



PETERKIN

PREMIUM PAPER & PRINTERY

Artwork Guidelines



Setting up your artwork

Artwork format

- Please supply **all artwork 1 up to size in a print ready PDF.**
- Please make sure all text is converted to curves/outlines. This will insure there'll be no changes to the fonts once printed.

Safe area

All important text and graphics must be in at least 5mm (0.2") from the edge. This is to allow for movement when printing, and running the risk of being cut off when trimmed. This is called a 'safe area'.

Image quality

The quality of your images is a very important factor to consider. If you're using a grainy, old photo in your artwork, certainly your photo will print grainy and old looking too.

Our digital presses are only capable of reproducing the quality you provide.

- Ensure all images are saved as CMYK, not RGB.
- Please ensure your images are 300dpi and are converted to CMYK.
- Save your photos as TIFF and your vectors as EPS files to ensure the best quality. If it looks pixelated on your screen, then it will print pixelated too.
- Images must not be blown up past 100%, otherwise pixelation will occur.

Borders

Due to the movement that occurs during digital printing, printed borders are not really recommended. If your borders are very close to the edge it will look uneven as your eyes can easily reference any small shift and thus making it look uneven.

However, if you do require a solid border to be printed, please make the border no less than 10mm (0.4") in width and extend by 3mm (0.12") on each edge to include bleed.

If your artwork involves a line work border, the further from the edge of the sheet the better. 10mm (0.4") would be perfect.

We do not recommend a border for a 2 sided print job at all.

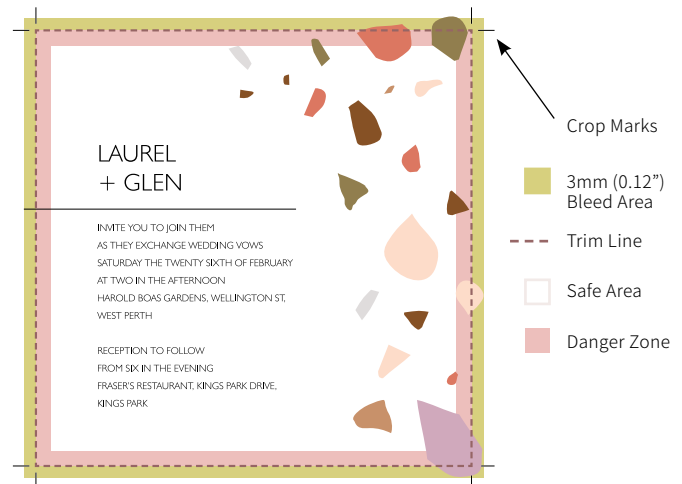
Colours and Colour Matching

Ensure you convert all RGB colours to CMYK. This is vital for your job to produce desirable results.

- Please allow for a difference in colour between what is shown on your screen and what is printed. When printing in CMYK (Cyan, Magenta, Yellow, Black), various factors will affect the colour.
- You cannot determine how the colour will print by what you see on your screen, every screen is different and every printer prints each colour differently.
- We colour calibrate our digital presses daily to minimise colour variation. However, consistency is not guaranteed, this is simply the nature of printing in CMYK. There is potentially a 5% variance in colour from the first proof to the final product.
- Never underestimate the difference a stock can make to your colours. When choosing a colour please take into account what stock it will be printed on. A colour will appear differently when printed on different stocks.

Large Solid Areas of Colour

We don't recommend printing large areas of solid toner as we experience issues with banding on the page and colour variance throughout the print run. This is due to the printer struggling to maintain a constant temperature when fusing the sheer amount of toner onto the page.



Crop marks and bleed

- Ensure all crop marks and bleed are shown.
- Allow 3mm (0.12") of bleed where required. This is to ensure that your edges are clean and smooth.

Solid Areas and Textured Stocks

Designs with blocks of solid toner are not suited to stocks that are textured. The toner doesn't fuse properly into all of the lumps and bumps of the stock. If you must print a solid area, we recommend printing on a smoother stock such as Marshmallow 261gsm or Knight Smooth 350gsm.

Variable Data

Variable data is the elements within your artwork such as text (usually guest names for invites and addresses for envelopes) that may be changed from one printed piece to the next.

We don't charge any extra for printing that contains variable data, you just need to ensure your artwork is setup correctly. If you have multiple guest names, set them up as one per page (i.e. if you have 50 guest names, your PDF artwork should be 50 pages long).

