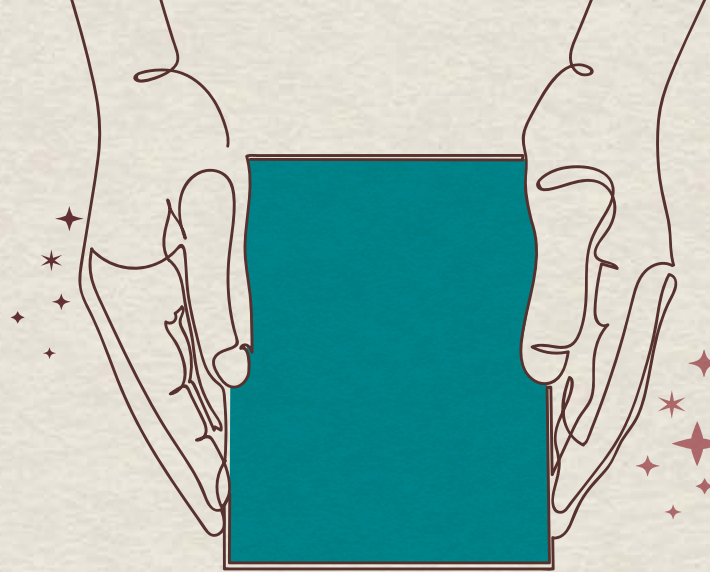Check that your fonts have been correctly embedded or outlined.

Image Resolution

For best results all images need to be at **300dpi** at the finished size.

Page Size

Provide your artwork at the finished size of the page, not within it. For example, setting a business card at 85mm x 55mm (plus 3mm bleed) rather than the middle of an A4 sheet.

6 Page DL Leaflets

For **Roll Folds** set your panels at **99mm, 99mm and 97mm** and for **Zed Folds** set your panels at **99mm, 99mm and 99mm** to allow for neat folding. We'll still need 3mm bleed on the outside edges.

Booklets

Provide the PDF as **single pages**, with bleed on all four edges. Please do not supply as spreads and ensure your document is set up as single pages rather than facing pages. We welcome booklets which have printed page numbers.

Colour Space

When **Exporting** your final PDF, in the **Output** field, check the option to **Convert to Destination (Preserve Numbers)**, with the chosen destination being a process colour profile (e.g. Coated FOGRA39). You can also use the **Ink Manager** button to convert any spot colours.

Rich Black

Consider using a shiner to boost black (except for text). We recommend a shiner of 100% black, 50% cyan and 30% magenta (**C50 M30 Y0 K100**).

Use View: "Proof Colours"

For a realistic view of the eventual printed colours, check **Proof Colours** in the **View** menu of InDesign. Very vivid blues, for example, may shift appearance.

Preparing Files for Foiling / Embossing

Artwork to be foiled or embossed should be set up in a spot colour (not used elsewhere in the artwork and not white) and **set to overprint**. We prefer supply of two PDFs, one file showing the print and foiling / embossing together for positional purposes and a seperate file showing only the foiling / embossing for commissioning the metal die. If more than one colour of foil is being used we will require each foil colour to be set up as a different spot colour.

Preparing Files for Spot UV Varnishing

For artwork that will be printed and varnished with spot uv we prefer supply of two PDFs. One file with the artwork to be printed and a seperate file showing the area to be spot uv varnished set up in **100% black only** for commissioning the spot uv film.

Preparing Files for Die Cutting

We advise cut lines are setup as a solid 1pt stroke in 100% magenta spot colour and **set to overprint**. Similarly, crease lines to be setup as a dashed 1pt stroke in 100% cyan spot colour and **set to overprint**. We prefer supply of two PDFs, one file showing the print and die cutting together for positional purposes and a seperate file showing only the die cutting for commissioning the metal cutting board. For artwork to be printed and die cut we advise **5mm bleed**.

Preparing Files for Contour Cutting

Artwork needs to be set up with a cutter layer visible and first/top in the layer list. It should be labeled as **CutContour** this is case sensitive and with no space. The cutter outline should ideally be a **solid 0.25pt stroke**. It should be in a spot colour also named **CutContour**, a specific colour is not essential but we recommend using **C0 M100 Y100 K0**. Lastly the PDF should be exported with bleed but no crop marks as this wastes material, **2mm bleed** is plenty as the cutter is extremely accurate.

Preparing Files for Large Format Print

We recommend these files are set up at **100%** of the final print size plus **3mm bleed** for accurate printing and finishing.

Pop Up Stands

The name 3 x 3 and 3 x 4 refers to the number of panels, for example a 3 x 3 stand is 3 'sections' high by 3 'sections' wide. The dimensions for the stand and case graphics are as follows:

3 x 3 stand total graphics area **3265mm (w) x 2130mm (h)**
3 x 3 stand visible area **2492mm (w) x 2130mm (h)**

3 x 4 stand total graphics area **3918mm (w) x 2130mm (h)**
3 x 4 stand visible area **3073mm (w) x 2130mm (h)**

Case wrap total graphics area **1745mm (w) x 800mm (h)**
(inc. 20mm overlap)
Case wrap visible area **600mm (w) x 800mm (h)**
(offset left 520mm, right 625mm)

Outdoors Banners

On Outdoor Banners all edges are hemmed and eyeletted for easy hanging, please allow **40mm type safe area** on each edge.

Pull Up Banners

On Pull Up Banners there is an area at the bottom of the panel that attaches to the roller and is non visible. The dimensions below are the maximum extended size:

Kestrel A3 297mm x 520mm including 100mm non visible

Roundel 800mm x 2150mm including 150mm non visible

Hawk 800mm x 2150mm including 150mm non visible

Heron 850mm x 2300mm including 150mm non visible

Heron 1000mm x 2300mm including 150mm non visible

Osprey 800mm x 2250mm including 150mm non visible

Osprey 1000mm x 2250mm including 150mm non visible

Tension Banners

The system expands with four 'legs' protruding outwards. Each corner of an eyeletted display panel is attached to each leg. The dimensions are as follows: **Sparrow 800mm x 1800mm**

WE'RE HERE
TO HELP

Don't forget, our dedicated in-house studio is here to help. We can send you settings, give you tips about colours, or overprints, or anything else for that matter. We can even pick up your design idea at any stage, build your artwork and provide proofs.

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