



Ember Dragon Forge Studio Instruction Manual

From image upload to cut ready stencil files

Color layers • Realistic photos • Single layers • Text Studio • Image Editor Studio

Interface edition reviewed September 10 2026

How to use this manual

This manual follows a stencil from the first upload through editing, layer preparation, project saving, and download. Begin with the Quick Start if you want a usable first stencil. Use the later reference sections when you need to understand every control.

Quick Start

1. Open Studio and choose Upload image. Select Image library, Files, or Camera, then choose a PNG, JPG, or WebP image.
2. Choose Color Layer Stencil, Realistic Photo, or Single Layer under Stencil Style.
3. Set the output units, width, height, aspect, and resolution before finalizing small details or bridges.
4. Remove or edit the background if it is creating unwanted stencil areas.
5. Adjust the layer count and inspect each layer thumbnail. Reorder, hide, preview negative, or adjust opacity as needed.
6. Use Advanced Stencil Options only as much as necessary. Small changes are easier to judge than several strong filters at once.
7. Add required bridges after size and filter changes. Turn on registration markers for multilayer painting.
8. Name the project and choose Save to keep an editable .edf project. Export individual layers or a complete PNG, PDF, or SVG ZIP.

Best practice. Save an EDF project before replacing the image, starting a new project, or making a major edit.

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1 Start a project and upload an image

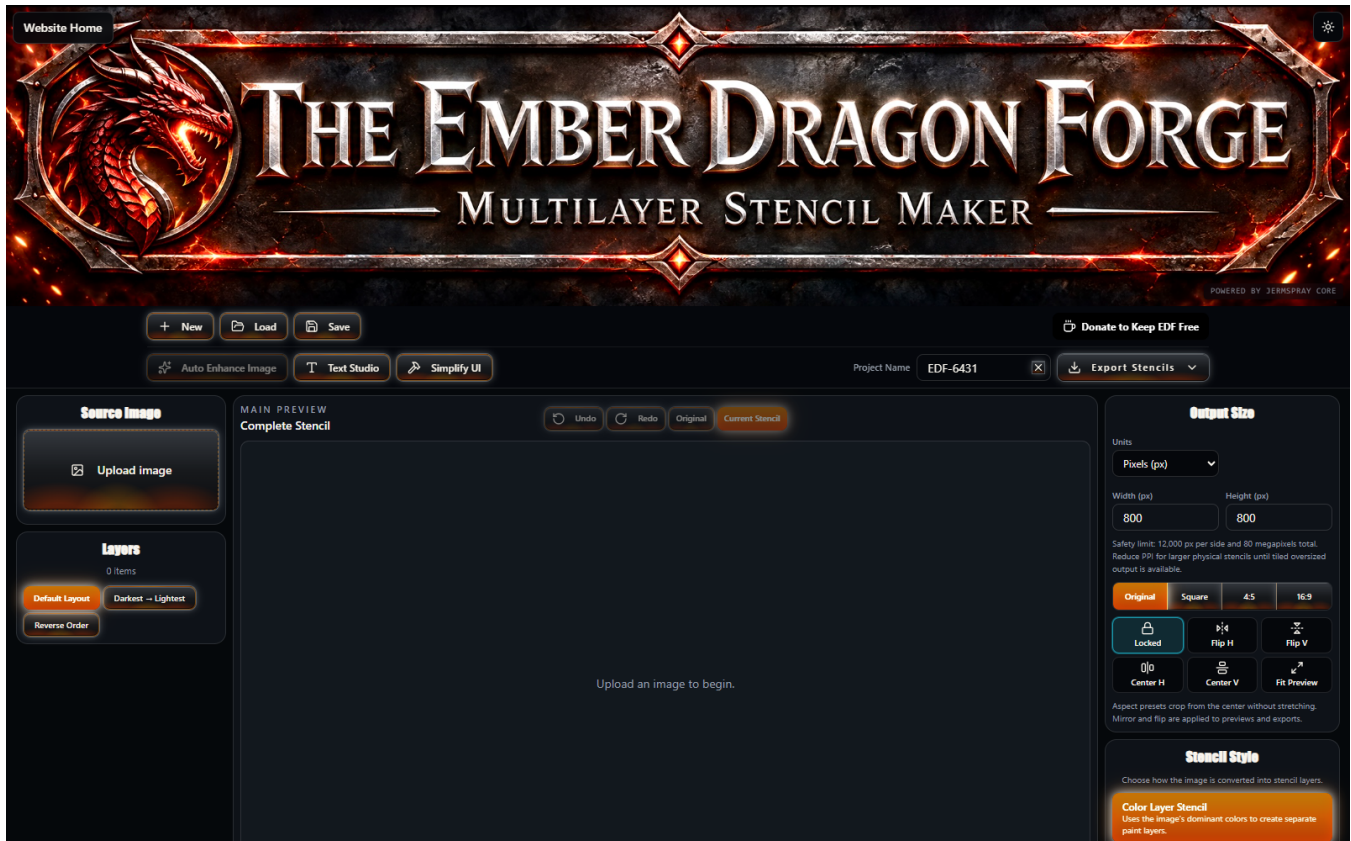


Figure 1 The empty Studio workspace. Project commands are at the top, the source and layers are on the left, the main preview is centered, and output controls are on the right.

Start and project commands

Command	What it does	Use it when
New	Starts a new stencil project. Unsaved work is protected before the current project is cleared.	You want a clean project.
Load	Opens a saved EDF or compatible JSON project and restores images, layers, edits, and settings.	You are returning to earlier work.
Save	Downloads the editable project to your device as an EDF file.	You want to continue later or preserve a checkpoint.
Auto Enhance Image	Automatically improves contrast, color balance, and stencil-ready clarity.	The uploaded image is flat, dim, or muddy.
Simplify UI	Switches between the full Forge appearance and a less graphic-intensive interface.	You prefer a quieter interface or need lighter display performance.

