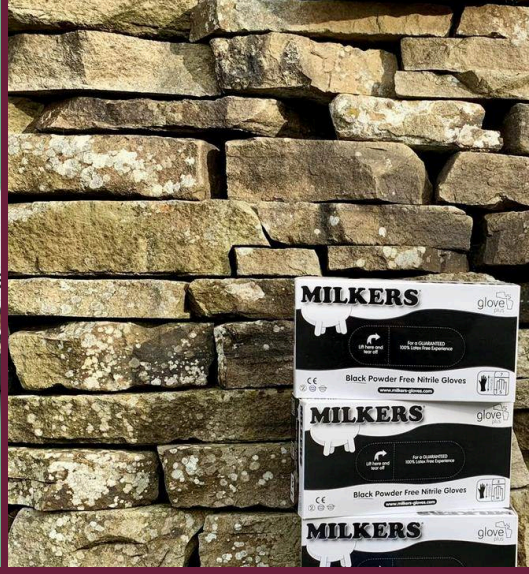












DESIGN&PRINT
GRAPHIC DESIGN STUDIO
& PRINT CONSULTANCY

A GUIDE TO GRAPHIC DESIGN · BY DESIGN & PRINT

WHY USE DESIGN & PRINT FOR GRAPHIC DESIGN

What a graphic designer does, how a project runs and why one Stockport designer who also manages your print is better for your business.

Call 0161 4424439 • Email hello@designandprint.studio
Visit Dale House, Tiviot Dale, Stockport SK1 1TA

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HOW TO USE THIS GUIDE

Read it from start to finish, or dip into the sections that matter most to you. Where a page on our website goes into more detail, you will find a QR code and the web address. Point your phone camera at the code to open it. A complete index at the back lists every topic with its page numbers.



WELCOME

DESIGN THAT IS **BUILT TO BE USED.**

This guide explains, in plain English, what a graphic designer does, why it matters to your business and why so many local businesses choose Design & Print for their graphic design. You do not need any design knowledge to read it. If you can describe what your business does and who you want to reach, you already know enough to start.

Graphic design is often described as “making things look nice”. That is only a small part of the job. A good designer helps you say the right thing, to the right people, in a way they notice, understand and remember. They also make sure the finished artwork can be printed, shared or published properly, so that what you approve on screen is what arrives in your hands.

In this guide you will find an explanation of the designer’s role, the skills involved, how a project runs from the first conversation to the final file, and what to think about before you brief a designer. There is also a section on print-ready artwork, which is the technical part that causes the most trouble when it is overlooked.

Throughout the book you will see examples of real work produced in the Stockport studio, and where a page on our website goes into more detail you will find a QR code. Point your phone camera at the code and it will open the right page. Every code also has the web address printed beside it, so you can type it in if you prefer.



Phil Calderbank-Garbett, graphic designer and print consultant

Phil runs Design & Print from Dale House in Stockport town centre. He has worked as a designer since 2006 and moved into print in 2011, so he knows both how artwork is created and how it behaves once it reaches a press.

YOU DEAL WITH PHIL. EVERY TIME.

One phone number and one person who already knows your job, from the first brief to the finished delivery. You will not be passed between departments or asked to explain your project twice.

Want to chat it through with Phil?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact

DESIGN&PRINT
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01

SECTION ONE

UNDERSTANDING GRAPHIC DESIGN

What graphic design is, what a designer really does all day, and the skills that sit behind a piece of work that looks simple.

WHAT IS GRAPHIC DESIGN? 6–7

WHAT DOES A GRAPHIC DESIGNER ACTUALLY DO? 8–9

THE SKILLS BEHIND THE WORK 10–11





THE BASICS

WHAT IS GRAPHIC DESIGN?

Graphic design is the planned use of words, images, colour, shape and space to communicate a message. It is the reason a menu is easy to read, a van is recognisable from across the road and a leaflet makes you want to turn it over.

Every piece of visual communication you see in a day has been designed, even when it looks simple. The label on a bottle, the sign above a shop, the page you read on a phone and the business card handed over at a networking event all involve decisions about what to say, how big to make it, where to put it and what it should feel like. Graphic design is the craft of making those decisions on purpose rather than by accident.

A designer works to a purpose. A poster for a village fete and a brochure for a firm of solicitors both need to be clear, but they need to feel very different, because they are speaking to different people about different things. A designer starts by asking who the audience is and what you want them to do next, and only then begins to work on how it should look.

Design is usually split into a few broad areas. **Brand identity** covers logos, colours, typefaces and the rules for using them. **Print design** covers anything produced on paper, card, vinyl or fabric, from business cards to banners. **Digital design** covers graphics made for screens, such as social media posts, email headers and website artwork. **Packaging and labels** cover products you pick up and hold. A good designer can move between all of these and keep them looking like they come from the same business.