Trimming

We take the utmost care in delivering our range of products in a superior and professional way. However, please be aware that variation can occur and we recommend you allow a guillotining tolerance of + or - 1mm (+ or - 0.04") when designing your invitations or stationery. This is industry standard.

Stock Options

We offer digital printing a large array of in-house paper stocks (around 60 options at the time of writing) that'll help you from incurring excess costs and a swift turnaround for your job.

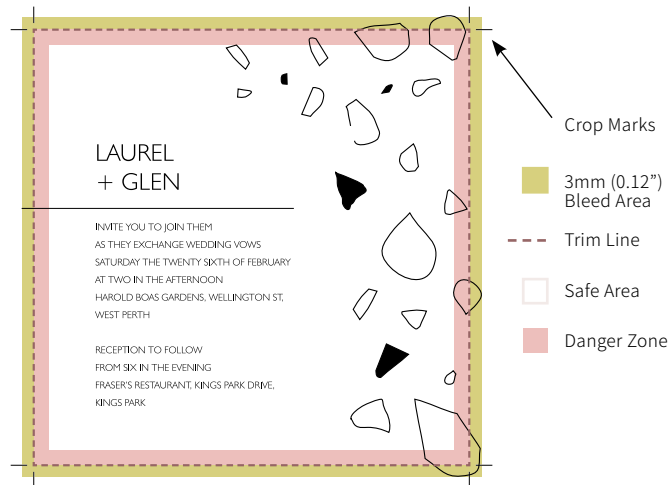
Current stock offerings are found in the drop-down options of our digital print products on the website. If a stock is not available in the drop-downs (but is usually), we're most likely out of stock. Get in touch with our Customer Service Team to confirm it's availability.

For samples of our most popular Printery stocks for digital printing, order our Printery Sample Pack or the Paper Swatch Book Set.

For non-standard papers (in-house or otherwise), please contact us for a custom quote.



Setting up your artwork



Artwork format

- Please supply **all artwork 1 up to size in a print ready PDF**.
- All artwork needs to be setup in greyscale. Any text or graphic that is black will print in white, and grays will print lighter white using a dot pattern halftoning.
- Please make sure all text is converted to curves/outlines. This will insure there'll be no changes to the fonts once printed.

Borders

Due to the movement that occurs during digital printing, printed borders are not really recommended. If your borders are very close to the edge it will look uneven as your eyes can easily reference any small shift and thus making it look uneven.

However, if you do require a solid border to be printed, please make the border no less than 10mm (0.4") in width and extend by 3mm (0.12") on each edge to include bleed.

If your artwork involves a line work border, the further from the edge of the sheet the better. 10mm (0.4") would be perfect.

We do not recommend a border for a 2 sided print job at all.

Solid Areas

We don't recommend printing large areas of solid toner at all!

Variable Data

Variable data is the elements within your artwork such as text (usually guest names for invites and addresses for envelopes) that may be changed from one printed piece to the next.

We don't charge any extra for printing that contains variable data, you just need to ensure your artwork is setup correctly. If you have multiple guest names, set them up as one per page (i.e. if you have 50 guest names, your PDF artwork should be 50 pages long).

Safe area

All important text and graphics must be in at least 5mm (0.2") from the edge. This is to allow for movement when printing, and running the risk of being cut off when trimmed. This is called a 'safe area'.

Crop marks and bleed

- Ensure all crop marks and bleed are shown.
- Allow 3mm (0.12") of bleed where required. This is to ensure that your edges are clean and smooth.

Image quality

The quality of your images is a very important factor to consider. If you're using a grainy, old photo in your artwork, certainly your photo will print grainy and old looking too.

Our digital presses are only capable of reproducing the quality you provide.

- Ensure all images are saved as CMYK, not RGB.
- Please ensure your images are 300dpi and are converted to CMYK.
- Save your photos as TIFF and your vectors as EPS files to ensure the best quality. If it looks pixelated on your screen, then it will print pixelated too.
- Images must not be blown up past 100%, otherwise pixelation will occur.

Trimming

We take the utmost care in delivering our range of products in a superior and professional way. However, please be aware that variation can occur and we recommend you allow a guillotining tolerance of + or - 1mm (+ or - 0.04") when designing your invitations or stationery. This is industry standard.

