wholesaleprint
TRADE DIRECT PRICING

FILE SUPPLY GUIDE
everything you need to know before sending files to us

This is an example of a
130gsm GLOSS A5 BOOKLET

WE WANT YOUR GRAPHIC FILES TO PRINT PERFECTLY

We want the same thing that you want. We want your graphic files to print without fuss and look like you meant them to. We'll be honest with you – of the small number of jobs that don't print as expected, the overwhelming majority are from files supplied to us. Even if you're a seasoned professional and are used to supplying files for print, please read this guide anyway – **our process is likely to be different to what you're used to**.

It usually takes our designers a few months with us to acquire the knowledge and understanding to correctly create graphic files for our print process. Whatever your print and design experience, whether you're a novice or an oracle, please read this guide in full before you start designing – **it's the best way to ensure that you don't suffer any unnecessary delays, costs and heartache.**

Supplying files for print without following this guide is a bit like driving without following the road rules. If you follow the road rules your journeys are more likely to be safe. Start bending the rules and there's a greater risk of accidents occurring. Ignore the rules and it could be fatal! If you follow this guide, your file should print like a breeze. Please call us before you start work on anything big or complicated – it'll save tears later.

Happy Designing!

P.S. It's easy to miss something when you're under pressure – we're all human. Complete a file supply checklist before you supply files to us. There is a copy in the back of this guide.

CONTENTS

COMMON PAGE SIZES

A0 841x1189mm

A1 594x841mm

A2 420x594mm

A3 297x420mm

A4 210x297mm

A5 148x210mm

A6 105x148mm

A7
74x105mm

1/3rd A4 (DL)
99x210mm

BOOKMARK
60x210mm

POSTCARD
120x160mm

**BUSINESS
CARD**
55x90mm OR
55x85mm

ABOUT COLOUR

Cyan   Magenta   Yellow   Black

CONVERTING TO CMYK

Your computer, scanner, digital camera and monitor create images using combinations of just three colours: **R**ed, **G**reen and **B**lue (**RGB**).

Printing presses use four different colours to print these images – **C**yan (light blue), **M**agenta (pinky red), **Y**ellow and Black (or **CMYK** – also known as Process Colour). At some stage of production, **RGB images and colours must be converted to CMYK.**

Conversions of images from RGB to CMYK are best done using software such as Photoshop and you should do this before sending your file to us. If you don't perform the conversion yourself, our process will apply an industry standard profile RGB to CMYK conversion meaning that colours may not print as expected. See **page 14** for more information on working with photographs.

Traditional printers often use Pantone® Spot colours when printing work. Spot colours are mixed like paint and printed one at a time.
As we use Process CMYK Colour, all Pantone® **Spot colours must be changed to 'process colour'** and converted to their CMYK equivalent, before your file is sent to us. Specifying conversion to process colours at the print stage will not meet with our requirements. **(Use spot colours only when designing envelopes or invoice books. Ask us for details).**

If you don't convert spot colours to process, then an extra separation printing plate may be produced when we process your job. This means objects may not appear on your printed job and may result in you incurring unnecessary costs and time delays.

You can **check that your document is in CMYK** process colour in one of three ways:

1 By printing 'separations' on your desktop printer – see the Help file that came with your application for more details. If anything other than cyan, magenta, yellow and black separations print, then you have unwanted colours that you need to convert. This is also a good way of checking knock-out/overprinting settings.

2 Or create a PDF file and use Adobe Acrobat Professional's Output Preview tool to check the separations.

3 Or create a PDF file as a Separated PDF

Some RGB and Spot colours do not have a direct CMYK equivalent – the technical term for this is "out of gamut". If you have chosen a colour that is out of gamut, your software will choose the closest equivalent CMYK colour, which may be different from the colour you intended. This is something that everyone has to put up with, so for best results, we strongly recommend that you choose colours from our colour charts. These have been produced on our presses and will give a more predictable indication of the colour.

GETTING THE BEST FROM CMYK

You'll get best reproduction from colours that are made up from one or two inks (i.e. magenta and cyan etc).

When using lighter shades, **avoid tints that contain less than 10%** of either
Cyan, Magenta, Yellow or Black, as they usually print much lighter than they appear on screen
and you may be disappointed with the outcome. For best results, use tints containing 10% to 30% where possible.

If possible, choose from the colours on our complimentary colour charts – these are printed on our presses and apart from printing your job for real, these colour charts will give you the closest approximation to how your finished job will look, ask us for a copy today.

Try to **avoid large areas of the same colour** too – that's where colour issues (banding, ghosting etc.) becomes most noticeable – ask us for advice. Try to break up large areas of colour with alternate elements or add a background image. Vignettes, or gradient fills are best avoided – they have a tendency to show 'banding' and can look unprofessional. The Adobe website offers some advice on gradients if you wish to use them.
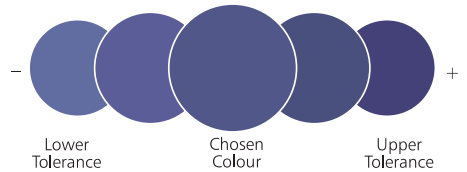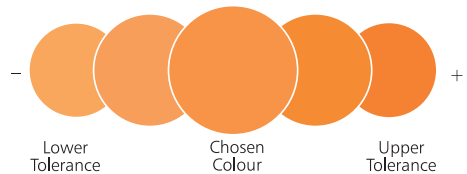
A NOTE ABOUT PROOFING

We will supply you with an online proof. As with all proof types, **these are NOT colour accurate**. The proof acts as a guide as to how the finished print will look, and should only be used to check layout.

