

# Artwork Guidelines

BOYALL GRAPHICS & PRINT LTD.



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**This document is intended to help explain our requirements when you are supplying print ready artwork to us.**

**V1.1**

## Please check

Check

*The scale of your artwork in relation to the final print size.*

*Have you outlined all fonts / converted to curves?*

*Have you saved the file in CMYK?*

*Have you specified all spot / Pantone colours required?*

*Is the resolution of your pixel images adequate?*

*Have you either embedded or provided all placed images?*

*Have you provided bleed and trim where necessary?*

*Have you removed all fill and stroke overprints?*

## Print sizes categorized

**SMALL:** A3 AND UNDER

**MEDIUM:** A3 TO A0

**LARGE:** EXHIBITION WORK, BANNERS ETC.

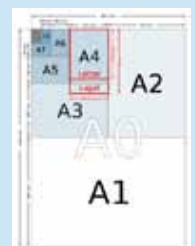
**EX LARGE:** DISTANCE & MOMENTARY VIEWING I.E. BILLBOARDS, BUILDING WRAPS.

SIZE	IMAGE RES.	MINIMUM BLEED
SM:	300 ppi	3 mm
MED:	75-150 ppi	5 mm
LRG:	75 -100 ppi	10 mm
EX LRG:	35-75ppi	20mm

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STANDARD  
PAGE SIZES



# Acceptable Digital Files

*Help us to help you*

## IN ORDER OF PREFERENCE

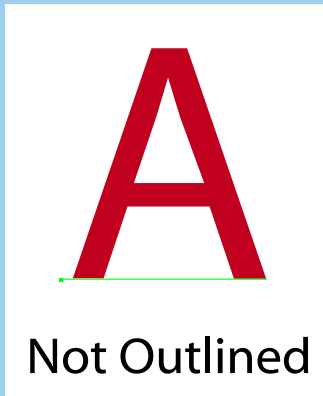
1. Adobe Illustrator eps or ai.  
Photoshop eps, tif, jpeg, psd.
2. Adobe Acrobat,  
Adobe InDesign.
3. QuarkXpress
4. Microsoft Word (Files created in Microsoft Word are more likely to require chargeable labour in order to bring them up to the needed standard for a quality result.)

ALONG WITH THE PRINT FILE, PLEASE ALSO PROVIDE A PDF VISUAL.



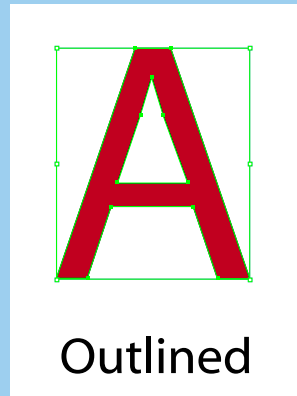
All fonts must be outlined/converted to curves on straight forward print files (see fig 1.2). This solves all missing font issues which can be time consuming to sort out and are easily avoidable. When text is outlined you no longer have to supply the font along with the artwork document. If you require us to edit the text, the font must be supplied to us. In the event of supplying a font to us, font licensing regulations apply. [Click to see](#)

Fig 1.1



Font must be provided

Fig 1.2



Font not needed

## THE EIGHT GOLDEN RULES OF FONT LICENSING

1. Font software is licensed, not purchased. You license font software for limited use from the type designer or font software publisher that supplies it.
2. The license is granted in the form of an End User License Agreement (EULA) according to the number of computers the font software is installed on. Licensing terms vary depending on the font software publisher, so check carefully.
3. Most font software EULAs do not allow you to make copies of or distribute font software to another organization or individual who does not also have a license to use it. This, for example, includes service bureaus, design agencies, PR companies, advertising agencies, and printers. In summary, anyone using font software must have a license.
4. Most font publishers allow users to embed font software into documents, but only for previewing and printing.
5. Most font software publishers will allow users to create static images from font software (such as a GIF file used as a Web banner).
6. Most font software publishers will not allow their software to be modified in any way without permission from the publisher.
7. Your company will be liable if you lend or give font software to others to use without a license.
8. If you have any doubts about your company's licensing position, contact your font supplier or publisher.



