



CRAYTON-HERITAGE
printing & finishing

DESIGNING FOR LETTERPRESS

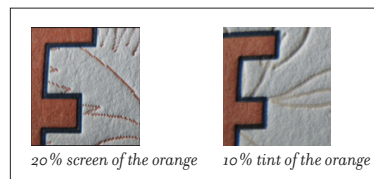
WIDTH OF LINES: Lines should be .25 point (or .003") or thicker. Anything thinner we cannot guarantee will make it to the final print.

TYPEFACES: Letterpress excels at printing type and handles most fonts very well. We recommend using type no smaller than 6 point.

ENVELOPES: Artwork needs to be placed at least 1/2" from the bottom of the envelope. Artwork placed over the seams of an envelope may have the marks of the seam on them either as a light or a dark line through the image. The fine envelopes we use are not made uniformly.

PAPER SIZE: Maximum size: 18" wide by 24" long for letterpress and 14" wide for 22" long for foil stamping.

SCREENS: Letterpress excels at printing colors at 100%. If you'd like to incorporate a lighter color, we recommend using a second lighter ink color instead of a screen. Screens are more suited for offset printing, not letterpress.



LARGE SOLIDS (*large solids are areas larger than 1/2" of ink coverage*): Letterpress printed solids look different from offset printed solids. The paper tends to show through large solids, creating a slightly textured look that's almost heathered, called "salting." The amount of ink needed to make a large area solid will make smaller lines fatten and thin type fill in. Large solids may also cause your paper to buckle and warp. Additionally, any piece that uses a large amount of ink will have far less consistent color through the run.

LIGHT INK ON COLORED PAPER: Letterpress inks, including opaque white, are translucent (think watercolors) so we tend to print dark ink on light paper or a tone on tone. On colored paper, be prepared for paper show. For example, on blue paper, a yellow ink will be dark blue and a blue ink on yellow paper is green. The most opaque inks we use are the metallic inks—these will be tinted by the color of paper they are printed on but are opaque enough and strong enough colors to be visible on almost any paper. Most projects we have done using metallic inks on dark paper have come out beautifully while mixing colors with opaque white tends to be hit or miss. If you must have an opaque, bright color on a dark or colored paper, we would suggest going with foil rather than ink.

DOUBLE-SIDED PRINTS: Printing on both sides of thin papers will not have the deep relief you've come to expect from letterpress. Also, there may be a shiny spot or bruise from the printing of one side to the other. We try to minimize the bruising—but some show-through is likely because the paper stretches when you letterpress on it.