WHAT IS GRAPHIC DESIGN? · CONTINUED

It is worth being clear about what graphic design is not. It is not the same as drawing or illustration, although a designer may use both. It is not simply knowing how to use design software, in the same way that owning a good saw does not make someone a joiner. The skill lies in the thinking behind the layout: knowing what to leave out, what to make bigger and what order a reader should meet the information in.

IT COMMUNICATES	Tells people who you are, what you do and why they should care, quickly and clearly.
IT ORGANISES	Puts information in a sensible order so a reader can find what matters without effort.
IT BUILDS TRUST	Consistent, careful design makes a business look established and dependable.

Good design in one sentence

Good design makes the right thing easy to notice, easy to understand and easy to act on. If a customer can pick up your flyer, understand your offer in a few seconds and know how to contact you, the design is doing its job.

Ready to talk about your project?
For a quote ring **0161 442 4439** or visit
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THE ROLE

WHAT DOES A GRAPHIC DESIGNER **ACTUALLY DO**?

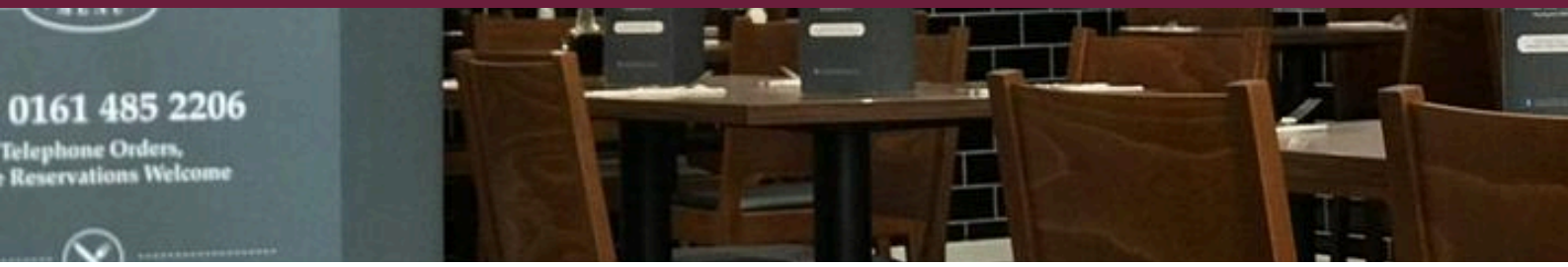
A designer does far more than operate software. Most of the work happens before a single shape is drawn, and a lot of it happens after the design is approved.

1 LISTENS AND ASKS QUESTIONS

The first job is to understand your business, your customers and your goals. A designer will ask what you sell, who buys it, what your competitors look like and what you want people to do when they see the finished piece. Good questions at the start save time and money later.

2 PLANS THE MESSAGE AND THE LAYOUT

Before choosing fonts or colours, a designer decides what the key message is, what the supporting points are and what order they should appear in. This is called visual hierarchy, and it is what lets a reader scan a page and understand it in seconds.



3 CHOOSES TYPE, COLOUR AND IMAGERY

Typefaces carry personality: some feel traditional, some modern, some friendly. Colour affects mood and recognition. Photographs and illustrations need to be the right style, quality and size for where they will appear. A designer selects and combines these so they work together.

4 CREATES AND REFINES THE DESIGN

Layouts are built, tested and improved. A designer will usually show you a concept, take your feedback and refine it, balancing what you want with what will work for your audience.

5 PREPARES THE ARTWORK FOR PRODUCTION

This is the technical step that separates professional work from amateur work. Files are set up at the right size, with bleed and a safe area, in the right colour mode and with images at the right resolution, so they print correctly first time.

6 SUPPLIES THE FINISHED FILES AND MANAGES PRODUCTION

The designer delivers print-ready and screen-ready versions, and where required, liaises with printers, signmakers or developers so that the finished result matches the approved design.

Ready to talk about your project?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact



THE CRAFT

THE SKILLS **BEHIND THE WORK**

Behind every well-designed leaflet or logo there is a set of skills that take years to develop. Here are the ones that matter most, explained without the jargon.

TYPOGRAPHY

Typography is the choice and arrangement of lettering. It affects how easy a page is to read and what it feels like. A designer considers the size, spacing and weight of every line, so that headings stand out, body text is comfortable and nothing feels crowded.

COLOUR

Colours are chosen to suit the business and the audience, and to stay legible. A designer also knows that colours look different on screen and on paper, and plans for that from the start.

LAYOUT AND HIERARCHY

Layout is how elements are arranged on the page. Hierarchy is the order of importance. Together they guide the reader's eye so the most important information is seen first.

