

ART GUIDE

CSR & SALES MANUAL

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What Is Vectors Art?

Vectors art (or vector art) is a type of digital artwork created using mathematical equations rather than pixels. It's made up of points, lines, curves, and shapes that are defined by their mathematical relationships to one another.

Think of it like this: Instead of saying "put a red dot at this pixel," vector art says "draw a red circle with this center, this radius, and this stroke width." This makes it resolution-independent.

Key Characteristics:

Scalability: Vector art can be resized to any dimension—shrink it to fit a business card or blow it up to billboard size without losing any quality or becoming pixelated.

File Types: Common vector file formats include .SVG, .AI (Adobe Illustrator), .EPS, and .PDF (if it contains vector data).

Editability: It's easier to manipulate individual components (e.g., change the shape, color, or position) because everything is built from editable paths.

Software: Popular tools for creating vector art include Adobe Illustrator, CorelDRAW, Inkscape, and Affinity Designer.

Vector vs. Raster (Bitmap) Art

Feature	Vector Art	Raster Art
Made of	Paths & math	Pixels
Resolution	Infinite scalability	Fixed resolution
Ideal for	Logos, icons, typography	Photos, detailed illustrations
File size	Typically smaller	Can be large

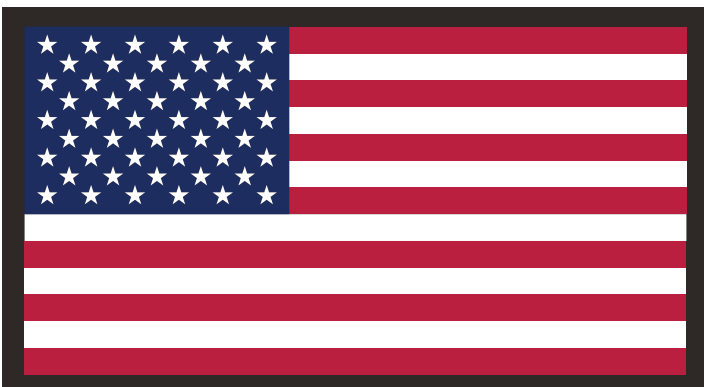
Real-World Examples

Logos: Company logos are usually designed as vector art because they need to be used at many sizes.

Icons and UI elements: Sharp and clean at any screen resolution.

Infographics and Diagrams: Easily editable and scalable for various uses.

VECTORED



CLEAN LINES AND EDITABLE

RASTER



PIXELATED AND NOT EDITABLE

VS.

1.

How to Create Vector Art (Simple Explanation)

Vector art is artwork that is created using clean lines and solid shapes instead of pixels. This allows the design to be resized and printed clearly without losing quality.

To create vector art, the artwork needs to be redrawn, not converted automatically.

The basic process:

1. Open the artwork in a design program such as Adobe Illustrator.
2. Use drawing tools (like the Pen Tool or shape tools) to manually recreate the design.
3. Each color should be its own solid shape with clean edges.
4. Text must be typed using a font or converted to outlines — not part of an image.
5. The final artwork should be saved as a vector file (such as AI, EPS, or PDF).

Important things to avoid:

- ***Do not use automatic conversion tools
- ***Avoid fuzzy edges, shading, or photo effects.
- ***Do not flatten the artwork into a single image.

Why this matters:

Manually created vector art prints cleaner, uses fewer colors, and ensures the design looks exactly as intended when printed on garments or products.

Customer steps on how to fix Unexpanded Text:

1. Open art file in Adobe Illustrator
2. Highlight TEXT with black arrow key
3. Go to Object in the top left-hand corner of your screen and click on it.
4. A drop menu will appear. Scroll down to where it says expand and click on it. (If Expand Appearance is highlighted then click on it first and then repeat the steps again to expand)
6. After you click expand a pop up will appear on your screen. Hit OK. Your text should then turn into a vectored shape and will allow others to manipulate the art as need.
7. Save your new files.

How to Flatten Vector Art

In this section we are going to talk about how to flatten your vector artwork and remove any leftover “junk” layers using Pathfinder in Adobe Illustrator.

What We’re Trying To Do:

You want to take a bunch of shapes, layers, or artwork that might be stacked on top of each other and flatten them into one clean shape — AND get rid of any hidden or leftover parts underneath.

Imagine you cut a bunch of shapes out of colored paper and stacked them — flattening means you glue them all together into one solid cut-out and toss the scraps!

