HARKWELL

Artwork Guideline Booklet

Right first time, every time!

Artwork can be confusing — file types, ink sets, DPI and all that technical jargon. At Harkwell, we make it simple. Our expert Studio team is here to ensure your product looks its best the first time.

What we offer

We provide a **free** artwork preflight check, including your proof. Our specialists review your files and let you know if anything needs attention — all included in your job price!

What we check

- File format (AI or PDF)
- Image resolution (300dpi+)
- Colour setup (CMYK or RGB)
- Fonts embedded or supplied
- Vectored cutter guide
- Barcodes (supplied or need creating)
- White layer requirements

If anything's not quite right, our friendly team will guide you on how to fix it. We never go to print unless we're 100% happy with your artwork.

First soft proof is free!

The first PDF proof is free! If you have any changes after the first proof or need to update your artwork there is a £25 per artwork.

Artwork charges

If you'd like us to make changes, our artwork service is £50 per hour, billed in 15-minute increments. After checking your files, we'll estimate the time required and get your approval before starting. Any further changes will be re-estimated. Once you're happy, the artwork charge will be added to your final invoice.

How to use this guide

Get the best results every time by supplying your artwork exactly the way you want it!
Explore the guides on the following pages to ensure your artwork is perfectly prepared.
With the right setup from the start, your job will come out right first time, every time.

Contents:

Page 3 Artwork Guidelines — Labels Pouches FOTR
- Best practices

Page 4 White Layer Creation — Labels Pouches FOTR
- When to use
- How to set up

Page 5 Colour Considerations — Labels Pouches FOTR
- Pantones
- CMYK vs RGB

Page 6 Safe Area & Bleeds — Labels
- Labels

Page 7 Safe Area & Bleeds — Pouches
- Pouches

Page 8 Limitations — Pouches
- Movement tolerances
- Single cut/double cut

Page 9 Additional Features — Pouches
- Rounded corners
- Windows

Page 10 Pouch Sizes Guide — Pouches
- Min / max sizes

Page 11 Film Template — FOTR
- Bleed
- Eye marks

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How to supply artwork:

File Transfer
Email files up to **40mb** maximum to sales@harkwell.co.uk
Artwork should be supplied when submitting a PO.

File Format
Artwork should be supplied as a high resolution print ready PDF
Photo Images should be at least 300dpi.
All other image files i.e. flat colour logos should be vectorised.
Harkwell can only process single page artwork files.

Colour
Files should be created in **CYMK**. All files supplied as RGB will be converted to CMYK.
When converting from RGB to CMYK a visible difference is often noticeable.
If files are supplied with specific Pantone references we will print using the CYMK equivalent.
If colours are required to match existing labels, a sample should be supplied.

Tolerance
Harkwell work to a pre laminated/varnished Delta E tolerance of **3ΔE***.
This is subject to minor, unavoidable changes in colour due to lamination or other finishing processes.

White Print
When printing on clear or silver substrates a white separation is often required.
Please provide this as **vectorised** separation on a separate layer or document using the spot colour “white print”.

Font
Fonts should always be supplied as **outlined**, unless amendments are required, where we need a packaged file including all links and fonts.

Cutter
Provide all artwork with a cutter/die line.
This should be specified as a spot colour called ‘cutter’
Our finishing machines require a **1.5mm ‘safe zone’** inside the cutter,
this tolerance allows for any movement when cutting.
A minimum of 2mm bleed should be applied beyond the cutter/die line.
Please remove any safe zone or bleed markings before submitting.

Barcode
EAN style barcodes should be supplied at a minimum size of 30mm x 20mm.
Any smaller than this we **cannot guarantee** scannability.
If you require a barcode generated please provide the barcode type and number e.g. EAN13

Failure to follow these guidelines may result in unexpected results, for which Harkwell cannot be held responsible.

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When to use a spot white layer