Upload an image

1. Choose Upload image in the Source Image panel.
2. Choose Image library or Files to browse the device. Choose Camera on a supported phone or tablet to take a new picture.
3. Select a PNG, JPG/JPEG, or WebP image. The Studio creates a working copy for processing; the source remains available for comparison.

4. After the image appears, use Replace to choose a different source or Delete Image to clear the image and generated layers.

Choose a source with strong subject separation, useful contrast, and enough resolution for the intended output. A plain background usually creates cleaner first results, but the background tools can correct more difficult photographs.

One image, three stencil styles

Choose the style that matches the job; the source image stays available.

Uploaded source



Best for choosing a workflow

PNG, JPG, or WebP

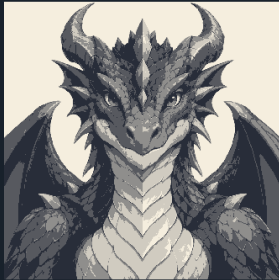
Color Layer Stencil



Logos, art, flat colors

Separate dominant colors

Realistic Photo



Portraits and photographs

Tonal shadow-to-highlight bands

Single Layer



A logo color or one cut shape

One chosen color becomes black

Figure 2 The same source can become color-separated, tonal, or a single selected cut shape.

2 Choose a stencil style

Style	Best for	Main result
Color Layer Stencil	Logos, illustrations, murals, flat-color art, and photographs simplified into paint colors.	One stencil layer for each dominant color.
Realistic Photo	Portraits, animals, detailed photographs, and dimensional artwork.	A paint order built from shadows, midtones, highlights, keylines, and optional source colors.
Single Layer	One-color logos, signs, spot colors, and one isolated shape.	A smooth black-and-white stencil for the selected color range, with automatic bridge support.

Color Layer Stencil

Set Color limit from 1 to 25. The value is a maximum; a simple image may produce fewer layers. Total Detected Colors reports the sampled color variety, while Suggested Color Layers offers a practical starting point. Use fewer layers for faster cutting and painting; add layers only when an important color or shape disappears.

- Default Layout returns to the app's standard paint order.
- Darkest to Lightest orders layers by brightness.
- Reverse Order flips the current order.
- Drag layer cards or use the up and down buttons to make a custom order.
- Hide or show a layer with the eye control; Preview Negative reverses the visual preview for that layer.
- Select a layer card to preview it and to target layer-specific filters, bridges, or Image Editor Studio.

Realistic Photo

Preset	Use it for	Typical behavior
Spray Paint	General photo stencils	Balanced contrast, separation, and a 2 px overlap recommendation.
Transparent Airbrush	Soft translucent paint	Gentler contrast, more shadow/highlight recovery, and a 1 px overlap recommendation.
Brush / Roller	Coarser application	Stronger, simpler shapes, more noise reduction, and a 3 px overlap recommendation.
Monochrome Portrait	Black, white, or grayscale portraits	High tonal and keyline separation with saturation removed.
Full-Color Portrait	Portraits that keep meaningful color	Stronger color distinction with protected facial detail.
Custom	Your own settings	Appears after you change preset-controlled options.

Photo layers may be set from 1 to 25. The Minimum Usable, Recommended, and Typical Maximum values are calculated from the image and help you avoid too few or unnecessarily many layers.

Realistic Photo controls

Group	Options	What they control
Optional color layers	Use source colors	Off creates grayscale tonal bands; on keeps meaningful colors.
Source Preparation	Auto white balance, Exposure, Contrast, Shadow recovery, Highlight recovery, Clarity/local contrast, Noise reduction, Sharpness, Saturation	Prepares only the Realistic Photo conversion; the original image is retained.
Layer Separation Tuning	Tonal distinction, Color distinction, Fine-detail priority, Dark keyline priority	Controls which differences earn separate color layers when source colors are used.
Grayscale separation	Band 1 and additional band boundaries	Moves the boundaries among shadow, midtone, and highlight layers.
Paint and Layer Guide	Numbered layer roles and instructions	Shows the current paint order and updates after reordering.
Overlap Compensation	0 to 8 px and preset recommendation	Grows final geometry slightly to hide alignment gaps; synchronized with Bleed Filter.

Underbase

Choose the paint-surface color, then select Automatic, Keep, or Remove. Automatic adds white beneath brighter colors on dark surfaces when needed. Keep retains an available underbase. Remove omits it. Apply the underbase first and let it dry before later colors.

Single Layer

Single Layer turns the selected color range into a solid black cut shape and makes other colors white. Choose the target with the color picker or select Pick from Image and click the desired color in the main preview.

Control	Range or choice	Meaning
Target color	Color picker or Pick from Image	The color that becomes the black stencil shape.
Color Fuzziness	0 to 100	0 matches the exact color. Higher values include lighting and shade variations.
Automatic bridges	On by default	Adds support to detected fallout areas in the single layer.
Shape smoothing	Fixed 2 px	Smooths the isolated shape and removes a full-canvas frame.
Line Solidifier	0 to 3 mm	Adds more closing and smoothing when the fixed pass is not enough.

3 Work with layers and the main preview

Layer cards

Each generated layer card includes a thumbnail, paint-order number, color name and swatch, visibility control, ordering controls, and individual PNG, PDF, and SVG download buttons. Text Studio objects and special cut layers also appear in the Layers panel.

- Preview a layer by selecting its thumbnail. Select Complete Stencil to see the composite.
- Use Selected Layer Opacity to inspect how a chosen layer sits over the others; opacity changes the preview, not the exported cut geometry.
- Use Preview Negative when a white-on-black view makes the cut shape easier to judge.
- Use Undo and Redo for applicable Main Preview edits. Deleted stencil layers can be restored with Undo during the session.