# Placed Images

*Be in control from the start*

When placing an image into an Adobe Illustrator document you have two choices. Either you embed the image into the document, or you allow the document to reference the placed image as a link.

When you embed an image it becomes an inherent part of the artwork; they become one, and you therefore do not need to provide a separate image file (see Fig 2.3). When an image is linked and not embedded into the print document however it is a partnership and you must provide both documents together (see Fig 2.2). If a linked image is not provided, the link or partnership is broken, and cannot communicate to produce the final result (see Fig 2.1). The image will not print.

Fig 2.1



When linked images are not provided with the print file...



the link is broken and the image won't print

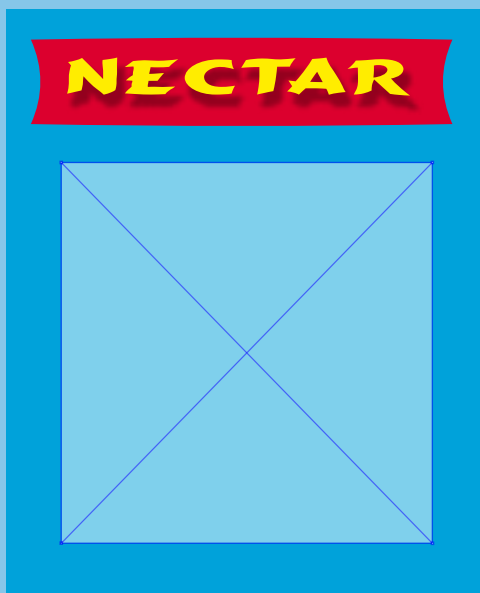


Fig 2.2

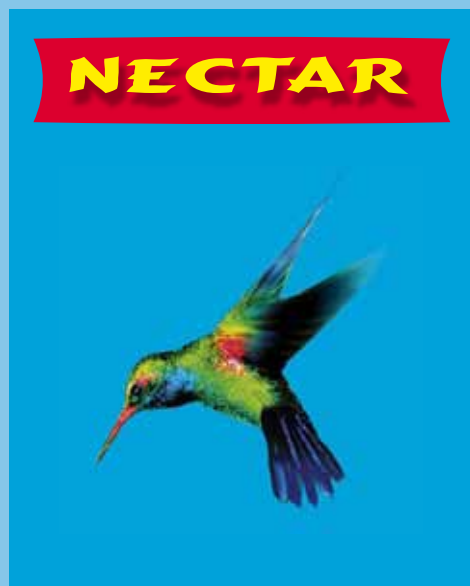
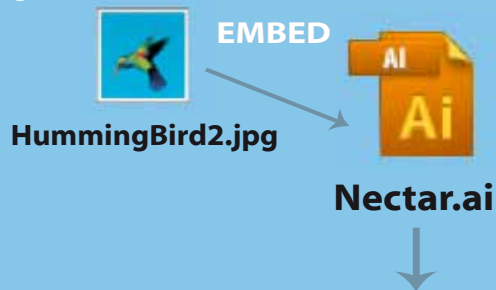


Both files must be provided,



OR

Fig 2.3



# Resolution

*Be in control from the start*

By generating your artwork at the final print size and at the correct resolution, you have much more control and you know where you are. The correlation between print size and resolution is important, so if for any reason the artwork must be generated at a smaller scale the following guidelines must be followed.

## RESOLUTION GUIDE FOR GENERATING ARTWORK AT A SCALED DOWN SIZE

[SEE FULL PAGE VIEW](#)

	SCALE:	100%	80%	75%	50%	25%	20%	10%
<b>SM</b>		<b>300ppi</b>	<b>375ppi</b>	<b>400ppi</b>	<b>600ppi</b>	<b>1200ppi</b>	<b>1500ppi</b>	<b>3000ppi</b>
<b>MED</b>		<b>75-150</b>	<b>75-188</b>	<b>100-200</b>	<b>150-300</b>	<b>300-600</b>	<b>375-750</b>	<b>750-1500</b>
<b>LRG</b>		<b>75-100</b>	<b>94-125</b>	<b>100-134</b>	<b>150-200</b>	<b>300-400</b>	<b>375-500</b>	<b>750-1000</b>
<b>EX LRG</b>		<b>35-50</b>	<b>44-63</b>	<b>47-67</b>	<b>70-100</b>	<b>140-200</b>	<b>175-250</b>	<b>350-500</b>