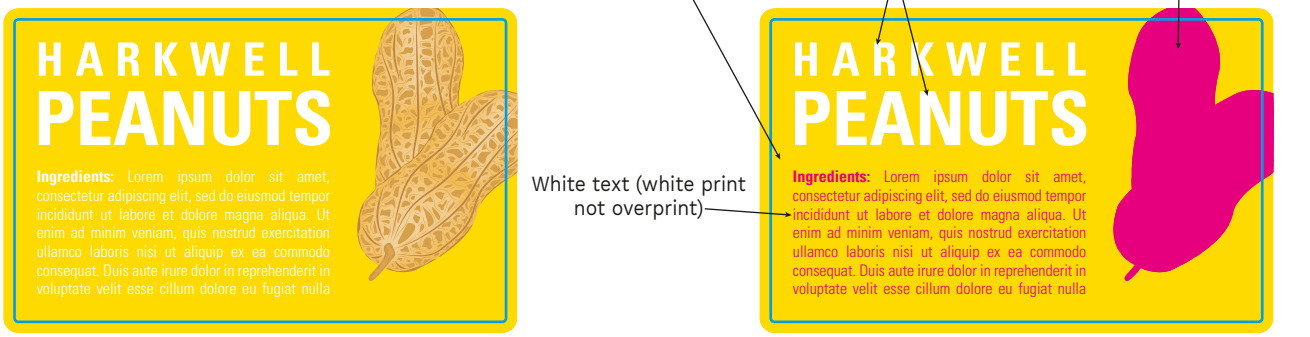
White layers are used when printing on either silver (metallic) or clear substrates.
White ink is used to tell the press where to lay down the white ink features in the artwork.
For silver substrates, it is also used to 'kill' the metallic sheen of the material so the CMYK ink printed on top will not appear to be metallic/shiny. When printing on clear substrates, white ink is used to dictate which areas of the label will be transparent, and which will be opaque.

How to create a white layer

In Adobe Illustrator, create a new swatch and name this 'White Print'. Set the ink colour to 100% magenta. Once you have created the swatch, create a new layer and name this 'Spot White'. Make sure this layer above all others.

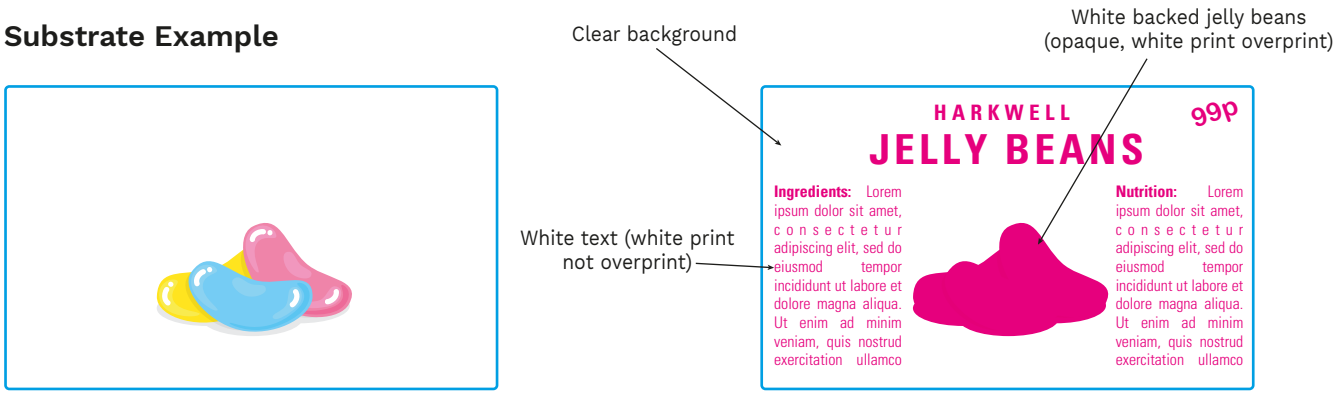
Cover the areas of the artwork that white ink will print (i.e. white text, white artwork).
Cover the areas of the artwork that will not be metallic (make sure this is set to overprint).
Cover the areas of the artwork that will not be transparent (make sure this is set to overprint).

Silver Substrate Example



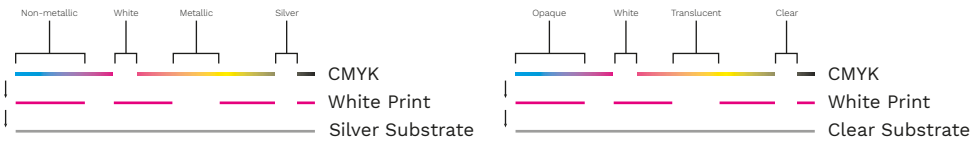
No White Print **Spot White Print**

Clear Substrate Example



No White Print **Spot White Print**

Visual Aid



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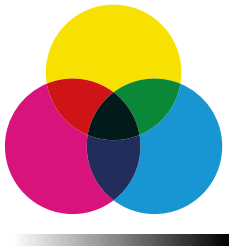
RGB vs CMYK: Why It Matters

RGB and **CMYK** are completely different colour systems, and understanding the difference is essential for accurate print results.