Main Preview navigation

Control	What it changes
Original / Current Stencil	Switches between the uploaded source and the processed stencil.
Light / Dark Canvas	Changes the viewing backdrop only.
Preview Zoom	Magnifies or reduces the preview without changing export size.
Fit / Reset View	Fits the artwork back into the preview window.
Horizontal and vertical navigation	Moves a zoomed preview inside the viewport.
Show Cut Areas	Displays exact final cutter geometry in red without altering downloads.

4 Remove or replace a background

Remove or replace the background

Use automatic tools first, then refine the mask with erasers or restore brushes.

Before



Original uploaded background

After



Transparent background or a replacement color image

Figure 3 Background removal keeps the subject and can leave transparency or add a replacement.

1. Choose Remove / Edit Background under Advanced Stencil Options.

2. Try Local AI Remove for subject-focused automatic removal, or Remove Background Standard for the standard automatic pass.
 3. Refine the result. Magic Eraser removes similar pixels; Magic Restore returns similar pixels. Eraser and Restore Brush paint the mask directly. Select Subject starts from the object you click.
 4. Adjust the active tool. Magic tools offer Tolerance, Opacity, Contiguous, and Anti-alias. Brush tools offer Size, Hardness, Opacity, and Flow.
 5. Optionally add a Solid Color or Image background. Replacement images offer Fill or Fit, plus Zoom, Position X, and Position Y.
 6. Use Undo, Redo, or Restore Original Background as needed. Choose Apply Background only when the preview is correct; this becomes the current source and rebuilds the stencil layers.
- Tip. Remove unwanted backgrounds before fine filters and bridges. Rebuilding after background changes can alter layer geometry.

5 Set output size and position

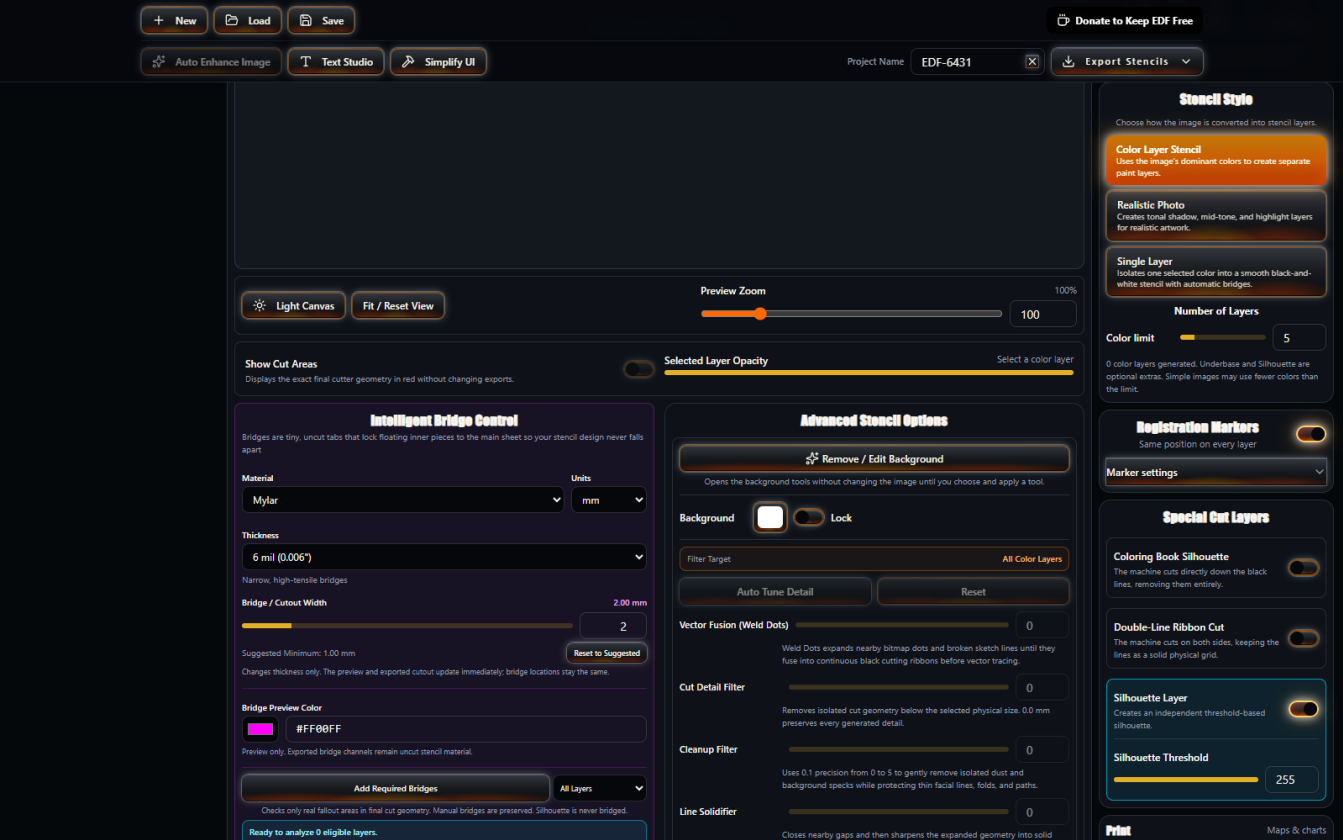


Figure 4 Bridge, filter, style, marker, and special-layer controls surround the Main Preview.

Control	Choices	How to use it
Units	Pixels, inches, millimeters, feet, centimeters	Choose the unit you use for the finished stencil.
Resolution	36 to 1200 PPI; presets include 72, 96, 150, 300, and 600	Appears for physical units. 300 PPI is a strong general print target; very large work may need lower PPI to stay within limits.
Width and Height	Numeric dimensions	Enter the finished size. With Locked on, the other dimension follows the aspect ratio.
Aspect	Original, Square, 4:5, 16:9	Crops from the center without stretching.
Flip H / Flip V	On or off	Mirrors the preview and exported files.
Center H / Center V	Commands	Returns the artwork to the horizontal or vertical center.
Fit Preview	Command	Fits the image to the preview; it does not change the output dimensions.