## WHAT IS THE DIFFERENCE BETWEEN PPI AND DPI, AND DOES IT REALLY MATTER?

PPI refers to the amount of Pixels Per Inch that make up the digital image itself. Digital image editing programs, like Adobe Photoshop, enable you to manage the image in either PPI or PPC (pixels per centimeter). DPI however refers to the dots per inch that the printer lays onto the media whilst printing. Some of this you may already know, but it really helps to understand the correlation between the two.

The fewer the pixels per inch in the digital image, the larger the pixels have to be if the image is to stay at a given size. If the pixels are too big they become more prominent than the dots of the printer, meaning that the printed image will appear blocky, what we call pixelated. [Click to see](#)

The trick is to produce an image at the minimum resolution you can get away with, but without compromising the quality of the printed image. This helps to avoid producing images that are made up of more pixels than they need to be, making the files unnecessarily large and cumbersome to handle throughout the prepress stage. This is especially important to consider when producing very large images that are likely to be viewed at a distance or a for short duration. The fact that you are probably not going to see it close enough to notice that the pixels are slightly larger than the printed dot, means that this will not be an issue.

When graphics are viewed from a closer distance, like exhibition stand graphics or literature for example, any pixelation will stand out. No matter how state-of-the-art the printing equipment or glossy the print finish, if the resolution is too low, the the quality of the print will be perceived as poor.



Digital printers use CMYK ink and cannot reproduce the whole range of RGB colours that you see on your screen. It is important therefore to choose the right colour model for the job; images that are to be printed should be saved in CMYK, images that are only to be viewed on screen are best saved in RGB. When converting images from RGB to CMYK you may notice that the colours become slightly duller on your screen. **Click to see** By viewing your artwork in CMYK before sending it to us, or better still by creating your artwork in CMYK from the beginning, you avoid any unrealistic expectations from your printers.

## WHAT IS THE DIFFERENCE BETWEEN RGB AND CMYK?

### Colour Models

A colour model is an orderly system of creating a whole range of colours from a small set of primary colours. There are two types of colour models, those that are known as subtractive and those that are known as additive. RGB (Fig 4.1) is an additive colour model and uses transmitted light. The more red green and blue is being transmitted, the lighter the colour becomes. This is how TV's and computer monitors display colour and are capable of representing a much larger percentage of the visible spectrum and much brighter colours. Web designers utilize these benefits by working in RGB. CMYK (Fig 4.2) is a subtractive colour model and subtracts or absorbs light, whilst the rest is reflected back. The more CMYK ink is printed onto a surface the darker the image becomes, because more light is absorbed into the surface and less light reflected back. CMYK has a much smaller colour gamut than RGB (Fig 4.3).

