



## 10 let it bleed

Whilst bleeding ink off the edge of a printed piece may look nice, it often increases the paper waste as larger sheet sizes are needed. Minimize ink coverage by eliminating full bleeds or large solid ink areas if possible. **Embrace white space**, as using less ink often means saving press time, paper and money. Avoid lamination as the process renders paper unrecyclable, un-biodegradable and emits VOC gases.

## 09 please mister postman

In the light of last year's changes to postage charges, **creative folding** of printed materials can offer cost effective and eye catching solutions, whilst adhering to Royal Mail's guidelines. See page 3 of this pdf to discover some of the options available such as gatefold, concertina, roll and french. There is also a handy list of popular paper and envelope sizes.

## 08 stand and deliver

Take the stress out of **delivering your artwork** to the printers. Firstly check that the file you have been sent by the designer is artwork quality. Sending large files via email can be problematic, as usually a 5mb limit applies. Your printers may have their own FTP site (File Transfer Protocol) or use a FREE file transfer site such as [www.yousendit.com](http://www.yousendit.com) or [www.mailbigfile.com](http://www.mailbigfile.com) which allow users to send files up to a massive 100Mb!

## 07 gas panic!

Aah, nothing beats the smell of freshly printed materials! Unfortunately, these contribute to greenhouse gases as well as affecting water and soil quality. Avoid using metallic or fluorescent inks as these pigments can contain harmful elements, such as heavy metals, barium, copper and zinc. You can significantly **reduce the emissions** produced from your print by opting for naturally sourced vegetable oil based inks. Visit [www.lovelyasatree.com](http://www.lovelyasatree.com) for more information.

## 06 paint your target

When embarking on a large mailing, ask yourself if you really need to mail everyone on your contact list. If mailing out a heavy document such as a brochure, why not send a 'slimline' condensed version to part of your list, directing them to your website for further information. **Targeting your marketing** materials to appropriate segments of your database reduces both waste and costs.



## 05 let's talk about it

Discover that far from being a dangerous thing, **a little knowledge** on your client's side is positively beneficial to the smooth running of a project. When dealing with your printers, never assume anything and specify even the smallest detail. If you're unsure, let your designer talk directly to the printer. Plan ahead and avoid last minute costs. And remember, keeping it local may help with communication between client, designer and printer.

## 04 blue is the colour

According to research the colour blue is the **least environmentally harmful** printing ink. A bright blue shown on an RGB computer screen (red, green, and blue lights) can be very difficult to achieve within the limitations of the CMYK print process (cyan, magenta, yellow and black inks). RGB screens display millions of colours, whereas inks mixed during the printing process from CMYK or the Pantone system are limited to about a thousand colours.

## 03 checkin' it out

Ensure your job has been 'preflight' checked before sending to print. Check with your printers for acceptable file formats, either collected InDesign/Quark or high resolution Adobe pdf file. Further checks that should be carried out by your designer include: document size; adding bleed and crop marks; image resolution, and all colours should be set to CMYK, not RGB or spot. It is always worth asking for a **printer's proof** as it will save you money in the long run.

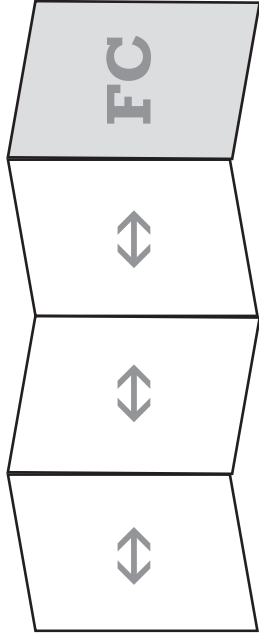
## 02 back to black

Colour printing using a **limited number of inks**, or specific colour inks is referred to as 'spot colour' printing - this will help you maximise your print budget. Achieving effective limited colour print jobs, depends upon the creative application of varying strength tints of the original inks. For example from a black ink, mix a light silver (20%), a smoky grey (40%), a graphite (60%) and a deep charcoal (80%) to give your finished design flexibility and impact.