Why Does This Matter:

- Clean artwork = easier print
- No hidden leftovers that may mess up the design and print
- Keeps the final print from becoming bulky and heavy

EXAMPLE:

ORIGINAL ART



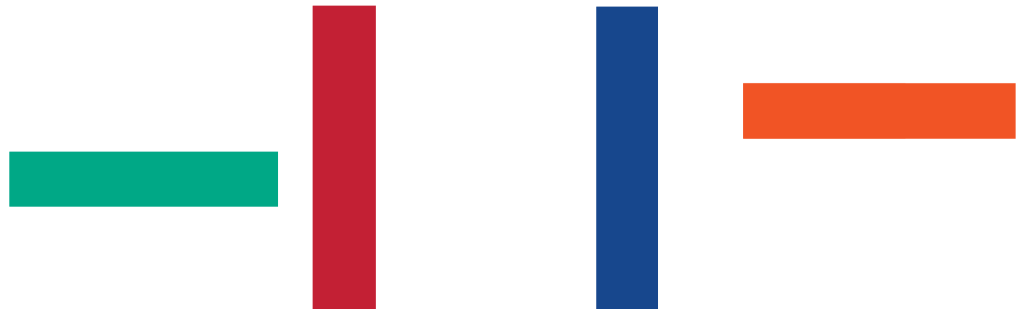
Each screen will appear as shown prior to applying Pathfinder. When combined, the shapes overlap, which would result in a heavy and bulky print if produced in its current state.

GREEN SCREEN

RED SCREEN

BLUE SCREEN

ORANGE SCREEN

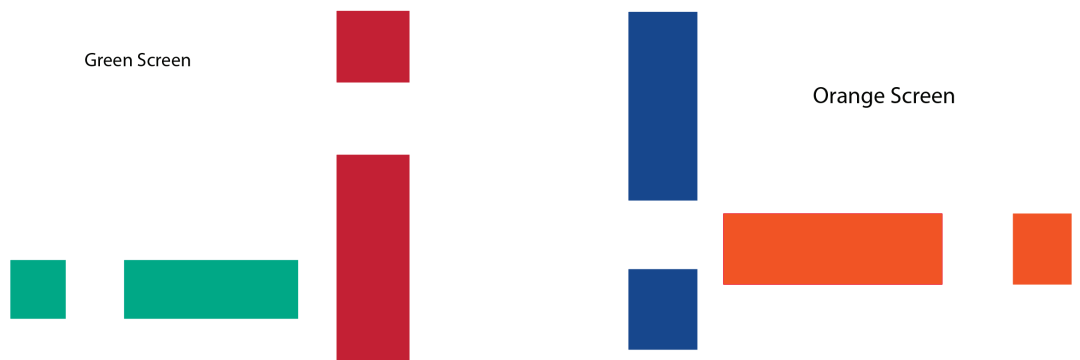


The image below shows the artwork after being processed through Pathfinder. All objects have been flattened, and any underlying elements have been removed, resulting in a single, clean image. This process ensures a smooth, lightweight print.

Red Screen Blue Screen

Green Screen

Orange Screen



What is a Clipping Mask in Vector Art?

A clipping mask in vector art is like using a shaped cookie cutter on dough — except the “dough” is your artwork, and the “cookie cutter” is the shape you choose to mask with.

More technically:

A clipping mask is a vector shape (often called the clipping path) that defines which parts of other objects are visible.

Anything inside the mask shape remains visible; everything outside gets hidden, though it's still there behind the scenes.



As shown in the bottom example, the clipping mask is visible. If the customer proceeds with the order in its current state, the clipping mask will print as a solid square.

While some clipping masks can be corrected in-house, most will require resolution by the customer.

What is a soft-hand additive in screen printing?

A soft-hand additive is a liquid that's mixed into the ink to make it thinner and smoother before printing.

When added, it:

- *** Allows the ink to soak into the fabric more
- *** Reduces how thick or heavy the print feels
- *** Helps create a softer, more flexible print

Why it's used:

- *** To make the design feel lighter on the shirt
- *** To improve comfort without changing the look of the artwork
- *** To keep the print from feeling stiff or rubbery

Important to know:

Using a soft-hand additive can slightly reduce how bold or opaque the ink appears, especially on darker garments, so it's often balanced carefully to maintain print quality.

In short:

A soft-hand additive makes the ink thinner so the print feels softer and more natural on the garment.

What is a double roll used to achieve a soft-hand feel?

In this case, the double-roll method is used to help create a soft-hand feel without adding any soft-hand additive to the ink.

The first pass:

- *** Pushes the ink into the fabric fibers

The second pass:

- *** Smooths the ink out
- *** Helps distribute it evenly
- *** Prevents excess ink from sitting on top of the garment

By working the ink into the fabric rather than laying it on thick, the print feels lighter, smoother, and more flexible, similar to a soft-hand print.

Why this method is used:

- *** Maintains ink strength and opacity
- *** Avoids thinning the ink with additives
- *** Creates a softer feel through technique rather than chemistry

In short:

This type of double roll works the ink into the fabric to mimic a soft-hand feel without altering the ink itself.