None of the proofing types can be relied upon to spot items such as objects set to overprint, hairlines, JPEGS/RGB/Duotone images (which may proof in colour, but print in black and white).

COLOUR TOLERANCES

You can produce fantastic results with full colour process – and without breaking the bank. It pays to bear in mind that **colour variation is inherent in any print process** and you shouldn't expect a perfect match to your chosen colour.

The examples below will give you an idea of how your chosen colour may actually look when printed. We'd be delighted to explain this in more detail – just ask.

–   +
Lower   Chosen   Upper
Tolerance   Colour   Tolerance

–   +
Lower   Chosen   Upper
Tolerance   Colour   Tolerance

**Colour variation is inherent
in any print process**

AVOIDING SET-OFF

Keep all elements under 275% total ink coverage

'Set-off' is the marking of the underside of a sheet of paper caused by the transfer of ink from the sheet on which it lays. It can occur when pressure is applied during guillotining or simply while the paper is stacked. Set-off is caused by the fact that the ink is still wet, and is most prevalent on uncoated stocks like letterhead.
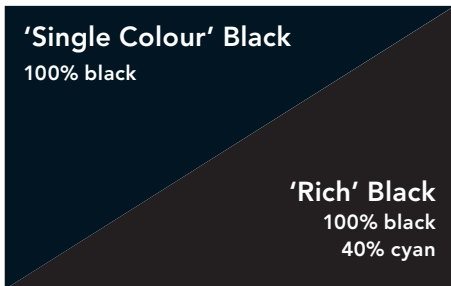
Let's just remind ourselves of how process colour is created. As an example, a mid blue colour consists of 100% cyan ink, 72% magenta ink and 10% black ink. If we add these percentages together, we can work out that mid-blue has a total ink coverage of 182% (100% + 72% + 10%). The maximum ink coverage that is possible is 400% (which is of course 100%C, 100%M, 100%Y and 100%K).

We have some guidelines to help avoid set-off. **Our recommended ink coverage limit is 275%**. This means that, wherever possible, the colours you use should contain a total of 275% or less when you add together cyan, magenta, yellow and black. When it comes to black, there are other considerations – see **page 7**. Use the eyedropper tool in Photoshop, or the swatches palette in any vector packages, to check the darkest elements of your artwork.

Please **don't use colours above 275%** – you're putting a lot of ink onto the page, and our quick turnaround may mean that your job doesn't have time to dry before it is cut. At ink levels above 275%, your job may even begin to adversely affect other jobs printed at the same time. If this is the case, we may be forced to quarantine your job at the print stage. Please ask for advice if you are unsure.

You may be surprised to learn that you can perform 'UCR" (Under Colour Removal) to minimise the amount of ink being put onto the page, but keeping the colour the same – You can find in-depth discussions on this subject at **www.adobe.com/support**

100% CYAN

+

72% MAGENTA

+

10% BLACK

=

BLUE (INK LEVEL OF **182%**)

GETTING THE MOST FROM BLACK

'Single Colour' Black
100% black

'Rich' Black
100% black
40% cyan

BLACK IS BLACK! ISN'T IT?

It may surprise you to learn that **there's more to black than meets the eye...**

To get the best from our process, black can be produced in two ways. The first method is **single colour black**, made from 100% black ink. This is ideal for small areas less than 25mm² such as text or logos.

On areas of over 25mm² in size, single colour black can appear washed out and uneven. This is because the rollers on printing presses roll the ink off over a large area. The alternative is **rich black**, which consists of 100% black and 40% cyan. A rich black should be used on larger areas to ensure an even, dark coverage, as the second ink colour disguises any inconsistencies. However, rich black should never be used on small text as any tiny deviance in registration will lead to a blurred effect.
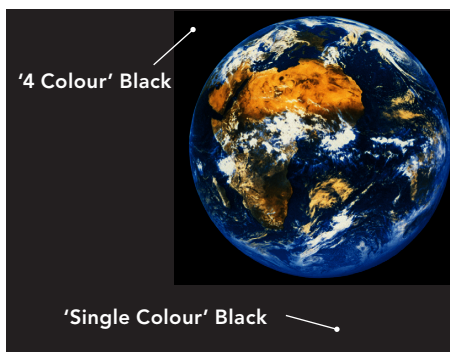
Be aware that the higher the percentage ink coverage, the longer the drying time required.
This is particularly true of uncoated stocks such as letterhead.

Black will inevitably appear duller on uncoated stock because of the absorbency of the paper. This absorbency also means that any fine detail reversed out of black may disappear. We do not recommend less than 8pt text, for example, on uncoated stock.

You may think that it would be okay to have 'three or four colour' black text as long as the total ink coverage is less than 275%. You'd be wrong! **Black text should never have more than 140% ink coverage**. "Four colour black" text is virtually impossible to print, will look blurred and may cause sheets to stick together.

Also be aware that black within a photograph as a background may have a different CMYK make-up to other parts of your design. This will be noticeable when printed, even if not on screen. Placing a photograph with a black background over a black area in InDesign, for example, may reveal a difference between the two shades of black when printed. To overcome this, take a sample of the black that the background is required to match in an application such as Photoshop (use the colour picker tool). Then simply mix the matched colour in say, InDesign – paying careful attention to the overall ink coverage.