Stock Options

We offer white ink printing a large array of in-house paper stocks (35 options at the time of writing) that'll help you from incurring excess costs and a swift turnaround for your job. These papers are darker in colour so the white ink will be legible. Some papers aren't offered as our tests have shown there's not enough contrast for the white ink to be legible.

Current stock offerings are found in the drop-down options of our digital white ink print products on the website. If a stock is not available in the drop-downs (but is usually), we're most likely out of stock. Get in touch with our Customer Service Team to confirm it's availability.

For samples of our most popular and seasonal Printery stocks for digital printing, order our Printery Sample Pack or the Paper Swatch Book Set. For samples of white ink digital printing on coloured stocks, view our Instagram feed or order our Luxe Printing Sample Pack.

For non-standard papers (in-house or otherwise), please contact us for a custom quote.



Setting up your artwork

- All artwork should be supplied in **PDF format, one up**. Please make sure you have outlined your type, included crop marks and that your file/s are set in solid 100% black (K) in CMYK.
- If we are only printing **1 PMS Colour**, we just need one PDF of the artwork set up in solid 100% black (K) in CMYK.
- With letterpress, each colour requires a new set of plates and a separate print run, so if we are printing in **2 PMS Colour**, we need a PDF for each colour set up in solid 100% black (K) in CMYK and a mockup with how your artwork should look once letter pressed.

If we are **letterpress and digitally printing** your artwork we'll need 3 files:

1. The artwork to be digitally printed only (CMYK).

2. With just the artwork to be letter pressed, set up in solid 100% black (K) in CMYK.
3. With how your artwork should look once printed and letter pressed.

Letterpress shines when printing colours at 100%, we don't recommend using tints or shades. If you'd like to incorporate a lighter shade/colour, use a second PMS lighter ink colour instead of a screen.

Letterpress printing doesn't reproduce large block areas of colour well. Large solids tend to look mottled, textured or patchy when printed. Ink coverage should be less than half of the total printable area.

Please contact us at customerservice@peterkin.com.au if you're unsure about the suitability of your artwork. We're happy to advise.

Light Inks on Dark Stocks

With letterpress, we prefer to print dark ink on light paper as this gives the best results. We do not advise to printing white ink on a black or dark coloured stock as the dark colour stock will show through the white due to the inks being translucent.

Light ink on dark paper is really best suited to our hot foil stamping or digital white ink printing.

Blind Impression or Debossing

As well as printing solid colours, we can also blind deboss, or print without ink. Please note that blind deboss is considered an ink colour for pricing purposes.

Blind impression is not the same finish as embossing.

When considering designing for blind debossing, keep in mind that the lack of ink means that there is less contrast – therefore a deeper impression is required in order to see the illustration or read the text.

Blind deboss works best on 500gsm + stocks, as it allows for a deeper impression.

Fonts and Typesetting

For best results we recommend a font size no smaller than 8pt, for most fonts. We say most fonts, because there is always an exception to the rule. If you are using a font with very thin or has intricate lines you might want to add a stroke or consider another font.

All fonts must be outlined.

This can be done in InDesign and Illustrator by the "Create Outlines" command, found under the Type menu.

It's a good idea to add extra letter-spacing or tracking on serif or sans serif fonts, especially capitals or small capitals (5-10%) to allow for the impression made into the paper.

Images / Illustrations

Artwork for plates must be created in vector, not image based (raster/bitmap). If you are including digital printing see the digital printing or white ink printing guidelines.

Line Work

All line weights (including fonts) should be 0.25 point or thicker. If you're not sure how to check, draw a 0.25 point line and compare it to any lines you're unsure of. Dots should be at least 1 point in size (i.e. the ones above the letter "i", periods or dotted lines).

Borders

Due to the movement that occurs during printing, printed borders are not really recommended. If your borders are very close to the edge it will look uneven as your eyes can easily reference any small shift and thus making it look uneven. If your artwork involves a line work border, the further from the edge of the sheet the better. 5mm (0.2") would be perfect.

Double sided printing

Double sided printing is problematic for letterpress printing and we don't really recommend it, unless you are considering our 600gsm stocks.

Double sided letterpress can not be as deep as single sided (even for 600gsm cotton) as one side 'squashes' when the second side is printed, as well as there is only so much a paper can compress from both sides.

This depends of course on the design too. We try to avoid the impression coming through on the opposite side for double-sided, which also results in a lesser impression. However, sometimes this is unavoidable, even for less impression.