Please note the soft hand usually does not get underbased where a double roll can get either or. The customer will need to state in these instances which they would prefer.

Gradients



We can use up to 8 colors in gradients. There may be some limitations in certain cases, such as when the element containing the gradient is too small. This would be reviewed and assessed on a print-by-print basis.

A gradient is a smooth transition from one color to another or from a color into a lighter shade. In digital artwork, gradients appear perfectly smooth. When printing, these gradients are recreated using very small dots that blend together visually to achieve the same effect.

Because this process relies on dot size and spacing, very small or detailed gradients may have limitations and may not reproduce as smoothly in print. Each design is reviewed individually to ensure the best possible print quality.

Current Warning Reds

These are not true reds and tend to print in the orange or even the pink color spectrum.



Warm Red C



Red 032 C



Bright Red C



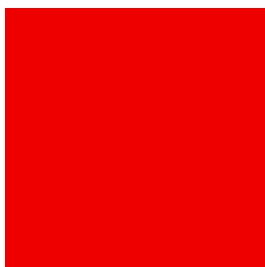
PMS 485 C



PMS 1795 C



PMS 179 C



PMS 2347 C



PMS 4085 Ch

METALLICS

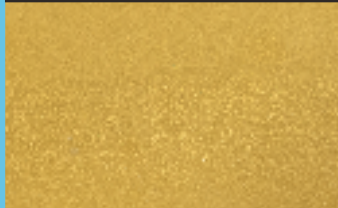
PMS 871 C



Mock up Color
PMS 871 C
Mesh : 110



PMS 872 C



Mock up Color
PMS 872 C
Mesh : 110



PMS 873 C



Mock up Color
PMS 873 C
Mesh : 110



PMS 874 C



Mock up Color
PMS 874 C
Mesh : 110



PMS 875 C



Mock up Color
PMS 875 C
Mesh : 110



PMS 876 C



Mock up Color
PMS 876 C
Mesh : 110



LIQUID GOLD



Mock up Color
PMS 7511 C
Mesh : 110



TOPAZ JEWEL TONE



Mock up Color
PMS 4515 C
Mesh : 110



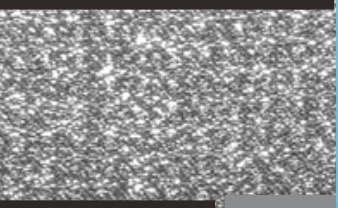
LIQUID SILVER *



Mock up Color
PMS 877 C
Mesh : 110



SILVER SHIMMER *



Mock up Color
PMS 877 C
Mesh : 110



PMS 877

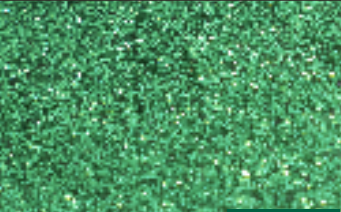


Mock up Color
PMS 877 C
Mesh : 110



GLITTERS

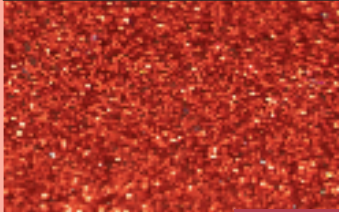
EMERALD GREEN (20P)



Mock up Color
PMS 3425 C
Mesh : 40



FIRE RED HEATHER (10P)



Mock up Color
Fire Red Heather
Mesh : 24



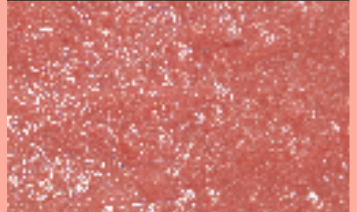
REGAL RED (57P)



Mock up Color
PMS 185 C
Mesh : 40



LIGHT PINK PEARL



Mock up Color
PMS 812 C
Mesh : 40

**GUNMETAL BLUE [41P]
1P**



Mock up Color
PMS 3405 C
Mesh : 40



MIKES MIX



Mock up Color
PMS 877 C
Mesh : 40



SAHARA [61P]



Mock up Color
PMS 875 C
Mesh : 40



3P



Mock up Color
PMS 7511 C
Mesh : 40



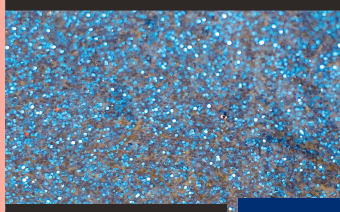
COPPER PENNY FLAKE (30P)



Mock up Color
Penny Copper
Mesh : 40



CANADIAN BLUE [71P]



Mock up Color
PMS 288 C
Mesh : 40



NAVY BLUE [65P]



Mock up Color
PMS 287C
Mesh : 40



LAVENDER FLAKE (26P)



Mock up Color
Lavender
Mesh : 40