RGB COLOUR MODEL

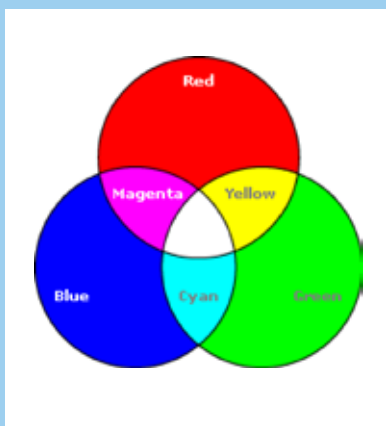


Fig 4.1

CMYK COLOUR MODEL



Fig 4.2

COLOUR SPACE

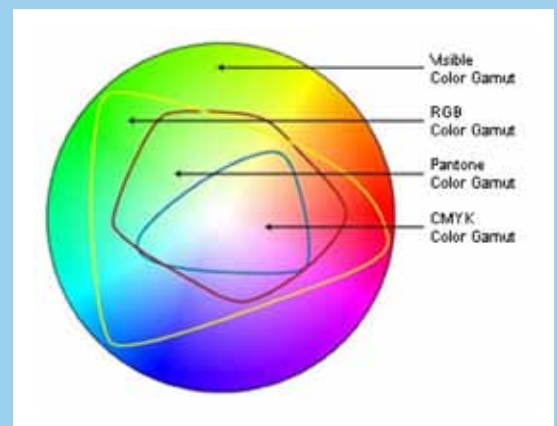


Fig 4.3

### Spot Colours

If you have very specific colour requirements such as with corporate logos, the artwork is best provided as a vector file with the crucial areas filled/stroked as the required spot colours or specific Pantone colours.

When designating Pantone colours, please ensure you use **Pantone Solid Coated (i.e. Pantone 485 c)**. **Please do not re-name the Pantone colour in the file.** If you are not sure what the Pantone colour should be or you require us to match a custom spot colour, please provide a hard copy colour sample, such as a letterhead or business card.

[SEE FULL PAGE VIEW](#)



# Bleed and Trim

*Be in control from the start*

Artwork should be supplied in one of two ways. If the material is pre-cut to the finished size ready to print straight onto, the image must be provided at exactly the same size with no bleed or trim. Otherwise the artwork must be provided with the correct bleed and trim in accordance with the guidelines shown below.

**SMALL:** A3 AND UNDER  
**MEDIUM:** A3 TO A0  
**LARGE:** EXHIBITION WORK, BANNERS ETC.  
**EX LARGE:** DISTANCE & MOMENTARY VIEWING IE. BILLBOARDS, BUILDING WRAPS.

SIZE	MINIMUM BLEED
SM:	3 mm
MED:	5-10 mm
LRG:	10 mm
EX LRG:	20mm

Fig 5.1

Fig 5.2

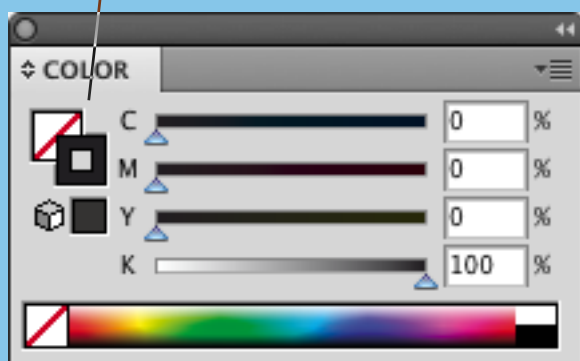
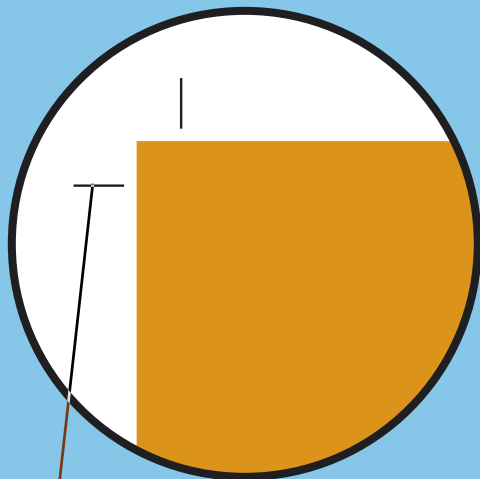
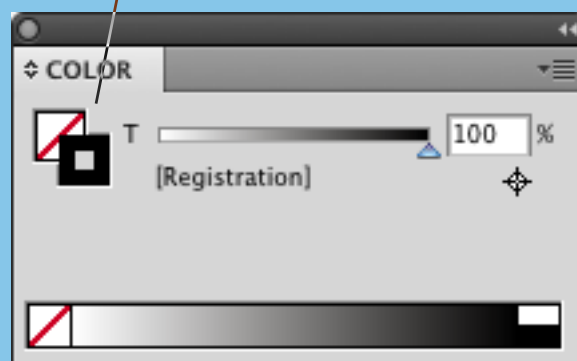
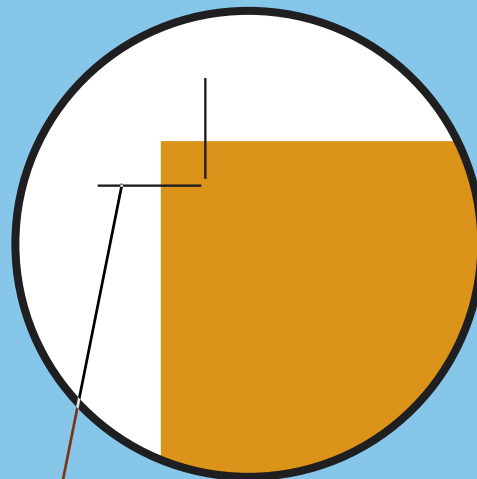