'4 Colour' Black

'Single Colour' Black

DIGITAL VS. LITHO BLACKS

Because Digital and Litho printing is so different it is important that you set your blacks up dependant on the printer. Below is a table that will help you when designing across Digital and Litho printing.

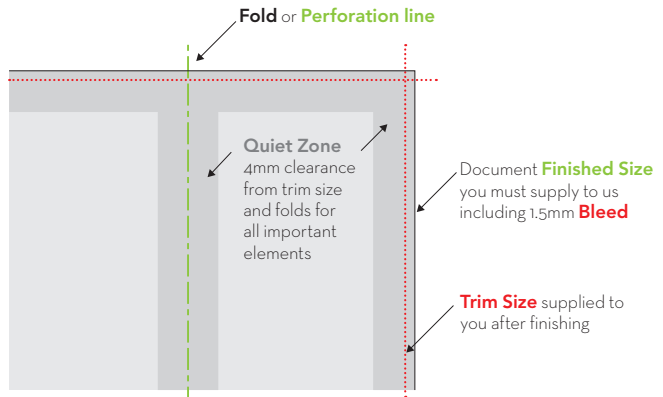| Elements	Digital	Litho
Text	100K	100K
Areas <25mm²	100K	100K
Areas >25mm²	100K	40C 100K

SETTING YOUR PAGE SIZE

It's best not to put any important objects, such as text or logos, closer than **4mm** from the trim edge, or from any fold or crease

Adobe InDesign is our design application of choice. We've created design templates for all of our products in InDesign. If you prefer to use InDesign too, then **we can supply you with a template** to make things easier in an InDesign CS6 format. If you are using an alternative design applications, then we can supply you with dimensions.

Before you start designing any job with **folds, creases, cut-outs or perforations** - CALL US. These items need to be positioned precisely and we don't want to have to reject your file if it isn't right. This includes **Folding Business Cards, Folded Leaflets, Cut-out Shapes, Greeting Cards** and many others.

For Large Format Posters, see additional information on **page 20** For Booklets see **page 22**. For any other items, you can find all the dimensions you need on **page 3**.

If you're unsure, call us for advice on
0800 TO PRINT

Fold or **Perforation line**

Quiet Zone
4mm clearance from trim size and folds for all important elements

Document **Finished Size** you must supply to us including 1.5mm **Bleed**

Trim Size supplied to you after finishing

EXAMPLE: BUSINESS CARD

SDE LTD
Sliding Door Experts

Gregory Malina
Sales Director

20 The Oval, Taurus St, Wellington.
Tel: 04 499 0586 Fax: 04 499 0588
email: gregory.malina@sde.co.nz

Keep important objects out of this **Quiet Zone** area (4mm from the page edge).

Set your page/s up with a 1.5mm **Bleed**. Extend any objects which bleed, to the edge of your bleed. The **Bleed** allows for any small variations in cutting.

Your page will be cut down to the **Finished Size** (e.g. 55x90mm).

Keep important objects out of this **Quiet Zone** area (4mm from the page edge).

SLIDING DOORS
FOLDING DOORS
REVOLVING DOORS

from
$899

Windsor Double
in Oak

CHECKING QUIET ZONE AND BLEED

Allowing for the correct bleed and quiet zone is really, really important and they are some of the most common file supply errors that we see. Here are a few examples of how to get it right (and wrong):

Design set up correctly ✅

Design set up correctly ✅

Logo and text within **Quiet Zone**
– may be trimmed off ❌

Logo within **Quiet Zone**
– may be trimmed off ❌

Flower image stops at trim line
– white border may be visible ❌

Hotel image stops at trim line
– white border may be visible ❌

MAKE SURE IT WORKS!

You'd be amazed at the number of great looking designs that we see which simply don't work on a functional level. Things like tear-off slips that don't match up between front and back, or greetings cards where the inside is upside down. Be sure to **print out a copy** of your document and **make a mock-up** before you send it to us. As well as your document looking good, consider the practicality of what it will be like when it has been printed, folded and cut down.

Simple things set incorrectly can ruin your design. The following items are famous for mishaps, so make sure your job works:

> Simple things set incorrectly can ruin your design

PERFORATION	Check that both sides have the perforation in the same place – remember that the reverse is a mirror image of the front.
GREETING CARD	Ensure that you flip the inside artwork so that it's upside down. This way, when you open the final greeting card product, the inside is the correct way up.
BOOKLETS	Check that all the pages are numbered in the right order. Save as one document with individual pages – don't paste them up, or supply 'printer's pairs' - see **page 16**
FOLDED LEAFLETS	Check that all the pages are in the correct position – the front panel is where you want the front panel to be, and so on – please ask for exact panel sizes.
ROLL FOLDED LEAFLET	Check that you've allowed for the flap that folds in to be trimmed smaller, to prevent buckling. Ask for panel sizes or a template if you're unsure.
CUT-OUT SHAPE	Check that you've designed the reverse of your artwork to fit into a mirror image of the front – if unsure, make a mock up!
PRESENTATION FOLDER	Check that when the pockets are folded, they don't obliterate any text you want to be visible.

Please check your imposition very, very carefully – we can't be held responsible if you've not been thorough enough. Don't forget that we have templates available.

WORKING WITH TEXT

When working with small text it's best not to use colours which contain more than one ink. All printing presses have a tiny variation in the positioning of the different colour printing plates. It's fine to use coloured text in headlines or type above, say, 12 point, but below that the blurring may be noticeable and won't look too hot. The same thing happens when you knock white text out of a coloured background made from more than one ink.