## 01 the small print



There really is no small print! Create colourful yet cost effective promotions to conquer this grey economic climate. Contact **info@jwcreate.co.uk** for more information. **Savvy?**



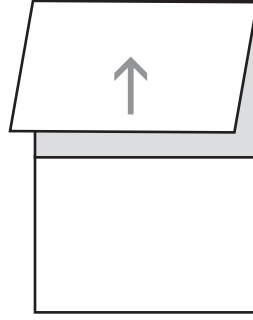
**Accordion / Concertina fold**

Two or more parallel folds that go in opposite directions and open out like an accordion.



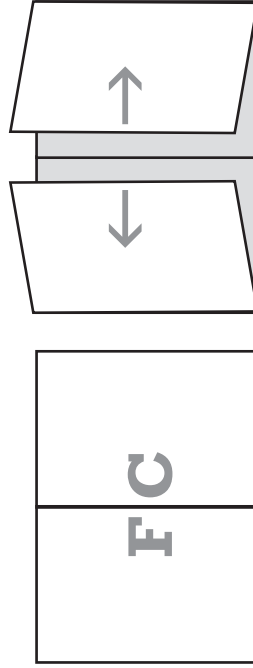
**Traditional Roll fold**

Two or more parallel folds that go in the same direction so that the panels fold in on themselves and nest within each other.



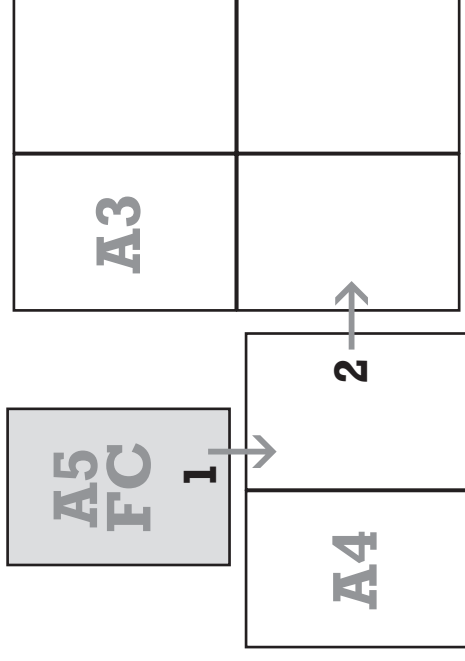
**Throw outs**

A throw out is a folded sheet of paper that is bound into a publication to provide extra space to highlight a particular image or text article.



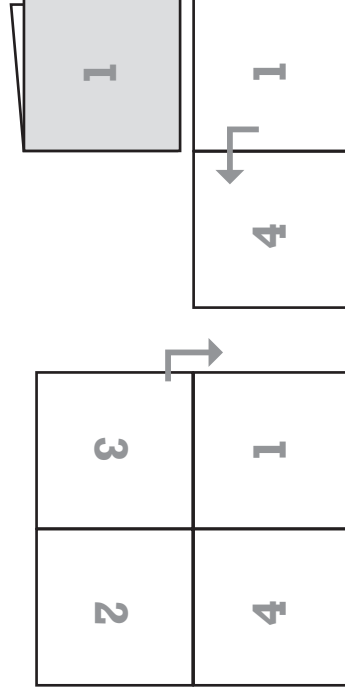
**Front / Back Gatefold**

A gatefold is a sheet with four panels where the left and right panels fold inward to meet at the spine without overlapping.



**A5 Leaflet opens to an A3 Poster**

Created from a single sheet of A3 paper, printed on both sides, this 2 fold method offers both flexibility and impact.



**French fold**

A French fold is a sheet of stock that is printed on one side and folded vertically and then horizontally to form a four-page uncut section. Sometimes used for magazine inserts.

**Popular paper (A) and envelope sizes (C)** (height by width)

- A0:** 1189x841mm    **A1:** 841x594mm    **A2:** 594x420mm    **A3:** 420x297mm    **A4:** 297x210mm    **A5:** 210x148mm    **A6:** 148x105mm    **A7:** 105x74mm    **DL:** 210x99mm
- C3:** 458x324mm (holds A3 printed materials)    **C4:** 324x229mm (holds A4 unfolded or A3 folded once)    **C5:** 229x162mm (holds A5 unfolded or A4 folded once)    **DL:** 220x110mm