Fig 5.3



# Transparency Effects *Help us to help you*

With artwork that contains vector objects, there are certain combinations that WILL cause problems when printed (see Fig 6.2). Here is a typical example:



Fig 6.1

## PROBLEM COMBINATION:

1 **NECTAR**  
BECAUSE THIS TEXT HAS A TRANSPARENCY EFFECT (DROP SHADOW),

2   
AND BECAUSE THIS OBJECT IS FILLED WITH A PANTONE COLOUR.....



Fig 6.2

To expect RIP software to handle transparency effects together with pantone colour objects in the same print document is perfectly reasonable, but unfortunately at the moment are about as compatible as oil and water.

RIP programmers are aware of this common problem and are working to resolve it.

*So what options do I have at the moment? Click to see.*



# Transparency Effects *Help us to help you*

Here are some options:

Fig 6.3

## OPTION 1:

VECTOR OBJECT

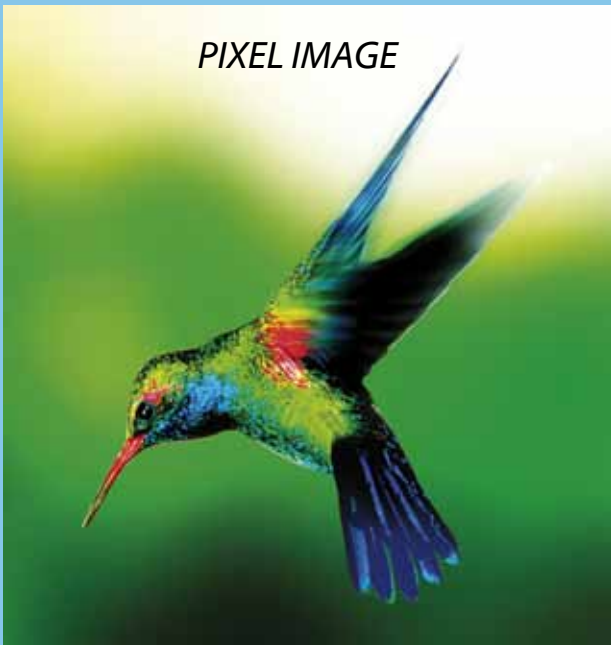
**NECTAR**

VECTOR OBJECT



**TURN PANTONE  
OBJECT INTO CMYK.**

PIXEL IMAGE



**THIS MAY WORK,  
BUT SOME CMYK VALUES  
CAN STILL BE PROBLEMATIC.**

Fig 6.4

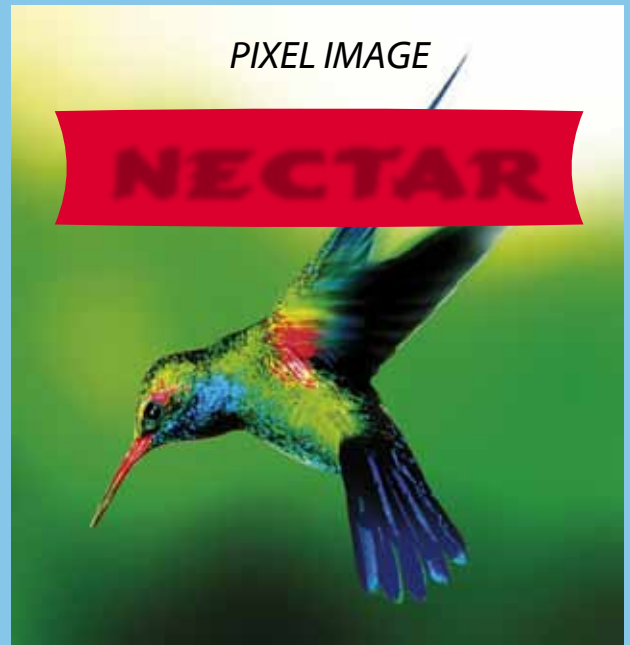
## OPTION 2:

VECTOR OBJECT

**NECTAR**

**MERGE THE PROBLEM  
ELEMENTS INTO  
THE PIXEL IMAGE  
OR SIMPLY FLATTEN  
THE WHOLE ARTWORK  
TO A TIFF OR JPEG**

PIXEL IMAGE



**THIS OPTION WILL SOLVE  
THE MAIN ISSUE.**



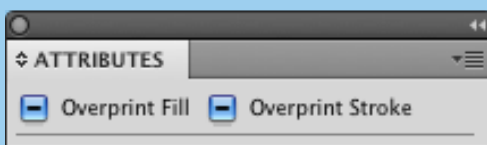