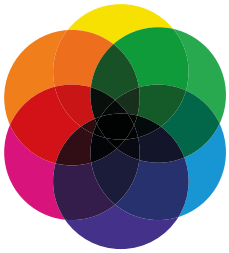
RGB is the colour model used for screens. RGB can display a wider and more vibrant range of colours than print can reproduce.

CMYK is the colour model used in printing. Printed colours have physical limitations, so they can't always match the bright, saturated colours seen in RGB.

Always set your artwork up in CMYK or use Pantone spot colours when possible. If you supply artwork in RGB, it will have to be converted to CMYK for printing—during that conversion, colours will shift. Printed colours rarely match what you see on your screen, which often leads to unexpected dullness, tone changes, or overall disappointment in the final product.



CMYK



CMYKOGV

Understanding colour in print:
What to know before you hit 'send'
CMYK can reproduce many colours - but not all.
By adding orange, green and violet inks (extended gamut printing) we can:

- Achieve 97% of Pantone colours
- Reproduce colours CMYK alone can't reach
- **Supply artwork with Pantones to increase colour predictability and avoid disappointment.**

Varnishes and laminates change the final result more than you think.

The finishing touches don't just add luxury and texture- they change how colours look.

Gloss varnish
- Boosts vibrancy
- Makes colours pop
- Increases saturation & contrast

Matt Varnish
- Softens colours: dark colours can look lighter
- Lowers contrast

Laminates
- Can change colours up to 8ΔE
- Supply un-laminated samples where possible

What you print on matters too.

White plastic substrates
- Highly reflected
- Colours pop and appear vibrant

Coated Paper
- Ink sits on top of the surface
- Light reflects = brighter, richer colours

Uncoated Paper
- Ink soaks into paper
- Less reflection = softer, duller colours

Metallic Substrates
- Reflective
- Colours to sit on top
- Colours appear saturates

Clear substrate
- Light passes through
- Colours appear less intense

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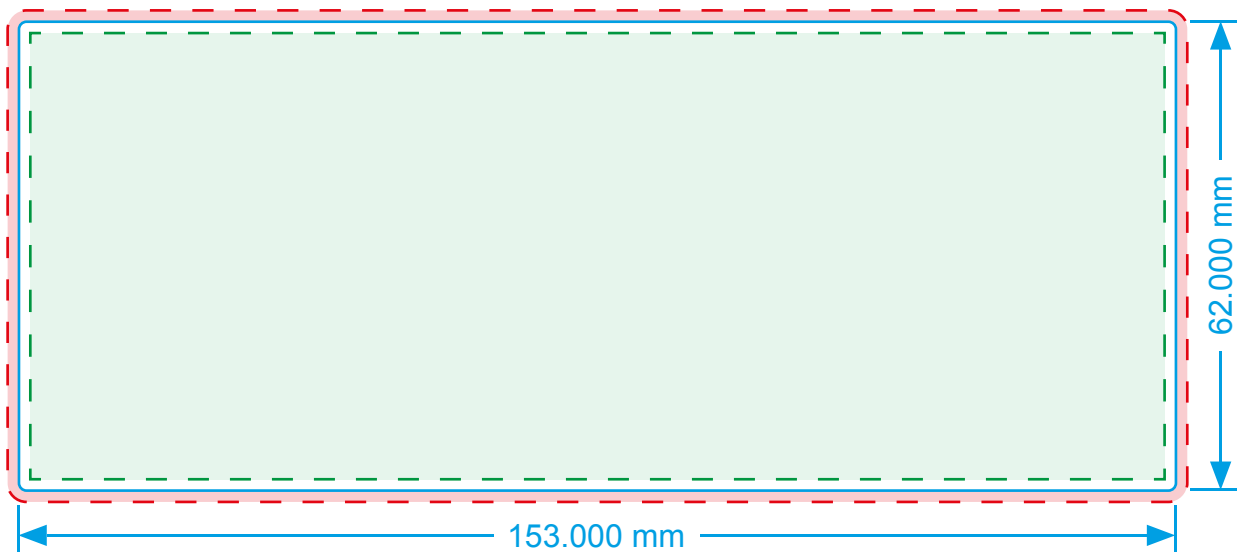

Following these guidelines ensures your final piece looks exactly as intended.

Bleed: Extend your artwork 1.5mm beyond the trim on all sides. This ensures no white edges appear after trimming.

Safe Area: Keep all important text, logos, and images inside the safe area to prevent them from being cut off.

Full Coverage: Backgrounds or design elements should reach the edge of the bleed.