The current safety limit is 12,000 pixels per side and 80 megapixels total. If a large physical size exceeds the limit, reduce PPI until the calculated pixel dimensions fit.

Recommended order. Set size, aspect, and flips before final bridge placement. If the app reports that a bridge plan needs updating after a size or filter change, run Add Required Bridges again.

6 Improve cut geometry

Filters can target all color layers or the selected eligible layer. Auto Tune Detail analyzes the active target and makes restrained changes. Reset returns the target to the default detail settings.

Option	Range	Use it to
Vector Fusion Weld Dots	0 to 25 px	Expand nearby dots and broken sketch lines until they fuse into continuous cutting ribbons before vector tracing.
Cut Detail Filter	0.0 to 3.0 mm	Remove isolated cut geometry below a physical size. Zero preserves every generated detail.
Cleanup Filter	0.0 to 5.0	Gently remove isolated dust and background specks while protecting thin facial lines, folds, and paths.
Line Solidifier	0.0 to 3.0 mm	Close nearby gaps, then sharpen the expanded geometry into solid continuous lines.
Path Despeckle	0 to 25 px	Remove isolated pixel clusters and residual SVG loops below the selected perimeter.
Bleed Filter	0 to 8 px	Grow each color slightly to prevent narrow paint gaps between aligned layers.
White Filter	0 to 60	Treat colors increasingly close to white as empty background.

Use the smallest effective change. Strong cleanup can remove intended detail, while strong fusion or solidifying can join shapes that should remain separate. Inspect the cut-area preview and individual layers after every major adjustment.

7 Add bridges and registration markers

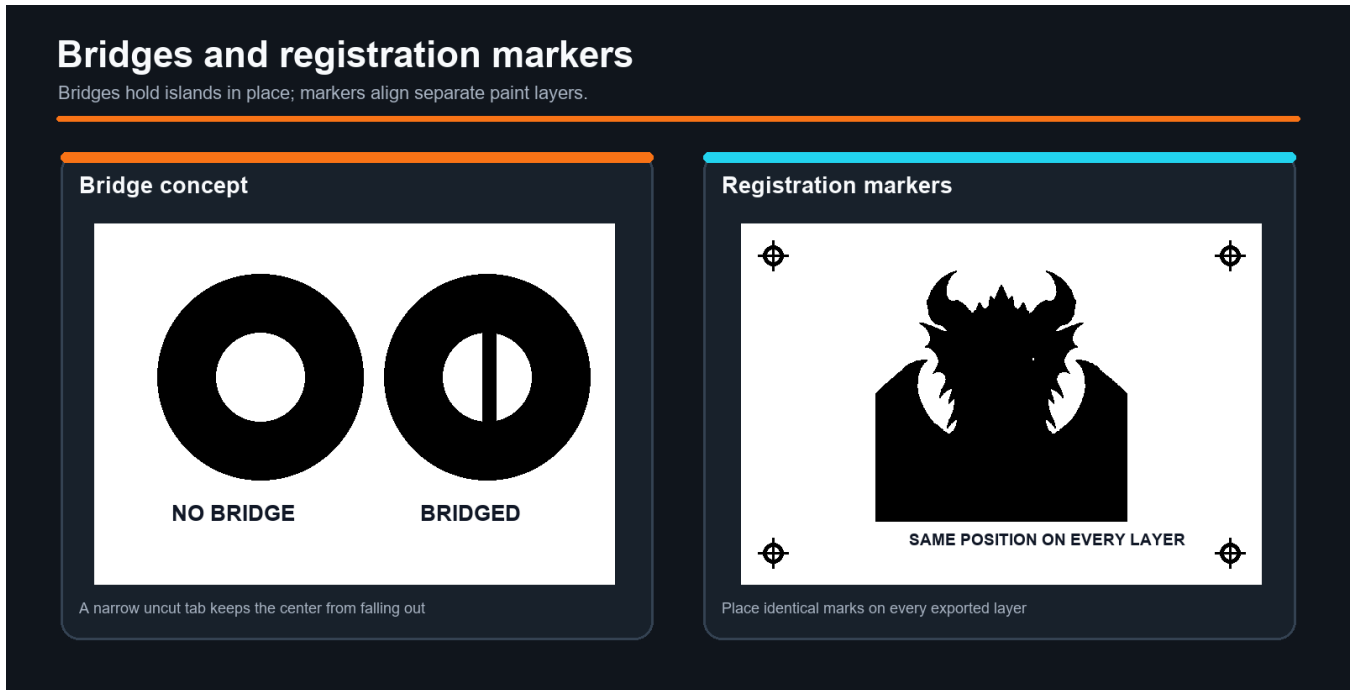


Figure 5 A bridge retains an interior island; repeated markers keep separate layers aligned.

Intelligent Bridge Control

A bridge is a narrow uncut tab that connects a floating inner piece to the stencil sheet. The app checks real fallout areas in final cut geometry. Manual bridges are preserved, and the independent Silhouette layer is never bridged.

Control	Available choices	Purpose
Material	Mylar, Cardstock, Poster Board, Vinyl, Wood/MDF, Steel/Aluminum, Acetate, Oilboard	Selects material-aware thickness recommendations and behavior.
Units	mm, cm, fractional inches, pixels	Changes how bridge width is entered and displayed.
Thickness	Material-specific choices	Sets the material thickness preset.
Bridge / Cutout Width	Slider and number	Changes the retained tab width. Reset to Suggested returns to the material recommendation.
Bridge Preview Color	Color and hex value	Changes the on-screen bridge highlight only; exported bridge channels remain uncut material.
Scope	All Layers or Selected Layer	Chooses which eligible layers receive required bridges.