Be careful if you are putting text over a photographic background as the text may be hard to read. To overcome this you may want to lighten or darken the image in an image editing package such as Photoshop.
You may need to adjust the image more than you expect – always think to yourself "is it more important to see the image, or read the text?" If the text is more important, it may be best not to put it over the photograph at all.

Adobe InDesign and Illustrator have some interesting layer effects that work in a similar way to Photoshop. Whilst we recommend that all special layer effects are done in Photoshop, the layer effects in InDesign and Illustrator can be used, provided that your flattener/raster effect settings are correct – see 'Layer Effects and Transparency Effects' on **page 23** for more information.

Avoid using text under 5pt

Some text effects in design applications are known to cause problems so **avoid underline, shadow, strikethough, and false bold/italic options**.

Include all fonts that you have used. Postscript fonts come in two parts – the screen font and the printer font. We need both, so please make sure you send both. True Type and Open Type fonts only come in one part. Where possible supply Postscript fonts as these are much more reliable in a prepress environment than True Type fonts, True Type fonts have been known to cause more issues with embedding and subsetting which can lead to unpredictable results.

If you are going "cross-platform", ie. from PC to Mac, remember that fonts don't travel well. Check that we've got the same font and provide hard copies. We'll need you to check a proof carefully since even fonts from the same place can have slight differences resulting in reflow and words disappearing.

It's fine to convert headlines and large text to curves, paths or outlines (which means that you won't need to supply the fonts). Avoid converting large areas of body copy as this could make your file over-complicated.

We really advise against setting text in a bitmap application like Photoshop – the text will not be nearly as clear as if it were vector text from Illustrator or InDesign. Also, Photoshop by default does not apply any trapping, and thus the chances of mis-registration are increased.
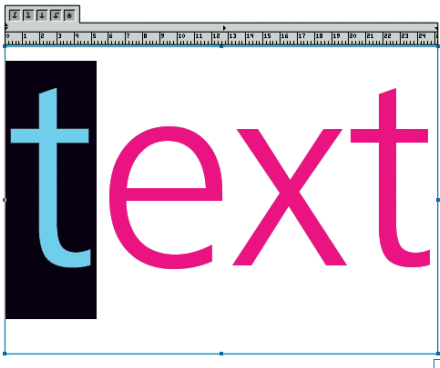
Finally, **don't use "Multiple Master/Metric"** fonts as they are not compatible with our process. These fonts have 'MM' in their title.

Include all the fonts that you have used

Do Not set text in Photoshop

WORKING WITH PHOTOGRAPHS

If you are sourcing or scanning photographs yourself, save them as either EPS or TIFF files as this will preserve the colour and clarity of your images. If you are scanning a previously printed item, such as a magazine photo (obviously with permission from the copyright holder) or an old brochure you will need to 'de-screen' the image, blurring it slightly to avoid a moiré effect (see your scanning software manual for more details).
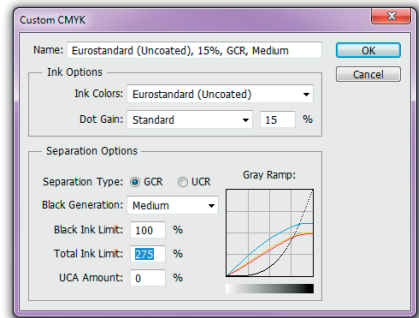
GIF or JPEG formats compress the image and actually discard information, causing colour shifts and blurriness. Don't use either of these file formats – they may even print in black and white and you won't like the results.

Consider the final size your image will be used at. **Photographs should be 300-350dpi** at the size you are going to use them. There's no point taking a postage stamp at 300dpi and then blowing it up to an A4 size – for scans use your scanning software to help you calculate the output resolution. Conversely, photographs at more than 300dpi will have little or no effect on the actual printed quality and will unnecessarily increase file size and processing time.

Don't enlarge or reduce your images in your drawing/vector software (such as Illustrator) – it's always best to use an image-editing application such as Photoshop for this task.

CONVERTING PHOTOGRAPHS TO CMYK

When converting photographs from RGB to CMYK, refer to the settings below (from Photoshop).
In the 'Edit' menu choose 'colour settings...'. From the window that appears, choose 'custom CMYK' from the list in the 'CMYK' section of 'working spaces'.

Photoshop CS6 screenshot

Scan black and white line art (i.e. a logo), at 1200dpi for best results. Any lower, and the logo may look blurry. Pay careful attention to the CMYK makeup of any 'black' in your logo. The automatically-created Photoshop black, for example, is made up of varying percentages of CMY (see **page 10**). You may need to adjust the colour settings in your application to get a sharper black that is made from 100% black ink.

Make sure that any alpha channels are removed and all layers are flattened before finally saving your image. **You shouldn't compress your image either,** or it will cause problems. So LZW, JPEG and ASCII encoding are all no-nos. And don't use DCS files, LAB colour or Tri-tones either – convert them all to CMYK (you may use spot colours or Duo-Tone images for Invoice Books and Envelopes). Please don't embed any colour profiling, as this may accidentally overwrite your colour settings.

DIGITAL CAMERAS

There are a huge range of digital cameras available, ranging from mobile phone cameras to high end digital cameras. Images taken with lower end cameras may not be suitable for printing as these may have been compressed by the camera during the download process, whereas a digital SLR can output a high resolution unadjusted raw file. Even if an image looks okay on screen, there's no guarantee that it'll look okay when it's been printed. As with design, we would suggest that you leave photography to the professionals. Poorly taken images can do more harm than good to a company's image, or the promotion of its products/services. Professional photography can significantly enhance a design.