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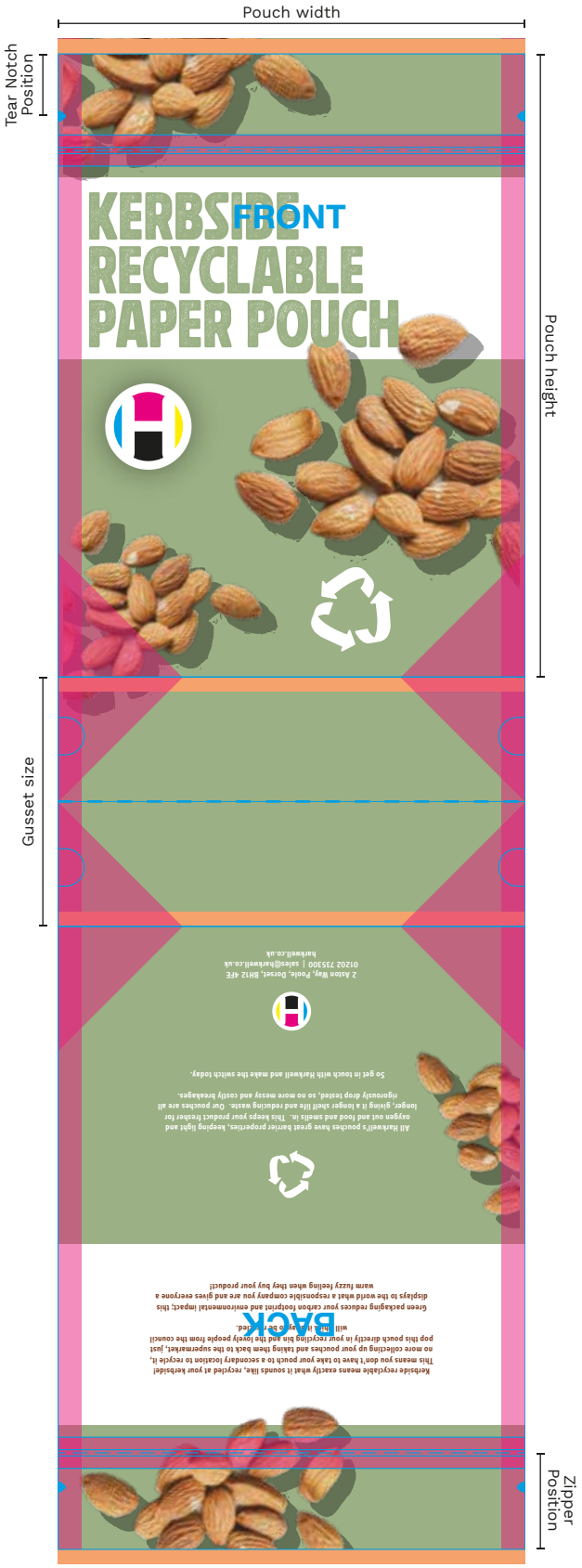

Avoid placing any important print in any seal areas as small text can distort slightly under heat. Barcodes should also be positioned outside of seal areas as the lines may distort and cause them to be unreadable.

Ensure any artwork bleeds off the top and bottom of the pouch at least 4mm. Any artwork that extends past the front or back portions of the pouch should bleed into the gusset at least 4mm.

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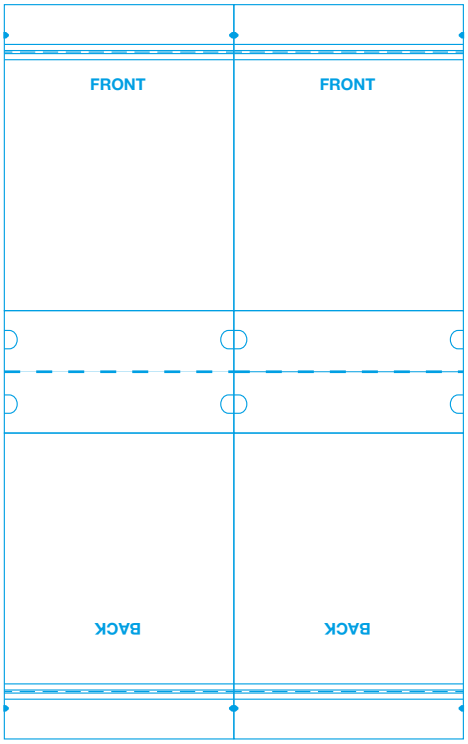
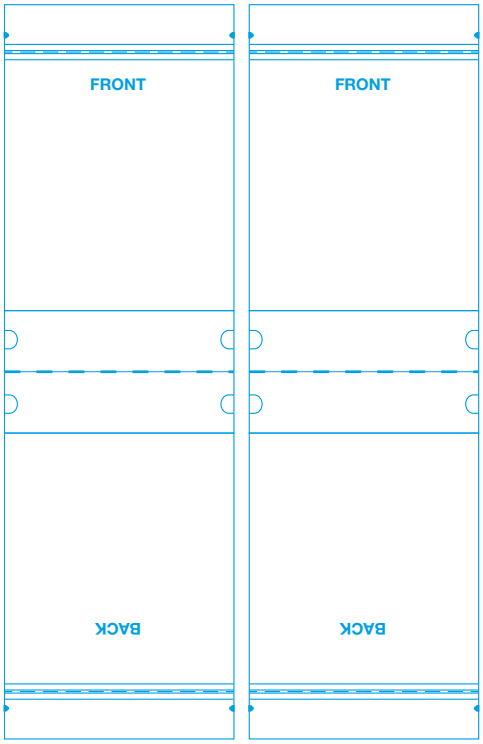
Single Cut vs Double Cut