1. Set material, thickness, units, and bridge width.
2. Select All Layers or first select a layer and choose Selected Layer.
3. Choose Add Required Bridges and review the detected, active, and unsupported counts.
4. Use Remove Automatic or Remove Manual for the chosen scope. Choose Remove in Image Editor for visual bridge editing on the selected layer.

Registration Markers

Turn on Registration Markers to place identical alignment marks on every layer. Open Marker settings to adjust Size, Thickness, Horizontal spacing, Vertical spacing, and the TL, TR, BL, and BR corners. Include on exported layers controls whether the marks are added to layer downloads.

Every color cut layer carries its paint-order number. Coloring Book Silhouette uses S, and Double-Line Ribbon Cut uses C. When markers are off, labels remain in the top-left.

8 Create Coloring Book and Silhouette layers

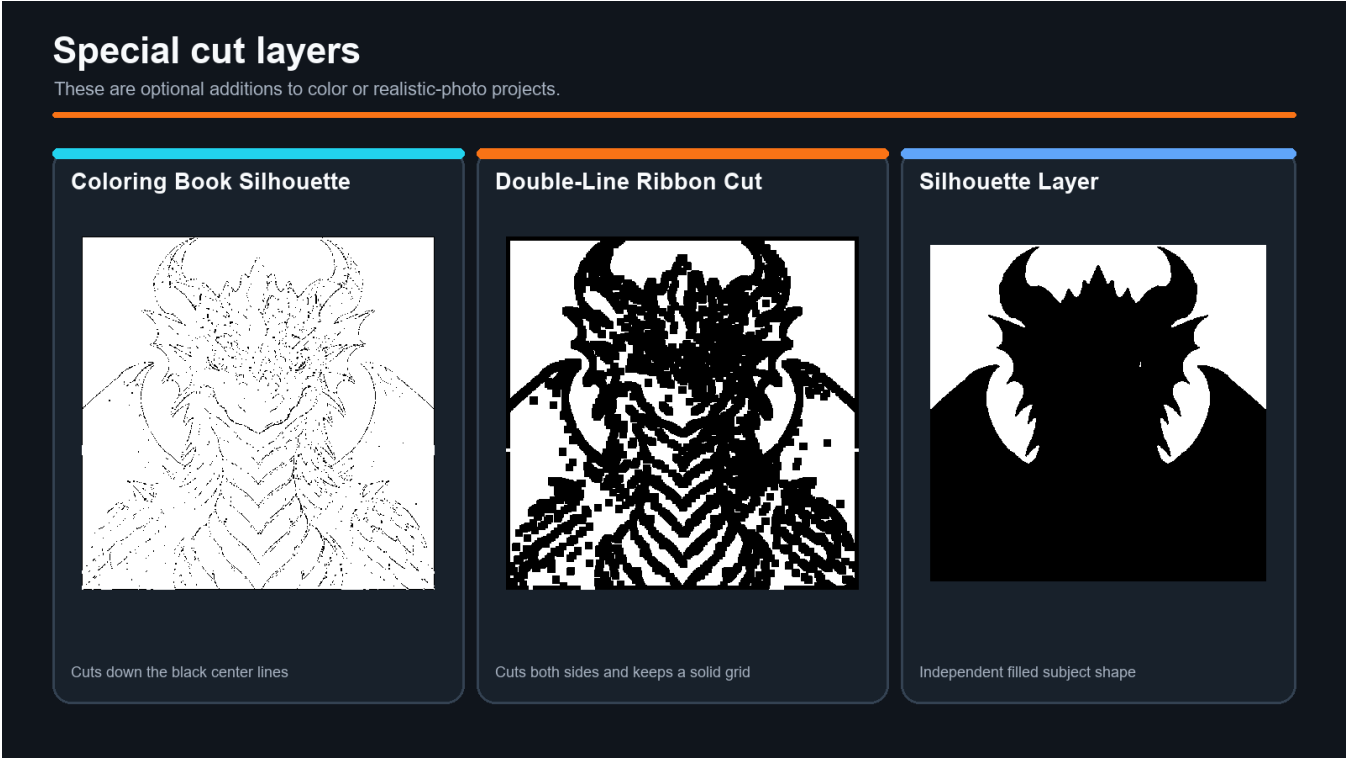


Figure 6 Special cut layers produce center lines, retained line ribbons, or a filled subject silhouette.

Layer	Cut behavior	Controls
Coloring Book Silhouette	The cutter travels down the detected black center lines, removing the lines themselves.	Line Sensitivity, Line Thinner/Thickness, Minimum Line Detail, and visualized bridge areas.
Double-Line Ribbon Cut	The cutter travels on both sides of the detected lines so the lines remain as a solid physical grid.	The same line controls plus Cut Master Perimeter Outline and Visualize Bridged Areas.
Silhouette Layer	Creates a separate threshold-based filled silhouette.	Silhouette Threshold from 0 to 255. It remains independent of Vector Fusion, Line Solidifier, Path Despeckle, Cut Detail, and Cleanup.

Coloring Book controls

- Line Sensitivity 0 to 100: higher values detect lighter outlines and subtle edges; 0 uses automatic detection.
- Line Thinner / Thickness -3.0 to 3.0 mm: move left to thin lines or right to thicken them; 0 is neutral.
- Minimum Line Detail 0 to 100: higher values remove more small isolated line fragments; 0 keeps every detected contour.
- Cut Master Perimeter Outline: in Ribbon mode, turn it off to preserve the outer stencil-sheet border while cutting internal ribbon paths.
- Visualize Bridged Areas: highlights retained bridge footprints in bright green on the preview only.