Variable Data

As we print from plates we are unable to letterpress artwork with variable data. If it's an absolute necessity, look at designing combining digital printing for the variable elements along with your letterpress printing.

Trimming

We take the utmost care in delivering our range of products in a superior and professional way. However, please be aware that variation can occur and we recommend you allow a guillotining tolerance of + or - 1mm (+ or - 0.04") when designing your invitations or stationery.

Stock Options

We offer letterpress printing on a large array of in-house paper stocks that'll help you from incurring excess costs and a swift turnaround for your job. Current letterpress stock offerings are found in the drop-down options of our letterpress products on [our website](#).

Options include soft cotton stocks manufactured specifically for modern letterpress methods like Neenah Cotton (USA) and Gmund Cotton (Germany). You can also choose from a number of in-house duplexed wood-pulp stocks. Each paper will give your design it's own unique life, so feel free to speak with us about your vision prior to making your final choice.

For samples of our most popular stocks, order our Printery Heavyweight Sample Pack, but many of our coloured stocks can be duplexed upon request.



Setting up your artwork

All artwork should be supplied in **PDF format, one up**.

For **foil only** we just need one PDF of the artwork set up in CMYK 100% black (K).

If we are **foiling and digitally printing** your artwork we will need three files:

1. With the artwork to be digitally printed only.
2. With just the artwork to be foiled set up in CMYK 100% black (K).
3. With how your artwork should look once printed and foiled.

If we are **foiling and letterpress printing** your artwork we will need three files:

1. With the artwork to be foiled all by itself set up in CMYK 100% black (K).
2. With just the artwork to be letterpressed set up in CMYK 100% black (K).
3. With how your artwork should look once printed and foiled.

Please make sure all text is converted to curves/outlines. This will insure there'll be no changes to the fonts once printed.

Artwork for plates must be created in vector, not image based (raster/bitmap). This means that artwork needs to be created in Illustrator or InDesign or another program that creates vector based output files.

They must also be created in 100% black (K).

You can't make a gradient in a foil. You can't do shading. Again, the reason for this is that the magnesium plate output has only black and white. So greys are output as a dot pattern. This doesn't make for a usable plate.

For this reason, artwork needs to be created in a CMYK colour space where black is 100% black, not 0 values of R, G and B.

Foil and Digital Printing

If you are thinking about combining foiling with digital printing, remember that the registration for digital is never the same from print to print. What this means is, do not design the digital artwork to meet foiled elements at exact points or have tight registration between foil and digital elements as there can be a shift of up to 3mm (0.12") in any direction.

Safe Area

All important text and graphics must be in at least 5mm (0.2") from the edge. This is to allow for movement when printing, and running the risk of being cut off when trimmed. This is called a 'safe area'.

Fonts and Typesetting

The smallest font size we can foil is 8pt for most fonts. We say most fonts, because there is always an exception to the rule. If you are using a font with very thin or has intricate lines you might want to add a stroke or consider another font.

Designs with different thicknesses of type, for example very large bold type combined with thin small type, can mean slight filling in on small areas of type or tiny spot-sized 'holes' in the large areas. This is because the pressure applied to the foil and plate is the same across the whole plate to achieve the best printing result.

Line Work

All line weights (including fonts, small dots and serifs on fonts.) should be 0.5 point or thicker. If you're not sure how to check, draw a 0.5 point line and compare it to any line work you are unsure of.

Images / Illustrations

Artwork for plates must be created in vector, not image based (raster/bitmap).

If you are including digital printing see the digital printing or white ink printing guidelines.

Borders

Due to the movement that occurs during printing, printed borders are not really recommended.

If your borders are very close to the edge it will look uneven as your eyes can easily reference any small shift and thus making it look uneven.

If your artwork involves a line work border, the further from the edge of the sheet the better. 5mm (0.2") would be perfect.

Variable Data

As we print from magnesium blocks we're unable to foil artwork with variable data. If it's an absolute necessity, look at designing combining digital printing for the variable elements along with your foiling, see above for more on combining foil and digital printing.

Trimming

We take the utmost care in delivering our range of products in a superior and professional way.

However, please be aware that variation can occur and we recommend you allow a guillotining tolerance of + or - 1mm (+ or - 0.04") when designing your invitations or stationery.