IMAGERY

Photographs, illustrations and icons need to be the right quality and the right style. A designer knows how large an image can be used before it looks blurry, and how to crop and edit it so it supports the message.

PRINT KNOWLEDGE

Knowing how paper, card, vinyl and fabric behave, how inks sit on different stocks and how finishes such as laminating and spot UV change the result. This stops costly surprises after printing.

BRAND CONSISTENCY

Keeping a logo, colours and fonts consistent across every item so customers recognise you instantly, whether they meet you online, on a van or on a shop counter.

SOFTWARE

Professional layout, drawing and photo-editing tools are used to create accurate, production-ready files. The tools matter, but they serve the thinking rather than replace it.

COMMUNICATION

Explaining ideas simply, listening to feedback and keeping a project on track. A designer who communicates well makes the process easier for you.

SKILLS THAT COME WITH DESIGN & PRINT

Phil's background combines a Foundation degree and a BA (Hons) in Art Direction, Graphic Design and Advertising with years of print production experience. That mix means designs are created with the finished printed result in mind from the first sketch.

Ready to talk about your project?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact

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& PRINT CONSULTANCY

02

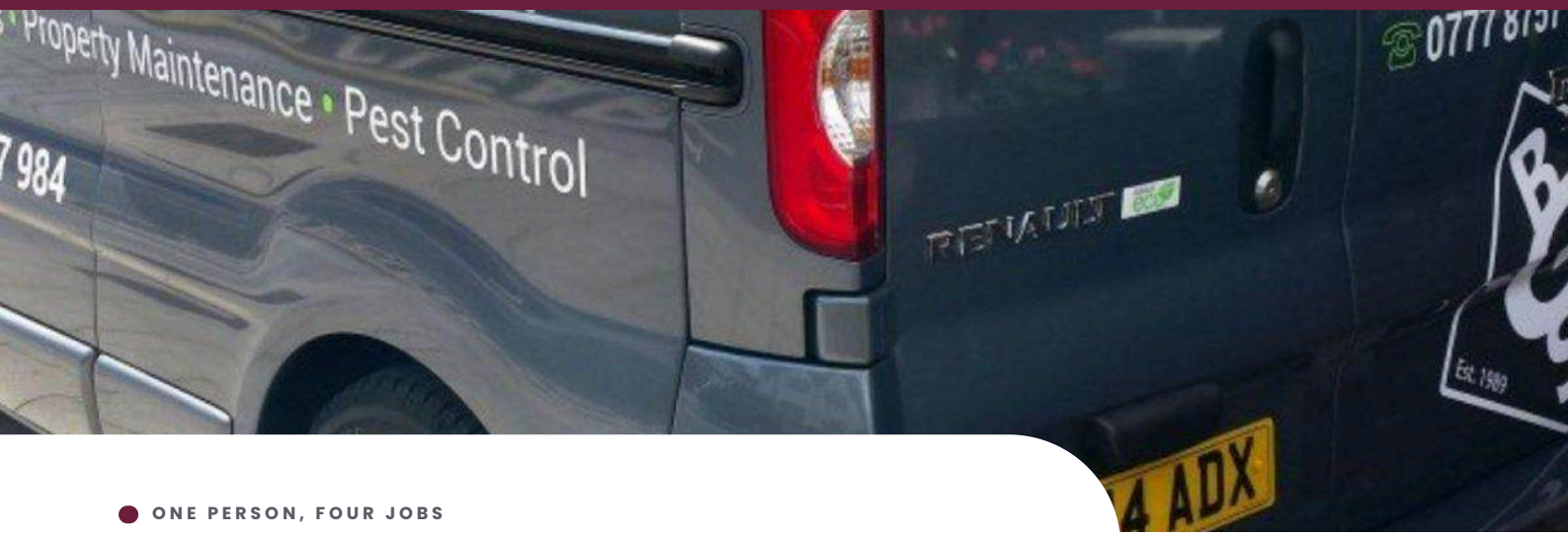
SECTION TWO

WHY DESIGN & PRINT

One person, four jobs. Why a designer who also manages your print saves you time, money and worry.

ONE PERSON, FOUR JOBS	13–14
DO IT YOURSELF, TEMPLATES OR A DESIGNER?	15–16
THREE REASONS TO CHOOSE DESIGN & PRINT	17–18
THE EVIDENCE: DESIGN WITH AND WITHOUT A DESIGNER	19–22
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ONE PERSON, FOUR JOBS

A DESIGNER, AN ARTWORKER, A PRINT BUYER AND A PRODUCTION MANAGER

In a large agency these would be four different people in four different departments. At Design & Print they are all Phil, which means your project is never lost between teams.