9 Use Text Studio

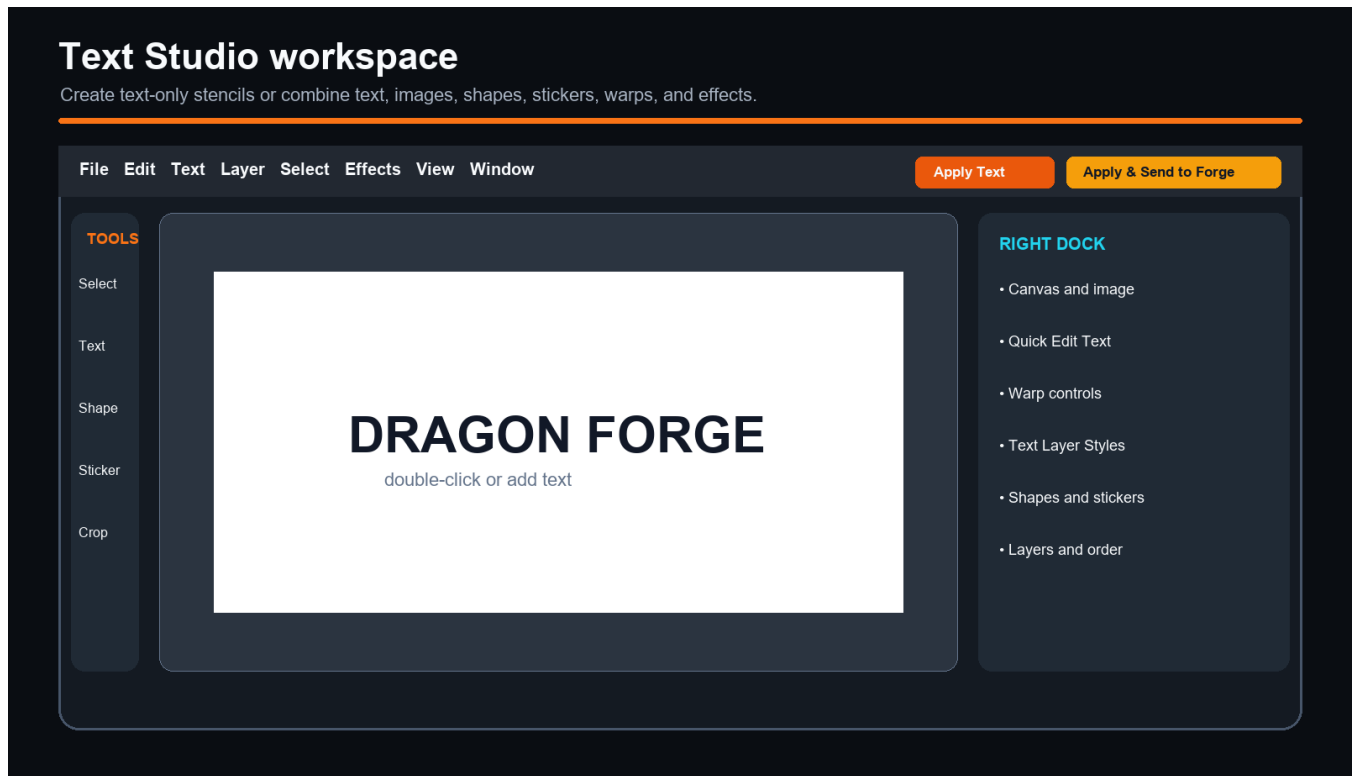


Figure 7 Text Studio organizes tools on the left, artwork in the center, and editable properties and layers on the right.

Open Text Studio from the top toolbar. You can create a standalone text stencil or combine text with the current project image. If a project image is present, choose whether to import it as the Text Studio background or use a solid-color canvas.

Basic text workflow

1. Choose Text or Add Text, then enter or edit the words. Double-clicking the canvas can also add a text object.
2. Choose a bundled font, scan Windows Fonts, or upload a TTF or OTF custom font. Custom and Windows font permissions may depend on the browser.
3. Choose a style: Stencil, Graffiti, 3D, or Horror. Set size, fill, stroke, wrapping width, line spacing, letter spacing, rotation, and position.
4. Use Transform to move, resize, rotate, or reshape the selected text or shape. Use alignment commands to move it left, center, right, top, middle, or bottom.
5. Add shapes or stickers, arrange the object layer order, and add only the text effects needed for cutting or painting.
6. Choose Apply Text to keep working in the Studio. Choose Apply and Send to Forge to create Forge stencil layers and return to the main workspace.

Text Studio controls

Area	Options
Top actions	Simplify or Full UI, Cancel, Reset, Apply Text, Apply and Send to Forge, panel toggle, minimize, close.
Menus	File, Edit, Text, Layer, Select, Effects, View, and Window commands for adding images/fonts, undo/redo, object order, transforms, effects, canvas view, minimize, and close.
Tool rail	Selection, Text, Shapes, Stickers, Crop.
Font and text bar	Undo, Redo, font family, Stencil/Graffiti/3D/Horror style, size, bold, center, Transform, Color Match Text.
Canvas and image	Solid background colors or uploaded image; canvas width/height; Original, 1:1, 4:5, 16:9, and Letter presets; image position, scale, rotation, crop, restore, remove, merge/flatten.
Text geometry	Quick Edit Text, size, auto-fit or manual wrapping width, leading, letter spacing, rotation, horizontal/vertical position, canvas alignment.
Object libraries	Built-in shapes; built-in stickers; imported SVG, PNG, or WebP stickers; fill, outline, opacity, size, position, aspect lock, rotation.
Layers	Select, delete, bring forward/backward, bring to front/send to back, reorder effect mats, flatten all visible layers.