Single Cut Pouches



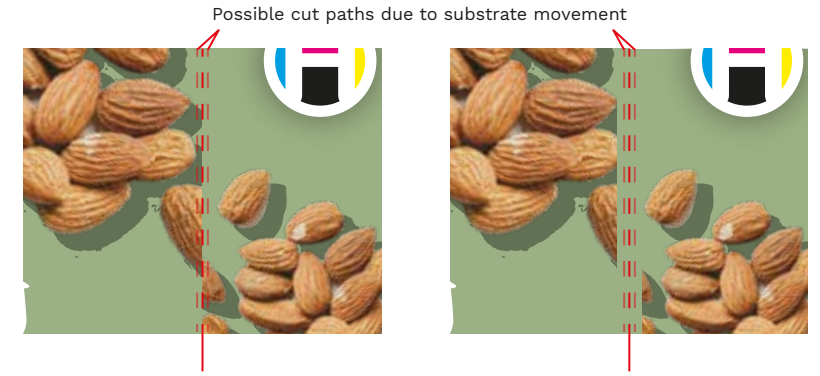
Double Cut Pouches



When running through the pouch converting equipment, there are movement tolerances of +/-2mm that must be accounted for.

There are 2 methods of converting that must be considered, **Single Cut** and **Double Cut**.

Single Cut pouches require at least 2mm of tolerance either side of the pouch. This is due to the absence of bleed between them. When the pouches are separated there must be no artwork bleeding off the pouch. Otherwise it is likely you will have the artwork from one pouch bleeding into the other.



Shown in the above diagram, the use of a solid-colour tolerance (2mm either side of the cut path or edge of pouch) ensures that the images of the nuts do not bleed into either pouch.

For single cut pouches, we recommend a solid colour tolerance that runs up both sides of the pouch. This is usually the colour of the pouches background, or a dominant colour.

Double Cut pouches are able to have artwork bleeding off the pouch as there is bleed between them. The pouch is cut twice and the bleed between the pouches is removed.

Please be aware that choosing the double cut option will affect the overall cost due to the extra machine time involved.

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Rounded Corners

Pouches with rounded corners MUST be finished double cut.

This will increase the price of the job due to the extra machine-time involved so must be considered when ordering pouches.

Be aware that a small stepped tab can appear due to movement during converting.

