



### A PERFECT FINISH

To get the best finish, you need to make the best start. We recommend artwork for large format digital print be set up in Illustrator where possible, however we do accept and work with files from most major applications.

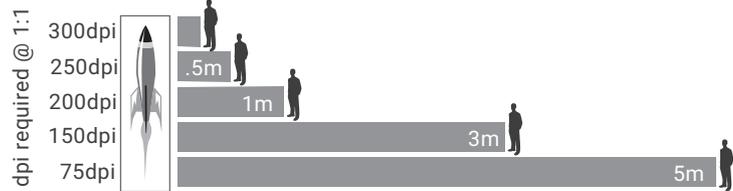
Keep your artwork tidy. Delete all unneeded elements, check your layers, link placement and most importantly that you have the right resolution and colour setting applied.

Our preference is to receive your actual working files with fonts converted to paths

### RESOLUTION

Raster content (tiff, jpg etc...) Most files/links can be set up to a resolution of 100dpi. This is adequate for most applications. Images of a very high quality to start with, use 200dpi. Only use 300dpi if the design has very fine text as raster content (not line art / vector)

Use the cart below to calculate the dpi your image needs at final size based on the viewing distance the print will be seen from.



The closest distance the print will be viewed from

### AI EFFECTS RESOLUTION

Effects such as drop shadows require a designated dpi. This is done in Document Raster Effects Settings in Ai and not required in Indesign. For 1:1 designs set this to 300ppi. If working at a scale % you will need to set it to allow for the sizing up of your design to print.

Eg. A standard design created at 10% requires the setting to be 750dpi so at full size (1000%) it is 75dpi.

### COLOUR SETTINGS

Absolutely make sure the colour settings on all applications used are in sync. This ensures your design colours are represented correctly on your display and they will not change during processing. Always embed colour profiles when saving your documents if the option is available.

This example shows the same blue using two different colour settings. If you do not specify what colour space you used, you could potentially get a blue, but not necessarily the one you wanted.

We recommend using CMYK in most cases as it improves predictability over multiple devices, especially if you use multiple print vendors.



### COMPATIBILITY

Adobe Illustrator - any version  
Adobe InDesign - any version  
Adobe Photoshop - any version

Where possible package your jobs files. Make sure all fonts are converted to paths.

We also accept many finalized file formats.  
Tiff - jpg - EPS - pdf

### WHY NATIVE FILES?

Unlike final files, native files allow us to make easy adjustments should your file need them. Transparency effects can cause a myriad of problems. We can overcome these by dissecting your working file and processing it in a way to ensure maximum quality.

Final files do not allow us the freedom to make such decisions and leave your file more vulnerable than their native file counter parts. To reduce this risk please follow the recommendations in this document for each type.

### CONSIDER THIS...

Check every placed image is linked and exactly where its supposed to be.

Make links in native format.

Convert all fonts to paths.

Delete objects that won't print.

Double check image resolutions are adequate.

Check CMYK and RGB are not mixed.

### DIELINES FOR CUTTING

Setting up a print file that needs a dieline or your file is for computer cut letters?

We require a single smooth vector path of the shape. Turn on wire-frame view to check your lines are single line segments and not a series of over lapping objects.

For print jobs, leave the dieline on a separate layer clearly labeled so we can assign it with the right settings for the cutting device it is going to be processed on. Get advice for bleed settings.

See **page two** for information on the following:

- SUPERWIDE**
- BILLBOARD**
- BLACKS**
- PDF**
- EPS**



### SUPERWIDE STUFF

Printing superwide is no different to the smaller stuff in principal. The only consideration you have to allow for is pretty much all design applications do not support large pages. In our experience you are best to use Ai to produce large designs at scaled size, ideally at 10%. Ai allows you to freedoms such as using single placed links over several artboards which is ideal for specific tiling environments. The resolutions you need are still based on viewing distance so consideration should be made to account for the scaling when you start your project.