DESIGNING BOOKLETS

Before you start, are you sure you've got the skills to tackle a project of this size? Designing a Booklet requires a lot more experience than Business Cards or Leaflets. If you're certain you want to design it yourself, read the whole of this guide and follow this additional advice. It's best to call us before you start work – it may save you some heartache later on.

DESIGN AS ONE FILE
Save your booklet as one file with all pages within your booklet included. You can't supply "printer's pairs" or spreads.

ADD 3MM BLEED TO EACH SIDE
Booklets need more bleed than other products. Look at the finished page size of the Booklet. Add 3mm to all sides of your page – a total of 6mm across each axis. You even need to add bleed to the edge which forms the spine. Our process chops this off and merges the spine together.

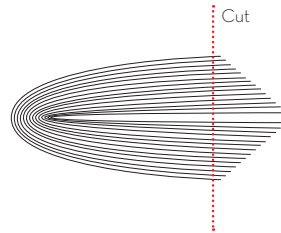## AVOID OBJECTS WHICH CROSS PAGES
It's unlikely that objects which cross pages will line up exactly. It's best to avoid them, or accept that there will be some vertical movement throughout your Booklet. You'll also need to allow for the bleed being trimmed off – ask us if you're not sure.

COLOURS
Avoid trying to match colours throughout the booklet. Some colour variation is inherent in the printing process and will be most noticeable where two pages of the same colour meet.
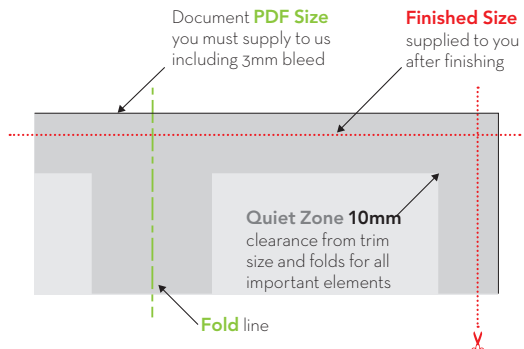
ALLOW FOR CREEP
In a stapled booklet the bulk of the paper causes the inner pages to extend (creep) further out than the outer pages when folded (see diagram below). When trimmed the inner pages are narrower than the outer pages. The amount of creep is dependent on the number of pages and paper thickness. The thicker the Booklet, the more you need to keep important objects away from the edges.

Cut

MIND YOUR MARGINS
Normally, we recommend that you keep important objects at least 4mm from the 'finished' size. As a result of creep, we'd advise you to increase your margin to avoid anything being chopped off. When we design Booklets ourselves, we tend to leave at least 10mm of **'Quiet Zone'** or 'white space' on the trimmed edge. This means that creep isn't as noticeable and items won't be chopped off.

Avoid trying to match colours throughout the booklet

Document **PDF Size** you must supply to us including 3mm bleed

Finished Size supplied to you after finishing

Quiet Zone 10mm clearance from trim size and folds for all important elements

Fold line

SPOT UV AND CLEAR GLOSS INK

Certain products have an option to add a Spot UV (offset only) or Clear Gloss Ink (digital only) varnish shape onto the areas that you mark with a special finishing swatch. This swatch is available in our templates, please ask for a copy before starting your design.

SPOT UV	Both	CLEAR GLOSS INK
LOOK		
Spot UV Varnish	Clear & Glossy	Spot Ink
Can only go on front page		Can go on all pages
Offset products only		Digital products only
SET UP		
	Set elements to Over print	
When covering a printed element include a margin for movement		When covering a printed element no margin is needed for movement
	Elements must be vector	
	Text must be converted to outlines	
	Solid elements only - no tints	

DON'T TRY TO ALIGN FINE DETAIL
Spot UV and Clear Gloss Ink are not suited to alignment with fine detail, such as small type, or shapes with thin lines.

OUR RULE OF THUMB:
Avoid positive lines thinner than 1 mm, and avoid reversed-out lines thinner than 2 mm. You'll get best results when you don't try to match printed objects, and instead treat the Spot UV and Clear Gloss Ink as design element in their own right.

AVOID LARGE SPOT UV AREAS OVER THE EDGE
Avoid large solid areas bleeding to the edge as chipping and flaking may occur once the job has been guillotined or die-cut.

VECTORS ONLY
Spot UV and Clear Gloss Ink elements must be supplied in vector format; any text shapes to be spot-varnished must be converted to paths/outlines.

REMEMBER TO:
Avoid positive lines thinner than 1 mm, and avoid reversed-out lines thinner than 2 mm. That includes the counters, stroke width and serifs on fonts.

SOLID; NO TINTS
Spot UV and Clear Gloss Ink elements cannot be specified as a gradient or tint, i.e. a changing tint from 100% to 0% over an area of artwork.

It's the eye of the tiger...