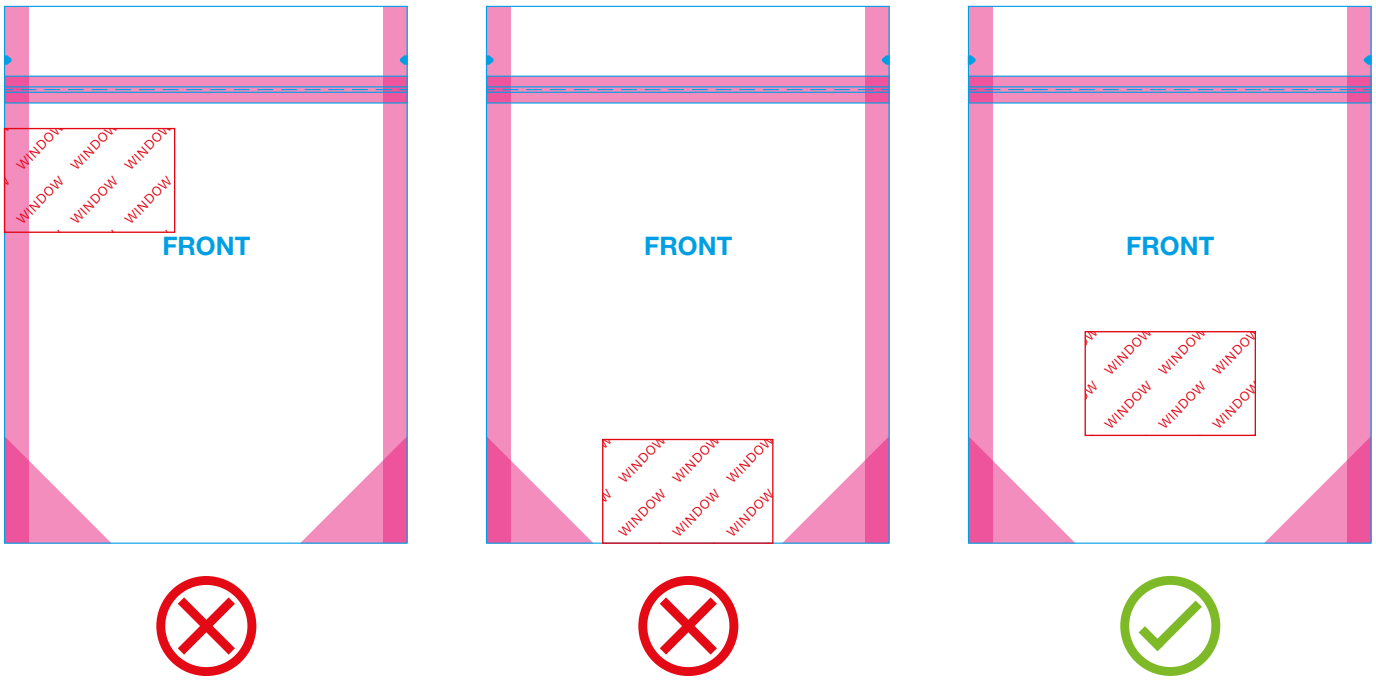
Pouch with Clear Window

If you are including a clear window on your pouch, you should consider the placement of this.

For example, you are not able to have this window in any seal areas.

We recommend placing the window on the front of the pouch, not too low or high.

For example:



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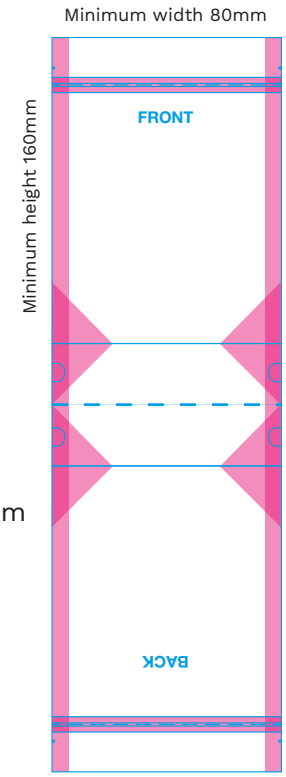
Gusseted Pouch with Zip Closure

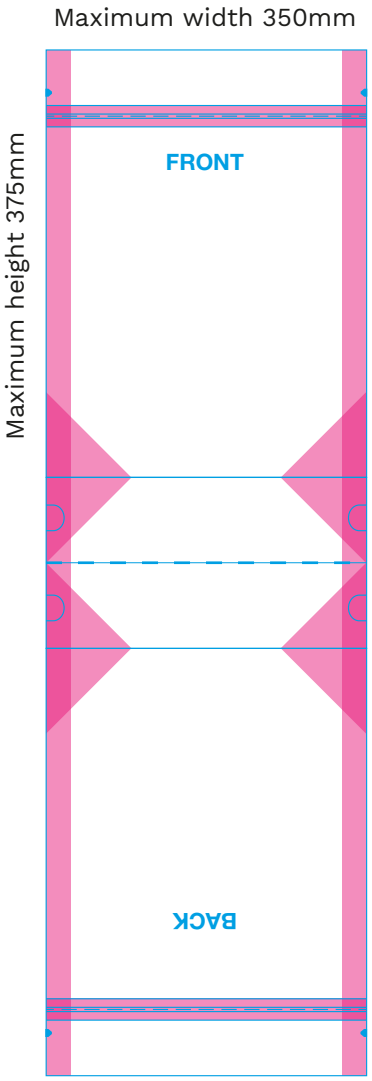
The size of the gusset affects the height of the pouch. The larger the gusset, the less press width for height of pouch. The smaller the gusset, the more press width for height of pouch.