### SUPERWIDE RESOLUTION & SCALING

Working at 10% makes the maths easy. Let's say we are doing a 20m x 3m mural. Use the following as a guide:

Design stats @ 10%	X 10	Printed result
Page size: 2000mm x 300mm		Print size: 20m x 3m
Bleed 2mm		Bleed 20mm
Link res 750ppi		Link res 75ppi

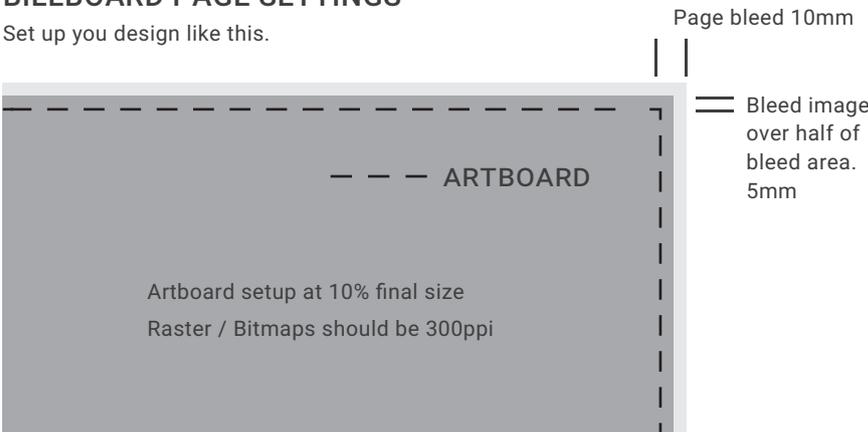
When working with links keep in mind the more you size and crop them in your design application like Ai and Id, the more likely you are to cause resolution quality issues. Always crop and size in Ps where possible so you can optimize the pixel modification with interpolation settings etc.

### BILLBOARD SETTINGS

These are easy to set up. Use the same design considerations specified above for superwide format printing. There are specific bleed requirements for billboards as set out in the next panel. The resolution for raster content at 10% for billboards is 300dpi. 30dpi is more than enough for a standard billboard site unless the viewing distance is less than 5m.

### BILLBOARD PAGE SETTINGS

Set up you design like this.



### RICH BLACKS VS ACCURATE BLACKS

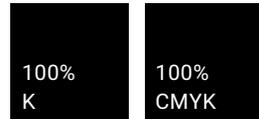
Did you know that black in the US Web Coated SWOP V2 colour space is more of a dark grey?

Have you had printing done where your blacks were printed grey? Most likely the printing company had a colour management system. We do, but we make some assumptions. We assume that if your files come to us in particular profiles that you are actually intending to get a rich black printed. We assume your preferences are set to display all blacks as rich blacks (incorrectly displayed that is). We fix them so they print as a rich black like you intended.

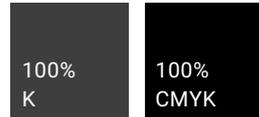
If you make a gradient with colour to black, it's best practice not to use just 100%K . Use rich black.



Exaggerated appearance  
Rich Black



Accurate Black



### PDF RECOMMENDATIONS

Here's some best practices if you insist in saving and submitting a pdf to us. Remember pdf's are final files.

- Sync all colour management settings on all of your apps\*.
- Check doc raster and flatten settings (see page 1).
- Use native formats for links such as ai and psd.
- Convert all fonts to outlines.
- Avoid using transparency on top of spot colours.
- Place vector and text on top of transparency effects.
- Don't turn on printer marks etc when saving.

### EPS CONSIDERATIONS

Postscript files do not support transparency effects such as drop shadows and objects with blending modes. While saving out as an EPS, artwork is automatically flattened by the app. Ensure you have the doc raster and flatten dialogue set for sufficient resolution, especially for work created at a scaled size.

IMPORTANT: If you are working at a scaled size, low raster and flatten settings will result in pixelated effects once your file is enlarged to final size during processing.