Foil Colours

To best view the wide range of foil colours we have available, order our Luxe Printing Pack on our website at www.peterkin.com.au/Luxe_Printing_Services_Sample

Stock Options

We offer hot foil press on a large array of in-house paper stocks that'll help you from incurring excess costs and a swift turnaround for your job. Current foil stock offerings are found in the drop-down options of our foil press products on [our website](#). Different stock offerings are shown, depending on the product. i.e. Digital + foil press will have a different selection to foil press only.

For samples of our most popular and seasonal Printery stocks for foil, order our Printery Sample Pack or the Paper Swatch Book Set. For samples of hot foil press on coloured stocks, view our Instagram feed or order our Luxe Printing Sample Pack. Each paper will give your design it's own unique life, so feel free to speak with us about your vision prior to making your final choice. Many of our stocks can be duplexed to double or triple thickness upon request too.

For non-standard papers (in-house or otherwise), please contact us for a custom quote.

** We can absolutely foil on transparent vellum... as long as the client is clear with their expectations of the (possible) end result.

It has a surface that tries to repel the foil (kind of like a baking paper), which results in tiny spot-sized 'holes' where the foil has not taken to the stock. This is mainly noticeable on bolder areas of type, but is unpredictable.



A little about embossing

Embossing is pushing the paper up towards you from the back. It requires two dies or blocks (we generally use magnesium), a male and a female. We're unable to print a colour at the same time, but we can letterpress print (without impression), offset print or foil press first, then emboss. We're unable to emboss a digitally printed colour after printing due to certain registration and printing limitations.

Setting up your artwork

All artwork should be supplied in **PDF format, one up**.

Please make sure all text is converted to curves/outlines. This will insure there'll be no changes to the fonts once embossed.

For **embossing only** we just need one PDF of the artwork set up in CMYK 100% black (K).

If we are **embossing and digitally printing** your artwork we will need three files:

1. With the artwork to be digitally printing only.
2. With just the artwork to be embossed in CMYK 100% black (K).
3. With how your artwork should look once printed and embossed.

If we are **embossing and foiling or letterpress printing** your artwork we will need three files:

1. With the artwork to be embossed all by itself in CMYK 100% black (K).
2. With just the artwork to be letterpressed or foiled in CMYK 100% black (K).
3. With how your artwork should look once embossed and letterpress or foiled.

Artwork for embossing must be created in vector, not image based (raster/bitmap). This means that artwork needs to be created in Illustrator or InDesign or another program that creates vector based output files.

They must also be created in 100% colour values (preferably 100% black).

Embossing and Digital Printing

If you are thinking about combining embossing with digital printing, remember that the registration for digital is never the same from print to print.

What this means is, do not design the digital artwork to meet embossed elements at exact points or have tight registration between embossing and digital elements as there can be a shift of up to 3mm (0.12") in any direction.

Fonts and Typesetting

The smallest font size we can emboss is 12pt for most fonts. We say most fonts, because there is always an exception to the rule.

If you are using a font with very thin or has intricate lines you might want to add a stroke or consider another font.

The larger you can make details in the artwork for embossing, the more impact it will have, so we do not recommend a large amount of fine detail.

Images / Illustrations

Artwork for plates must be created in vector, not image based (raster/bitmap).

If you are including digital printing see the digital printing or white ink printing guidelines.

Safe Area

All important text and graphics must be in at least 5mm (0.2") from the edge. This is to allow for movement when printing, and running the risk of being cut off when trimmed. This is called a 'safe area'.

Line Work

All line weights (including fonts) should be 1.5 point or thicker. If you're not sure how to check, draw a 1.5 point line and compare it to any line work you are unsure of. This includes the small dots and serifs on fonts.

Although increasing your line weight may make the design look thicker or

bolder than desired, it is important to keep in mind that the embossed effect is visually thinner due to the curved surface of the emboss. Embossed artwork appears thinner than it does when viewed on screen or as a digital print.

Variable Data

As we print from magnesium blocks we're unable to emboss artwork with variable data.

If it's an absolute necessity, look at designing combining digital printing for the variable elements along with your foiling, see above for more on combining foil and digital printing.

Borders

Due to the movement that occurs during printing, printed borders are not really recommended.

If your borders are very close to the edge it will look uneven as your eyes can easily reference any small shift and thus making it look uneven.

If your artwork involves a line work border, the further from the edge of the sheet the better. 10mm (0.4") would be perfect.

Trimming

We take the utmost care in delivering our range of products in a superior and professional way.

However, please be aware that variation can occur and we recommend you allow a guillotining tolerance of + or - 1mm (+ or - 0.04") when designing your invitations or stationery.