For example:

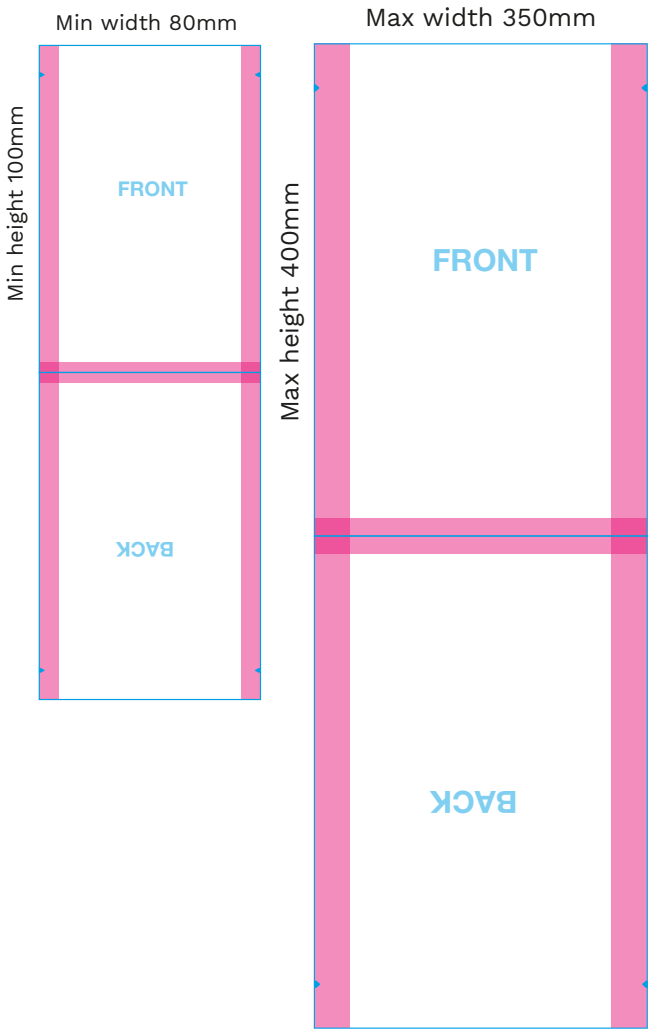
360mm – 55x55 gusset = 305mm height
360mm – 50x50 gusset = 310mm height
360mm - 45x45 gusset = 315mm height
360mm - 40x40 gusset = 320mm height

Min. gusset size (overall size dependant) – 25x25mm
Max. gusset size – 55x55mm





Sachet (3 side seal)



2 side seal	Min	Max
Width	80mm	350mm
Hight without zip	80mm	400mm
Height with zip	160mm	400mm
3 side seal	Min	Max
Width	80mm	350mm
Height without zip	100mm	400mm
Height with zip	160mm	400mm
Stand up K seal	Min	Max
Width	80mm	350mm
Height without zip	80mm	375mm
Height with zip	160mm	375mm
Gusset Depth	25mm	65mm