Highlight rough areas to make them eyecatching

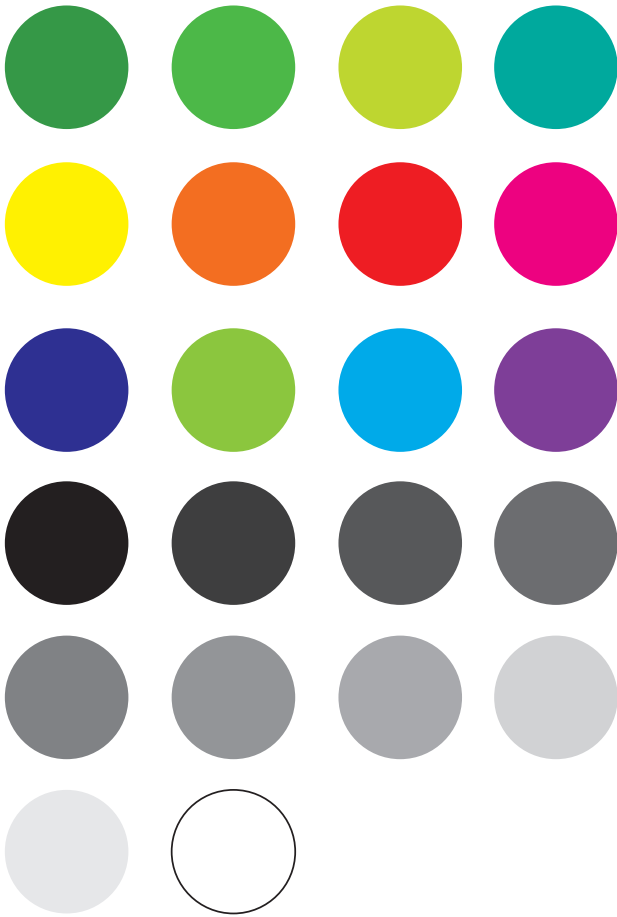Use a logo as an object on a plain dark background

On a light background, Clear Spot Ink is less visible, but still very effective - Roar!

To highlight a cut-out object use an irregular shape *slightly larger than the object to allow for movement - only applicable for StarMarque*

Use Clear Spot Ink as a pattern or separate design object
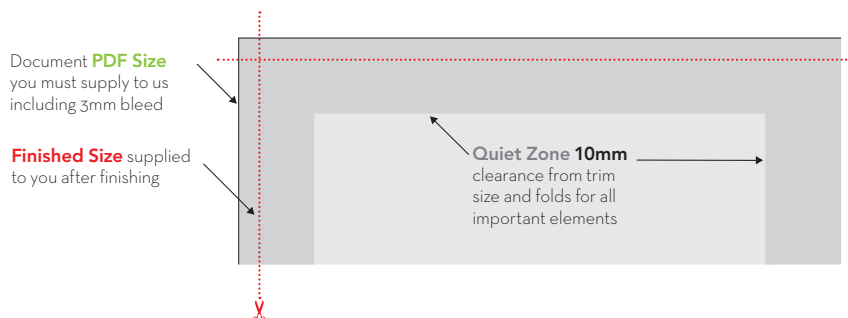
Jump For
Success!

DESIGNING LARGE POSTERS

Designing Large Format Posters is slightly different to designing for litho print, partly because of their increased size but also because of the difference in technology. The basic principles are the same – you still need to prepare everything in CMYK and follow the rest of the instructions in this guide, but here are some extra tips...

RESPECT THE 'QUIET ZONE' OF 10MM

You should position images and text at least 10mm from the edge of the Poster. For best results, make your background bleed fully to the edge of your artwork if it is within 10mm of the edge.

WATCH THE RESOLUTION

Large Format Posters are designed to be viewed at a distance (usually of at least 1m). This means that images don't need to be as high resolution as on litho printed items. We recommend that you provide images for Large Format Posters at a **maximum of 150dpi**. Any higher won't make much difference to final print, but will take much longer to process, and may delay the processing of your job.

BE CAREFUL WITH COLOUR

To create a good solid black, use rich black (see **page 7**). Don't use four-colour black and pay attention to the ink coverage limits (see **page 6**). **Keep all elements under 275%** total ink limit. It's best to avoid solid colours of only one ink (i.e. pure cyan, magenta, yellow or black) as these can be susceptible to slight "banding". Using rich black avoids banding. Also, any greyscale images should be converted to CMYK prior to being printed on our large format equipment.

Due to the different technology used to produce our Large Format range, and the limitations of the substrates, it's unlikely that colours will match our range of litho printed products.

PAY ATTENTION TO SMALL TEXT

We'd recommend that you keep your text to a **minimum of 14pt**. Overlay your text in a vector-based application like InDesign, rather than creating it in a bitmap-based application such as Photoshop.

Document **PDF Size** you must supply to us including 3mm bleed

Finished Size supplied to you after finishing

Quiet Zone **10mm** clearance from trim size and folds for all important elements

DESIGNING FLAGS

Designing Flags is slightly different to designing for litho print, partly because of their increased size but also because of the difference in technology. The basic principles are the same – you still need to prepare everything in CMYK but all text must to set to outlines before suppling. Here are some extra things you'll need to know...
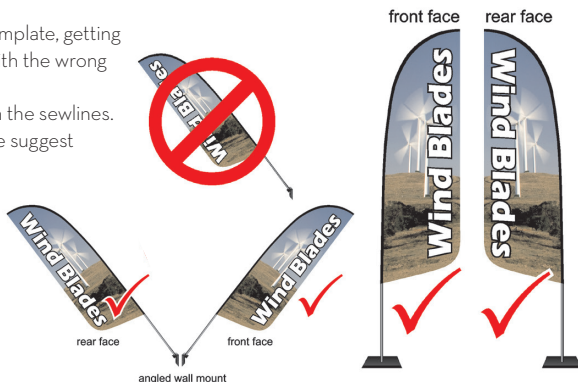
PAY ATTENTION TO SMALL TEXT
We'd recommend that you keep your text to a **minimum of 14pt**. Once you have completed your design **outline all text.**

RESPECT THE 'QUIET ZONE' OF 10MM
You should position images and text at least 10mm from the edge of the Flag. For best results, make your background bleed fully to the edge of your artwork if it is within 10mm of the edge.