Advanced Text Warping

Warp style	Extra controls
Normal	No warp.
Angle / Shear	Intensity and horizontal stretch.
Curve / Bend	Intensity and horizontal stretch.
Full Circle	Radius, starting angle, clockwise, and inside-circle placement.
Stretch / Envelope	Intensity and horizontal stretch.
Pinch / Squeeze	Intensity and horizontal stretch.
Fisheye / Bulge	Intensity and horizontal stretch.
Arch Up / Arch Down	Bend percentage plus horizontal and vertical distortion.

Warp first. Starting a warp after contour, shadow, highlight, extrusion, or stencil bridges may require those effects to be reset.

Text Layer Styles

Each enabled effect becomes its own cutting mat. Effects can be reordered in the layer panel.

Effect	Main options
Blending	Master opacity and fill opacity.
Stroke	Width in px or mm, centered path alignment, opacity, color.
Shadow	Horizontal/vertical offset, choke, blur, opacity, color.
Highlight	Horizontal/vertical source, size, opacity, color.
Bevel	Width, inner/outer position, faceted/rounded/flat profile, light angle, softness, opacity, highlight/shadow/cutter colors.
Embossed	Depth, raised/recessed, light angle, opacity, highlight/shadow/cutter colors.
Inner Glow / Outer Glow	Size, opacity, color.

Effect	Main options
3D Extrusion	Depth, angle, opacity, color.
Reflection	Gap, vertical stretch, angle, opacity, color.

10 Use Image Editor Studio

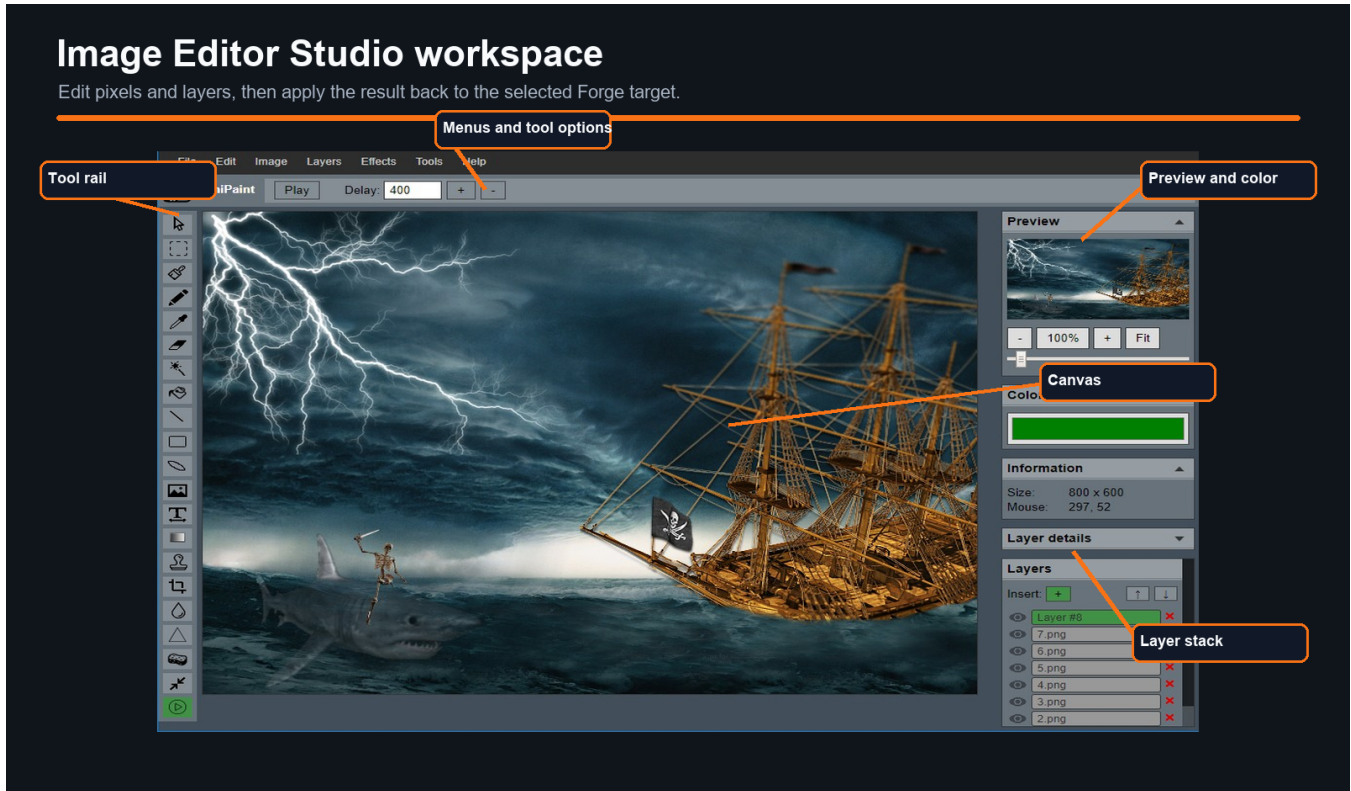


Figure 8 Image Editor Studio uses a familiar graphics-editor layout with menus, tools, a central canvas, and a layer stack.

Select the Source Image, Complete Stencil, a color layer, or an eligible special layer, then choose Image Editor Studio. The title identifies the target you are editing. Editing a specific layer keeps that layer separate from the others.

Apply and restore commands

Command	Result
Back / Cancel	Closes the Studio after confirmation; unapplied changes can be discarded.
Reset	Returns to the last applied Studio state.
Restore Original	Replaces the layered Studio document with the original target; choose Apply Edits afterward to keep it.
Apply Edits	Sends the edited pixels, layered document, and bridge changes back to the Forge while keeping the Studio open.
Apply and Return	Applies the edits and returns to the main Forge workspace.
Minimize	Hides the Studio without closing it; use Restore Image Editor Studio in the Forge toolbar.