## DIGITAL FILE OUTPUT REQUIREMENTS

Do NOT increase both the image size and image resolution of your file. Artificially increasing image resolution will reduce image quality by making it appear out of focus and fuzzy.

All wrap files should include at least 10mm of bleed around the entire file to avoid correction charges. Do not knock out any part of the image. Place the template on its own separate layer.

If you require a color match, you must include a full color hard copy, color match proof printout of the design. We will do all we can to match as closely as possible to your color target. Give us a PMS color call out if possible.

All blacks, including tints, should be 4-color blacks, not 1-color.

All fonts must be converted to outlines.

We must know the scale you have used for the artwork if it is not at 100%.

Make separate files for each side of the vehicle with the template on its own layer. Name the files: YOURCOMPANY\_DRIVER.PSD, YOURCOMPANY\_PASS.PSD, YOURCOMPANY\_REAR.PSD, etc.

The highest quality output is created from Photoshop CMYK TIFF files. For "photographic type" graphics, we recommend for vehicle wraps files no less than 250 Mb and 10Mb for images used for small posters, banners and vehicle window graphics.

Be sure all images are saved in CMYK format, NOT RGB.

## MEDIA SUPPORTED

We accept CD-Rom, DVD or Electronic Files of 10Mb or less sent via email. Larger files can be sent via WeTransfer.com.

We do NOT guarantee a perfect color match for your file and monitor. Color is device dependent and will vary from uncalibrated monitor to uncalibrated monitor. Your file will be printed as is unless otherwise noted. NO refunds or reprints on your prepared files.

## FILE CORRECTION

If, prior to production, we discover an error in your file, we'll make every effort to correct your file upon your approval. All changes and corrections to customer supplied electronic originals will be billed at an hourly rate.

## ALL GRADIENTS AND TRANSPARENCIES MUST BE CREATED IN PHOTOSHOP, NOT ILLUSTRATOR.

Here are some methods you could use:

### GRADIENTS

Gradients created in Illustrator need to be saved in flattened tiff file formats from Photoshop.

1 - Open info window in Illustrator and select the design element with the gradient. The info window will show you the width and height of the object.

2 - While Illustrator is open, open a new document in Photoshop with the same width and height measurements from the info window in Illustrator. Make sure it is in CMYK and the starting DPI yields an acceptable image quality at full size.

3 - Both Illustrator and Photoshop windows should be open at the same time. Drag the vector object from Illustrator into the new document you opened in Photoshop. Resize to fit if needed.

4 - Save as a .psd file in case any adjustments are needed. Then flatten and save as a .tif file.

5 - In Illustrator go to file > place and place the newly created tiff file into the Illustrator document.

### GLOWS/DROP SHADOWS

Do not create glows or drop shadows in Illustrator. Create in Photoshop and place them into the Illustrator document.

1 - Have your Illustrator document open with the vector element you would like to place a glow or drop shadow on.

2 - Select the vector element along with a background image or elements. Use the background image as the width and height for a new document in Photoshop.

3 - Open a new document in Photoshop with the width and height of the background image in Illustrator, starting DPI should yield an acceptable image quality at full size.

4 - Click both background image and vector element you plan on placing a glow or drop shadow on and drag into the newly created Photoshop file. Adjust the artwork to fit the edges if needed.

5 - Go back to Illustrator and click the vector element and drag it along into the Photoshop document as a separate layer. Place the vector object directly on top of the original image on the first layer.

6 - Create the glow or drop shadow to your specifications.

7 - Save as a .psd file for any future revisions if needed. Then flatten and save as a .tif file.

8 - Back in Illustrator go to file > place and place the background image and the vector element with glow/drop shadow into Illustrator. Move into place of original image/vector element.

9 - Move the original vector image to a layer above the newly created photo layer.

10 - Make sure to add a small stroke if possible DPI cover any pixelation from the flattened tiff file.