WATCH THE RESOLUTION
Flags are designed to be viewed at a distance (usually of at least 1m). This means that images don't need to be as high resolution as on litho printed items. Images should be supplied at a minimum of 150dpi and no larger than 350dpi when at full size. Images larger than 350dpi could present processing problems and should be avoided. **Embed images into the art file.** Supplied image quality will reflect final production quality.

BE CAREFUL WITH COLOUR
To create a good solid black, use rich black (see **page 7**). Don't use four-colour black and pay attention to the ink coverage limits (see **page 6**). If using grey only use a tint of black (K) and no CMY to get the best print.

Due to the different technology used to produce our Flag range, and the difference of the substrates, it's unlikely that colours will match our range of litho printed products.

TEARDROP   WINDBLADE

TEMPLATE DO'S & DONT'S:
• Firstly make sure you have the correct template, getting half done then realising you're working with the wrong template is not ideal.
• Keep all text and essential imagery within the sewlines.
• Do not distort the template in anyway, we suggest locking the layer to avoid this.
• Only use the template for the product it was made for, using a Double Sided template for a Single Sided product is incorrect.
• Clip all final artwork into the flag using a clipping mask
• Take note of the reverse side - DO NOT flip your artwork:

front face   rear face

rear face   front face

angled wall mount

COMMON PITFALLS

Today's graphics applications are incredibly sophisticated. So much so, that many contain features not compatible with the latest developments in printing technology. Likewise, some things can look great on screen, but not when printed. Based on our extensive experience, we've prepared a list of items that we know can cause problems. So please, follow the advice below.
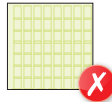
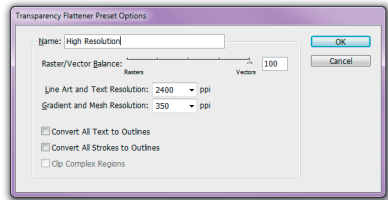| ITEM	WHAT'S THE DANGER?
HAIRLINES	Hairlines are 'device dependent'. This means that they print at different resolutions on different machines. They may print fine on your 300dpi laser printer, but will give unexpected results on our 2540dpi plate-setter. Use 0.2pt instead.
TEXTURE FILLS	These print erratically (or not at all). Best to convert any of these to a bitmap. Make sure you choose 300dpi and CMYK though, and don't make the background transparent.
POSTSCRIPT FILLS	Postscript fills give a low resolution repeat effect that can print erratically. They don't look good anyway, best to use something else.
UNFLATTENED IMAGE FILES	The safest file formats for images are flattened files saved as TIFFs. Avoid PSDs, layered TIFF and layered Photoshop EPS files as these can cause problems.
LARGE AREAS OF THE SAME COLOUR	See the advice on **page 9** for more information.
EPSS WITHIN EPSS	Not a good idea as this massively increases the risk of a Postscript error.

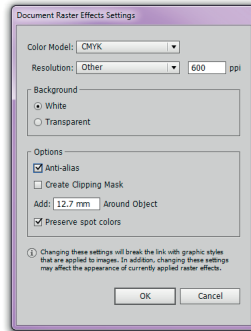| ITEM	WHAT'S THE DANGER?
LAYER EFFECTS AND TRANSPARENCY EFFECTS	These can be used provided that your Transparency Flattener preset is set on high resolution ready for printing and that in Illustrator the Raster Effects settings are set towards vector (see the screenshots below).

InDesign CS6 screenshot

Illustrator CS6 screenshot

COMPRESSION	You can happily use WinZIP to compress your files, but never compress images using LZW compression or JPEG encoding. Doing so has been known to cause problems and may result in your file not printing at all.

OLE OBJECTS	Windows applications are happy to copy objects back and forth between themselves. Unfortunately, they don't print properly. Always convert OLE objects to bitmaps before sending your file.

ITEM	WHAT'S THE DANGER?
OVERPRINT	Be careful with overprint settings. If you set objects to overprint, they will not 'knock-out' the background, and will look very different to what you see on screen or proof. Black text generally defaults to overprint, (as does the 100% black swatch in some applications). This is usually OK. Please refer to your application manual for more details.
DUOTONE/ RGB IMAGES	These may print in black and white, or with washed out colours – always convert to CMYK. You can only use Duotone images when designing for Invoice Books and Envelopes.
BORDERS	Avoid using borders where possible (especially on small items such as business cards), since even a half millimetre movement when guillotined could make your border look uneven and unprofessional.
EMBEDDING IMAGES	Some of the graphics packages allow you to "embed" image files. Avoid doing this as we can't check the images and it results in large file sizes. It's better to supply the images as linked files.
GRADIENTS	Vignettes, or gradient fills are best avoided – these are difficult to print and they have a tendency to show 'banding' and look unprofessional. There is advice on gradients in the Help section on the Adobe website which you may find useful.
WATERMARKS	Be careful with watermarks, if they're too heavy it can make text or writing difficult to read. We recommend using a tint of 10% for the best results. We cannot guarantee to print below 10%.
ALIGNING ELEMENTS TO FOLDS	Avoid trying to line up design elements with folds or creases. There's a chance they may not land perfectly on the fold or crease which can look unprofessional.

EXPORTING YOUR PDF

We only accept PDF files but they can be exported from PC (Windows) or Macintosh. We would recommend designing in an Adobe programme.