Image Editor tool reference

Area	Common options and purpose
File	New, open/import, save or export, print, data URL, and file information commands.
Edit	Undo, redo, select all, copy, paste, delete selection, and clear operations.
Image	Canvas size, resize, crop/trim, rotate, flip, color correction, brightness, contrast, hue, saturation, vibrance, grayscale, black and white, negative, color depth, dither, replace color, and alpha repair.
Layer	Create, duplicate, show/hide, rename, move up/down, merge down, flatten, delete, and convert to raster.
Effects	Blur, box or Gaussian blur, sharpen, denoise, emboss, grains, mosaic, oil, vignette, vintage, color and Instagram-style filters, borders, and effect browser.
Tool rail	Select, brush, pencil, color picker, fill, gradient, eraser, Magic Eraser, clone, text, shapes, crop, bulge/pinch, and Bridge Creator when bridge editing is available.
View and settings	Zoom in/out, fit window, original size, full screen, grid, guides, ruler, snapping, theme, transparency background, language, and exit behavior.
Right panels	Preview, color controls, information, tool properties, and the layer list. Visible fields change with the selected tool or layer.

Some commands appear only when the selected layer or target supports them. Use Bridge Creator only on a bridge-enabled stencil layer. The Source Image and independent Silhouette do not accept bridge segments in the Forge wrapper.

Important. Apply Edits before closing. Closing with unapplied changes discards only the work since the last apply; the last applied image and layered document remain saved in the project.

11 Save load print and download

Save and load editable projects

Enter a Project Name before saving. The name is used for the EDF project file and export ZIP names. Save downloads a local .edf project containing the source, generated layers, Studio edits, bridges, Text Studio document, output choices, and other current settings. Load accepts .edf and compatible .json project files.

EDF is the editable project format. It is not a cutter file and is not intended to be distributed as a public stencil download.

Individual downloads

Every generated color layer and the Silhouette layer offer PNG, PDF, and SVG buttons on their layer cards. Coloring Book and Ribbon layers also export in those formats when enabled.

Format	Best use	What to expect
PNG	Printing, raster workflows, previews, and software that prefers images.	A lossless raster at the chosen pixel size and resolution metadata.
PDF	Printing at a physical size and sharing a page-ready stencil.	The raster stencil is placed on a PDF page sized from the selected dimensions and PPI.
SVG	Cricut, Silhouette, laser/CNC preparation, and scalable vector workflows.	Vector-traced cut geometry with the selected output dimensions; inspect the path before machine use.
EDF	Saving and reopening work in Ember Dragon Forge.	Editable project data, not a cutting or print format.

Full ZIP exports

Open Export Stencils and choose Download All as PNG ZIP, PDF ZIP, or SVG ZIP. The ZIP includes every eligible numbered layer in that format, the optional Silhouette, enabled Coloring Book and Ribbon layers, and Text Studio effect mats. It also includes image-map.png and color-chart.png for layout and paint guidance.

If a foreground color conflicts with a locked background during SVG export, the Studio may offer to swap to a contrasting background. Canceling that choice can skip conflicting layers. Review any warning before sending files to a cutter.

Maps and charts

Item	Purpose	Commands
Image Map	Shows the assembled image and layer locations, including the optional Silhouette.	View, Download, Print.
Color Chart	Lists the numbered paint colors and names used by the project.	View, Download, Print.

12 Troubleshooting and final checklist

Problem	Likely cause	What to try
Too many tiny pieces	Fine texture or background noise is being converted.	Remove the background, lower layer count, then raise Cleanup, Cut Detail, or Path Despeckle gradually.
Important thin lines disappear	Detail filters are too strong or the output is too small.	Lower Cleanup/Cut Detail/Despeckle, reduce thinning, increase output size, or use Line Solidifier carefully.
Broken line art	Sketch dots and gaps are not connected.	Raise Vector Fusion or Line Solidifier a small amount and inspect the cut-area preview.
Paint gaps between layers	Registration or overlap is insufficient.	Use markers, align the same corners, and add a small Bleed/Overlap Compensation value.
Single Layer selects too little	Target shade varies across the image.	Use Pick from Image again or increase Color Fuzziness.
Single Layer selects too much	The target range overlaps nearby colors.	Reduce Color Fuzziness or choose a more representative target color.
Interior pieces will fall out	Required bridges have not been added or are too narrow.	Set the correct material and thickness, reset to suggested width, and run Add Required Bridges.
SVG layer disappears on the chosen background	Foreground and background colors conflict.	Unlock the background or approve a contrasting export background.
Text effect creates unexpected mats	Each enabled Text Layer Style exports separately.	Disable unneeded effects or reorder the mats before sending to Forge.
Large physical output exceeds limits	PPI creates more than 12,000 px on a side or 80 MP total.	Lower PPI or reduce dimensions, then verify the physical size in the PDF or cutter software.

Final project checklist

- [] The correct source image and background are in place.
- [] The chosen stencil style matches the job.
- [] Output units, size, aspect, PPI, and flips are correct.
- [] Every required color or tonal layer is present and in the intended paint order.
- [] Cut areas are continuous and unwanted specks are removed without losing important detail.
- [] Bridges are wide enough for the selected material and no required islands remain unsupported.
- [] Registration markers and labels are placed where they will not interfere with the artwork.
- [] Coloring Book, Ribbon, Silhouette, and Text Studio layers are enabled only when needed.
- [] The project has been saved as EDF before final export.
- [] The downloaded ZIP contains the expected layer files, image map, and color chart.
- [] The SVG/PDF/PNG has been opened and inspected before cutting or printing.
- [] A small test cut or print has been completed before using expensive material or a full-size surface.

Recommended workflow order

Upload → choose style → remove background → set size and framing → choose layer count → reorder and inspect layers → apply detail filters → create special layers → add bridges → set markers → add or edit text → make pixel edits → save EDF → export → inspect → test cut.

The main rule is simple: make structural changes before bridges, save checkpoints, and inspect the exact file you plan to cut or print.