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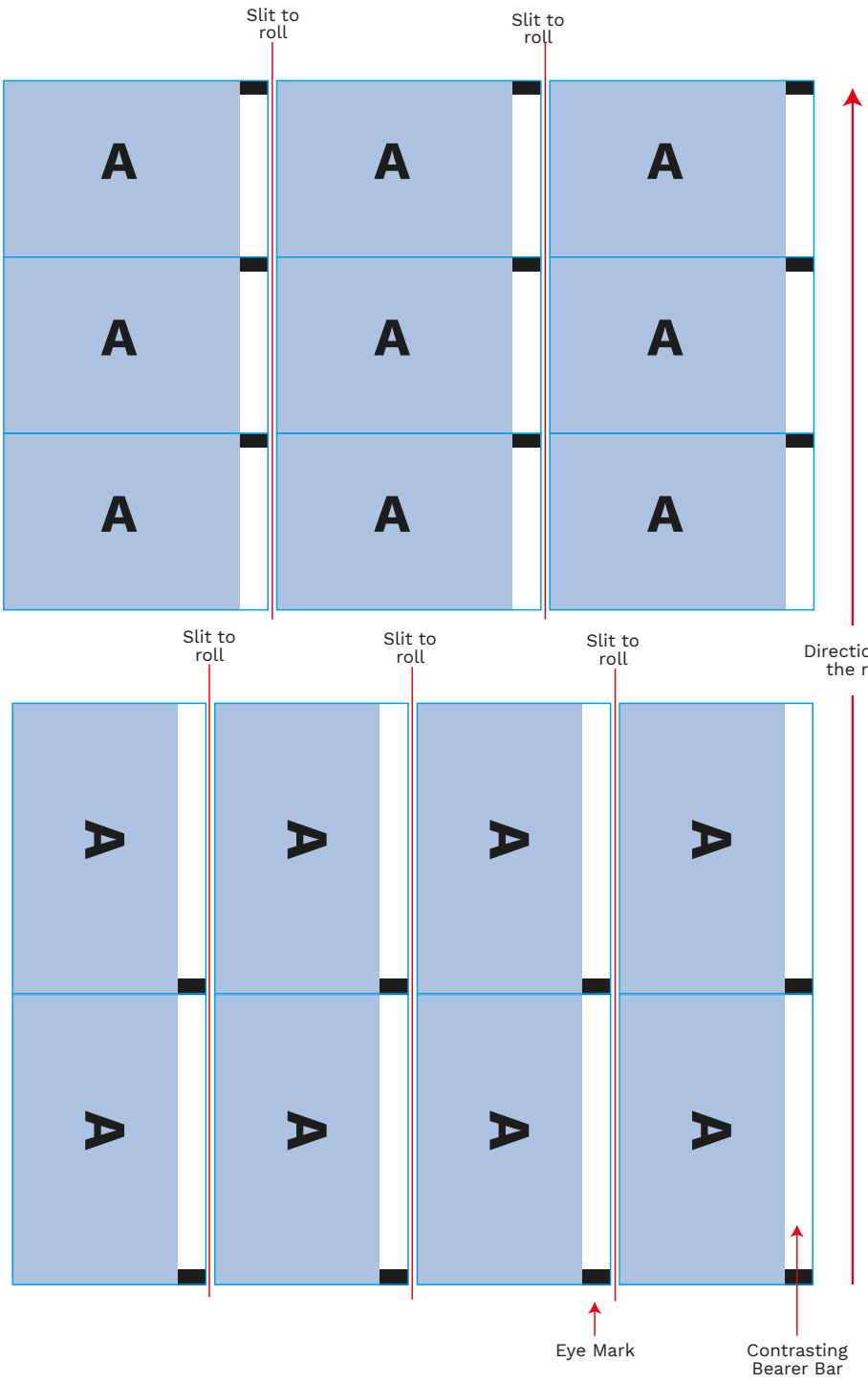
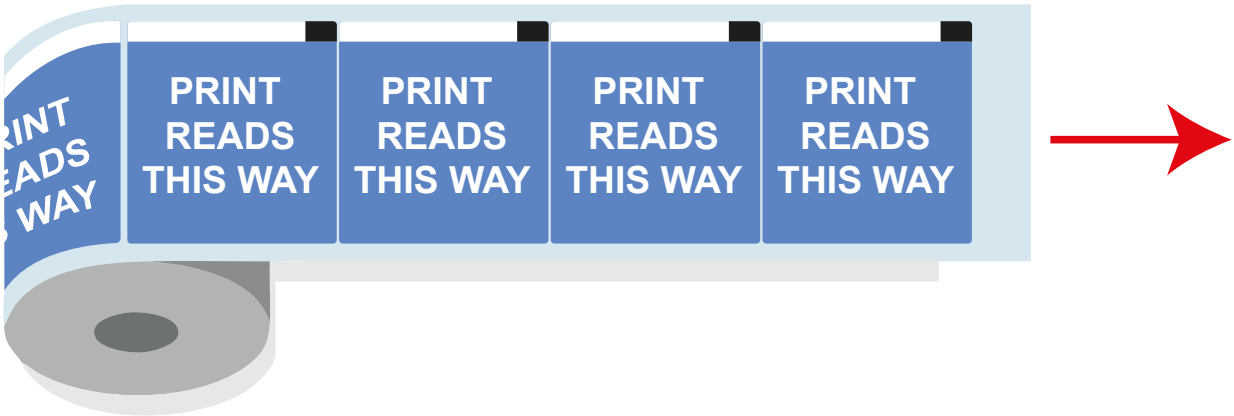


When setting up your film on the reel, it is important to consider how the finished product needs to be packaged. As a standard, the eye mark should run along the roll and be intersected with a contrasting bearer bar. You should also decide which edge of the film needs to come off the roll first. This is crucial for ensuring the product is packed correctly.

A standard size and colour for an eye mark is 10 × 5 mm in 100% black. However, you should always confirm this with your manufacturer before proceeding.

While we can offer guidance based on our experience, every manufacturing process and machine is different. It is essential that you consult with your specific manufacturer to determine the correct setup. We cannot be held responsible for any issues that occur if the setup is incorrect due to not receiving the proper instructions.



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Still need help?
Give us a call! There is always someone on hand to help and give advice at Harkwell.

If you're still not sure how to proceed you can call us on **01202 735300** or email at **studio@harkwell.co.uk** and someone will get back to you in no time!

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