PREFERRED FILE

PDF

PREFERRED MEDIA TYPES

Order and upload online

Remember to complete a **File Supply Checklist** (see **page 26**) to ensure you haven't missed anything prior to supplying your files to us. Below are some simple instruction of how to export your PDF from InDesign. You can export your PDF from Other programmes but this is to show you what setting we could reccommend you use when exporting a PDF for us.

If you have addition questions there are more step by step guides that you can find at **www.adobe.com/support** to help you further.
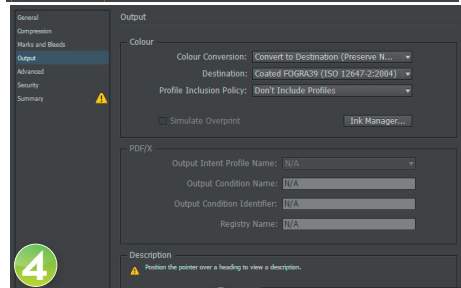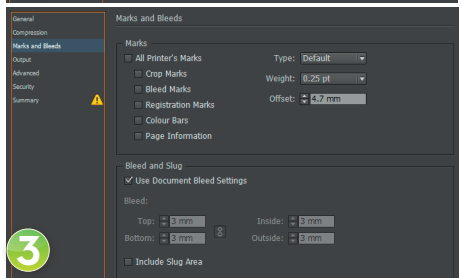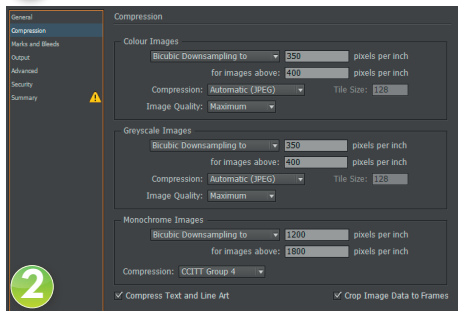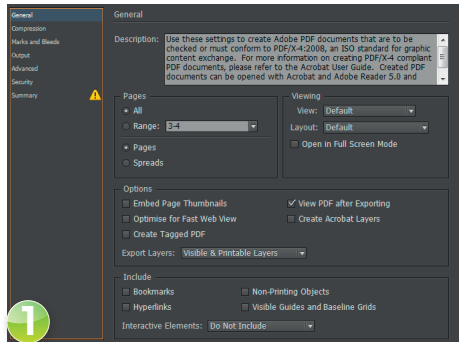
1 To export your file as a PDF, go File > Adobe PDF > High Quality. You will get a menu pop up like screen shot 1 below.

2 Make sure the compression settings match as per screen shot 2 below. This will make sure that your file is not too large. Please note: This will NOT bring up the reslotion of your images.

3 Make sure that you have the correct bleed settings applied to your document - should be between 1.5mm and 3mm bleed.

4 Makre sure the colour conversion settings match the screen shot below.

5 Once these have been set you can click Export to create your PDF

FILE SUPPLY CHECKLIST

PAGE SIZE/LAYOUT

☐ Product page size is correct **see page 8**

☐ Page includes correct bleed **see page 9**

☐ All important elements are at least 4mm (10mm for booklets) from the page edge **see page 16**

☐ No pronounced borders are used **see page 24**

FORMAT/FILES

☐ File supplied as a PDF **see page 25**

☐ Only files required for this job are included and are clearly labelled **see page 25**

COLOURS

☐ All colours are converted to CMYK, including any Pantone® or Spot colours **see page 4**

☐ No tints contain less than 10% of either Cyan, Magenta, Yellow or Black **see page 5**

☐ All colours (including images) have a total ink coverage of less than 275% **see page 6**

☐ Large areas of black made up of 'Rich Black' (100k/40c) - Litho Products **see page 7**

IMAGES

☐ All images are converted to CMYK, and saved as TIFF or EPS files **see page 14**

☐ Photos are scanned at 300dpi at 100% **see page 14**

☐ Line-art images are scanned at 800 to 1200dpi at 100% **see page 15**

☐ Images for large format posters are at 150dpi at 100% **see page 20**

☐ TIFF and EPS files are saved without any image compression **see page 15**

☐ Any alpha channels are removed and images are flattened **see page 14**

☐ Ink coverage below total ink limit **see page 6**

FONTS

☐ All screen and printer fonts are embedded or outlined (including those used in EPSs) **see page 13**

☐ No Multiple Master, Metric or Mac System fonts are used **see page 13**

☐ No effects from the 'text effect' menu in Quark or Freehand are used **see page 13**

☐ All text above 5pt (litho) / 14pt (Large Format) **see page 13 & 20**

☐ Text under 12pt avoids using tertiary colours **see page 12**

☐ Text set as vector **see page 12**

IMPOSITION

☐ All pages are imposed within the document correctly **see page 11**

EXPORTING

☐ File is exported at high quality so images are at 350 dpi **see page 25**

☐ File is exported with no security settings enabled **see page 25**

OTHER

☐ No hairlines/fine lines less than 0.25pt are used **see page 22**

☐ No Corel texture or postscript fills have been used **see page 22**

☐ All OLE objects have been converted to bitmaps **see page 23**

☐ There are no EPS files within other EPSs **see page 22**

☐ Overprint items are set correctly **see page 24**

☐ All special instructions for designing Booklets have been followed **see page 16**

☐ All special instructions for designing Large Format Posters have been followed **see page 20**