## REMOVING OVERPRINTS

**Artwork documents supplied for digital printing must not contain overprint fill and stroke** as this can cause unexpected results. For example, objects with overprint may appear to be missing on the final print.

Searching through your artwork to find out where the overprints are so as to remove them all can be impractical. So here is a quick and easy shortcut that will take you only seconds:

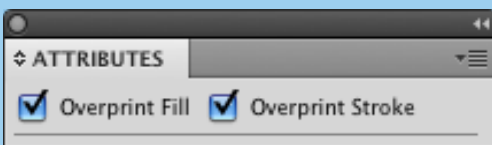
1. Make sure all objects are unlocked and are all selected at the same time.
2. Open the ATTRIBUTES palette. If there is a mixture of objects with overprints and without overprints the palette will look like Figure 7.1. If not don't worry, as long as all objects are selected, it will still work.

Fig 7.1



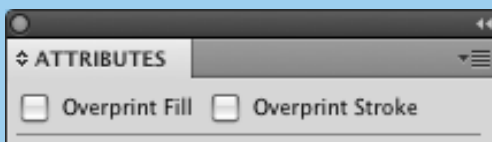
3. Now click both check boxes. The palette will look like Figure 7.2

Fig 7.2



4. Now click them again. The palette will look like Figure 7.3. What you have done, is to effectively flush out all overprints from the document.

Fig 7.3



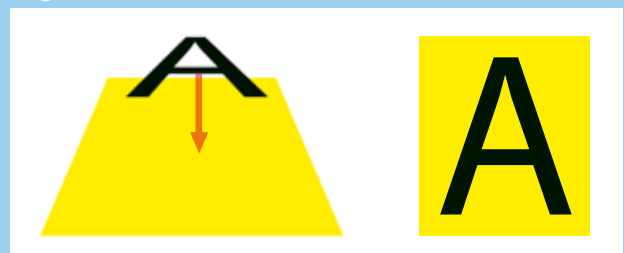
## WHAT ARE OVERPRINTS FOR?

Overprints are very useful in the **screen printing industry** where the printer has to physically register the colour he is about to print to the previous colours. Overprinting causes specified colours to partially or completely print over one another (see Fig 8.2). Any changes in alignment, for example; due to variations in room temperature, are less likely to show as would be the case if there were no overprint at all (see Fig 8.1).