Stock Options

We offer embossing on a large array of in-house paper stocks that'll help you from incurring excess costs and a swift turnaround for your job, however each job is quoted individually.

For non-standard papers (in-house or otherwise), please contact us for a custom quote.



Setting up your artwork

The handmade nature of Indie Handmade means there are inconsistencies in each and every sheet. There can be extra thick areas and extra thin areas too. If you hold a sheet up to the sunlight, you can easily see.

Due to the natural deckle edges, the sheets can be slightly different in sizes. While these inconsistencies make up the reasons why we love Indie, they're also the reason for inconsistencies in the printing processes.

You may see variations in the print across a run for all print processes we offer.

Artwork format

- Please supply **all artwork as a print ready PDF**.
- Please make sure all text is converted to curves/outlines, this will insure that there will be no changes to the fonts.
- Ensure you convert all colours to **CMYK**. This is vital for your job to produce desirable results.
- All text and graphics **must be in at least 10mm (0.4") from the edge of the sheet**.



Digital Printing

When designing for printing on Indie Handmade stock we suggest you steer clear of large areas of flat colour, especially in light or pastel colours, as it is almost impossible to achieve a nice flat, uniform colour due to the highly textured nature of the stock.

Please also consider that prints may be slightly skewed due to feeding the uneven deckle edges. Although we allow for and do not supply the obvious sheets that are terribly skewed, we suggest you design with this in mind.

Borders

We do not recommend printing any kind of borders on the Indie Handmade stocks. Due to the handmade nature of the stock, not every sheet is the same size so borders will always look uneven.

Hot Foil Pressing

With foiling, although the pressure applied to the foil and plate is the same with each impression, the different thicknesses of paper can mean slight filling in on small areas of type where the stock is thicker and very light impression or very light (and even sometimes missing) foil areas for the thin areas.

Therefore when designing for foiling we recommend:

- a font size no smaller than 8pt
- adding extra letter-spacing or tracking on serif or sans serif fonts, especially capitals or small capitals (5-10%)
- all line weights (including fonts) should be 0.5 point or thicker. Not sure how to check, draw 0.5 point line and compare it to any lines work you are unsure of.
- if you are mixing typefaces or text and images, try to keep the line weights similar. Large bold or heavy fonts mixed with very small or thin type doesn't give very good results on an uneven surface.

Once again, due to the feed there may also be some skewed print. As we print from plates we are unable to foil artwork with variable data.

Letterpress

As with foiling, although the pressure applied to the plate is the same with each impression, the different thicknesses of paper can mean slight filling in on small areas of type where the stock is thicker and very light impression or very light (and even sometimes missing) foil areas for the thin areas.

Therefore when designing we recommend:

- a font size no smaller than 8pt
- adding extra letter-spacing or tracking on serif or sans serif fonts, especially capitals or small capitals (5-10%)
- all line weights (including fonts) should be 0.25 point or thicker. Not sure how to check, draw 0.25 point line and compare it to any lines work you are unsure of. Dots should be at least 1 point in size (i.e. the ones above the letter "i", periods or dotted lines).
- printing dark ink on light paper as that's what gets the best results. We do not advise to printing white ink on a black or dark coloured stock. Light ink on dark paper is really best suited to our hot foil stamping or digital white ink printing.

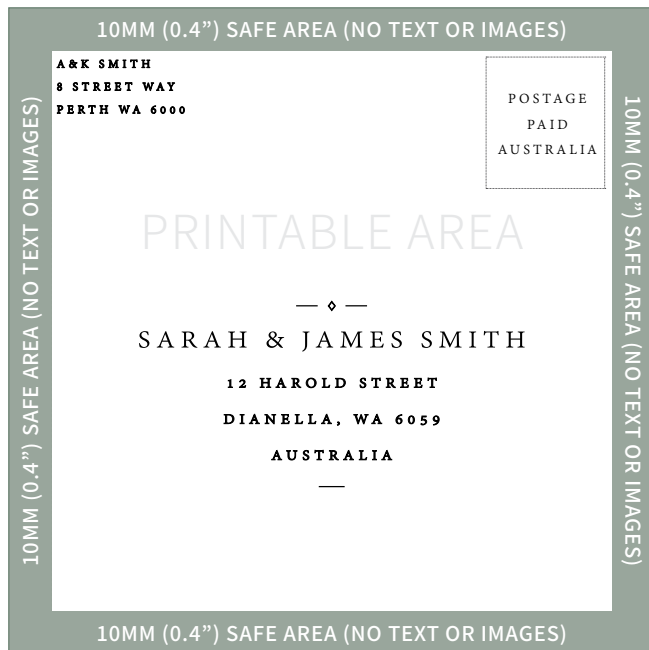
Once again, due to the feed there may also be some skewed print. As we print from plates we are unable to letterpress artwork with variable data.

Stock Options

Please check the website for stock availability of our Indie Handmade.



Setting up your artwork



Artwork format

- Please supply **all artwork at your desired envelope size in a print ready PDF.**
- All important text and graphics must be in **at least 10mm from the edge of the envelopes.**
- If you have multiple names and addresses (variable data), set them up as one per page. i.e. if you have 50 names and addresses, your PDF should be 50 pages long.
- Please make sure all text is converted to curves/outlines, this will insure that there will be no changes to the fonts .
- For white printing please supply all artwork in greyscale. Any text or graphic that is black will print in white, and greys will print lighter white using a dot pattern halftoning.

Back flap printing

Think about the edges of the flaps. We still need to print 10mm (0.4") away from the edges. Otherwise you can have anything you like.

Image Quality

The quality of your images is a very important factor to consider. If you're using a grainy, old photo in your artwork, certainly your photo will print grainy and old looking too.

Our digital presses are only capable of reproducing the quality you provide.

- Ensure all images are saved as CMYK, not RGB.
- Please ensure your images are 300dpi and are converted to CMYK.
- Save your photos as TIFF and your vectors as EPS files to ensure the best quality. If it looks pixelated on your screen, then it will print pixelated too.
- Images must not be blown up past 100%, otherwise pixelation will occur.

Envelope Printing Templates

If you are after a printing template, we have them available on our website for [all our envelopes](#).

Variable Data

Variable data is the elements within your artwork such as text (usually guest names for invites and addresses for envelopes) that may be changed from one printed piece to the next.

We don't charge any extra for printing that contains variable data, you just need to ensure your artwork is setup correctly. If you have multiple guest names, set them up as one per page (i.e. if you have 50 guest names, your PDF artwork should be 50 pages long).

Envelope Sizes

NAME	SIZE	FLAP STYLE
Reply	80x130mm / 3.15"x 5.12"	iflap
11B	90x145mm / 3.55"x 5.7"	Wallet Flap
C6	114x162mm / 4.5"x 6.4"	iflap & Euro Flap
Invitation	130x190mm / 5.12"x 7.5"	iflap & Euro Flap
DL	110x220mm / 8.66"x 4.33"	iflap & Wallet Flap
C5	162x229mm / 6.4"x 9"	Euro & Wallet Flap
Square	105x105mm / 4.13"x 4.13"	iflap
Square	130x130mm / 5.12"x5.12"	iflap
Square	150x150mm / 5.9"x 5.9"	iflap & Euro Flap

To view stock and colour availability please visit www.peterkin.com.au



Setting up your artwork

Artwork format

- Please supply **all artwork 1 up to size in a print ready PDF** as per the instructions for your preferred printing method.

We cannot edge foil designs that:

- have **full bleed single or double sided**. Due to it being a heat process, we cannot re-heat toner-based print as it affects the heat-fused print.

Very small areas of digital print bleeding off the edge is ok, but still not recommended.

- have any kind of border.
- are to be die cut.

Trimming

We take the utmost care in delivering our range of products in a superior and professional way. However, please be aware that variation can occur across the job of + or - 1mm (+ or - 0.04").

Foil Colours

We have edge foiling available in most of our standard foiling colours. The selection available is in the drop-down when you add foiling to your job.

If you're after something specific, please get in touch.

Some foil colours just aren't available in the grades we require for them to work well on tricky stocks like Crane Lettra (eg. we found in our tests that black foil works way better on Gmund Cotton than Crane).

In short, if we have a problem with your selection, we'll be in touch with alternatives. Nothing is set in stone when it comes to specialist finishing techniques such as this.

To best view the wide range of foil colours we have available, order our Luxe Printing Pack on our website at www.peterkin.com.au/Luxe_Printing_Services_Sample

Stock Options

Edge foiling always looks amazing in a stack. But generally, unless it's a book, people only get one piece... so make those gorgeous edges stand out and go with 500gsm +.