Fig 8.1 WITH NO OVERPRINT AT ALL



Fig 8.2 WITH OVERPRINT FILL



# Standard Page Sizes *Help us to help you*

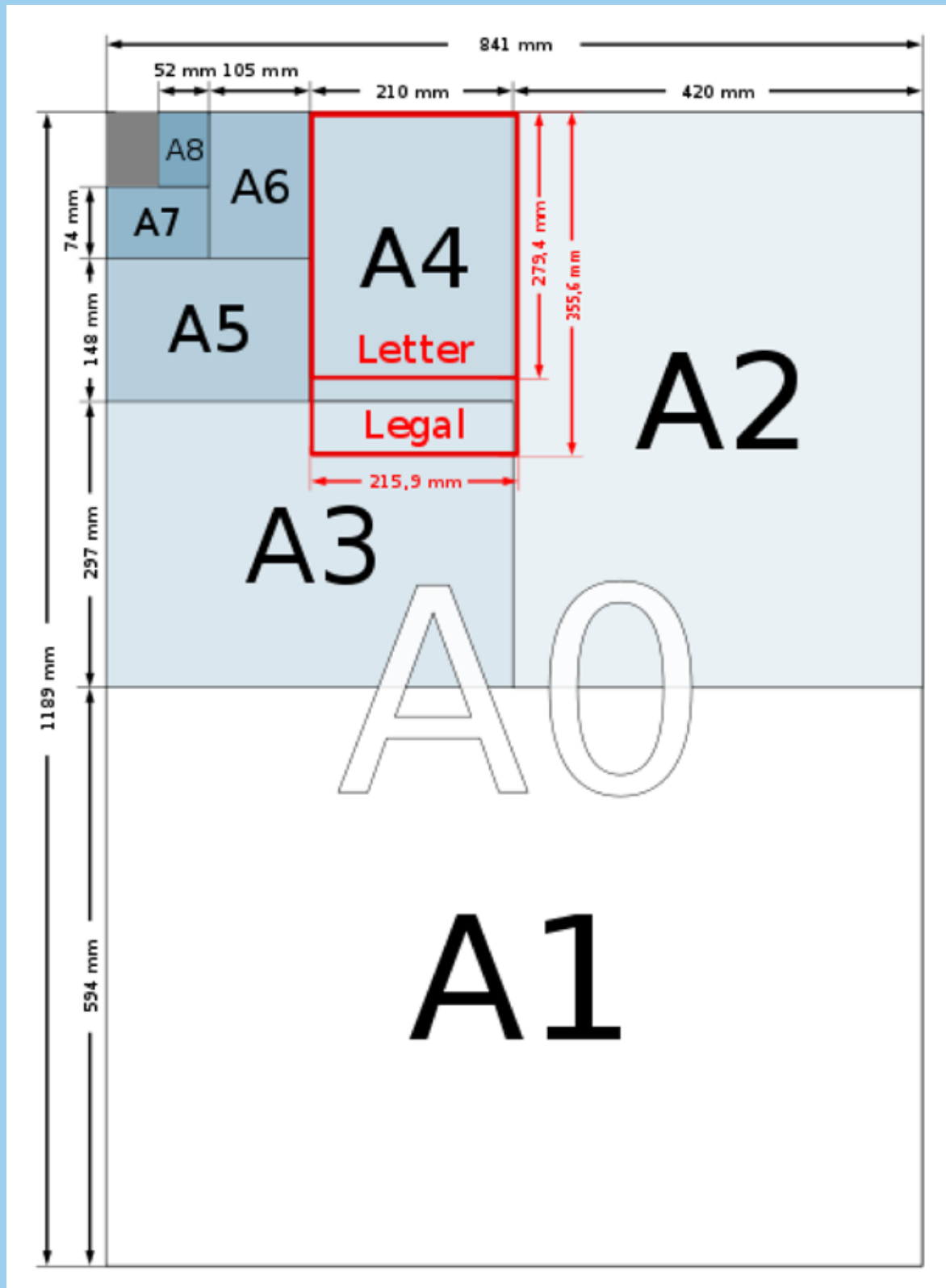


Fig 9.1



SEE FULL PAGE VIEW

GO BACK

PRINT OUT PAGE

*300 PPI.*



*25 PPI.*



Fig 10.1

SEE FULL PAGE VIEW

GO BACK

PRINT OUT PAGE

*RGB*



*CMYK*



Fig 10.2