THE DESIGNER

Develops the idea and the layout. Concepts, logos, brochures, presentations and campaign graphics are created around your audience, then refined with your feedback.

THE ARTWORKER

Turns the approved design into a technically correct file. Bleed, trim, colour mode, resolution and fonts are all checked so the printer receives something that works first time.

THE PRINT BUYER

Compares materials, finishes and suppliers, and chooses the right one for the job. Because Phil knows what each supplier does best, you get the right product at a fair price.

THE PRODUCTION MANAGER

Keeps the job moving, checks proofs, chases deadlines and makes sure the finished work is delivered. If something goes wrong, sorting it out is part of the job.

Why this matters

When design and print are handled separately, problems often appear in the gap between them. A designer who has never managed print may create a lovely layout that cannot be produced at the intended size, or supply files with the wrong colours. A printer who receives badly prepared artwork may have to guess what you meant, or charge extra to fix it.

Joining the roles together removes that gap. Sizes, stocks, finishes and print methods are considered from the first layout, so the design you approve is the product you receive. You brief one person, review the layouts and approve the result, instead of chasing designers, printers and file formats yourself.

It also saves money. Artwork charges are agreed upfront with no added extras, so you know what the design will cost before the work begins. There are no surprises later, and you can plan your budget with confidence.

SAVE TIME	Brief one person and approve the result.
CONTROL COSTS	Upfront artwork charges, no added extras.
REDUCE RISK	Files designed for final production from the start.

Ready to talk about your project?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact

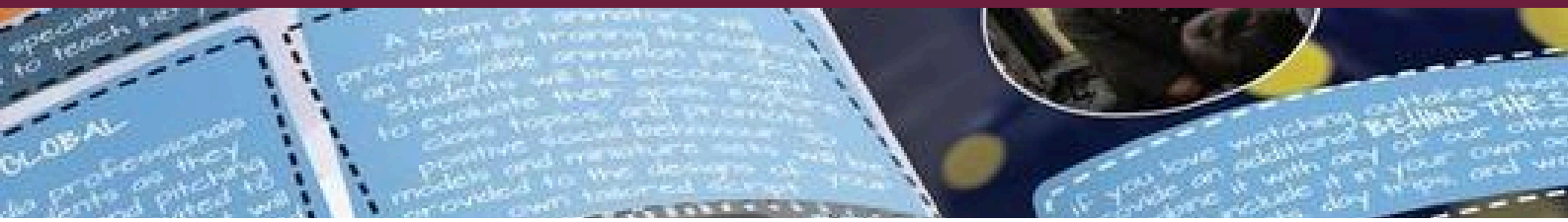


WEIGHING IT UP

DOING IT YOURSELF, USING TEMPLATES, OR **WORKING WITH A DESIGNER**

Many businesses start by making their own designs. That can work well for some jobs, and there is nothing wrong with it. The important thing is to know where the limits are.

	DO IT YOURSELF	ONLINE TEMPLATES	A PROFESSIONAL DESIGNER
Best for	Quick, informal jobs where speed matters more than polish.	Simple social posts and one-off announcements.	Anything customers will judge you by: logos, printed material, signage, packaging.
Strengths	No outside cost, and you know your business better than anyone.	Fast, inexpensive and easy to start with.	A tailored design, correct artwork and one person who understands your brand.
Watch out for	Inconsistent look, wrong file sizes, low-resolution images and colours that change when printed.	Designs that look like everyone else's, and files that are not set up for professional printing.	It costs more than doing it yourself, so brief clearly to get the most from the time.
Print-ready?	Often not, without technical checks.	Sometimes. Bleed and colour settings need checking.	Yes. Files are checked for trim, safe area, colour and image quality.



DO IT YOURSELF, TEMPLATES OR A DESIGNER? · CONTINUED

A balanced view

Templates and DIY tools are useful, and Phil is happy for clients to use them for quick social posts. Problems usually appear when a homemade design is sent to print. A file that looks fine on screen may be too small, the wrong shape or the wrong colour mode for production. By the time the problem is found, you may have lost time and paid for a second print run.

A designer is most valuable where first impressions matter and where consistency builds trust: your logo, your core printed materials, your signage and your packaging. Many clients combine the two approaches, having the core brand designed professionally and using it for everyday items afterwards.

If you already have a design that was made in a template tool, Phil can look at it and tell you honestly whether it will print well, what needs changing and whether it is worth redesigning.

NOT SURE WHICH ROUTE IS RIGHT FOR YOU?

Ask. Phil will tell you plainly what will work and what will not, even if the answer is that you do not need a designer for a particular job.

Ready to talk about your project?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact



THREE REASONS

WHY PEOPLE CHOOSE DESIGN & PRINT FOR **GRAPHIC DESIGN**

1

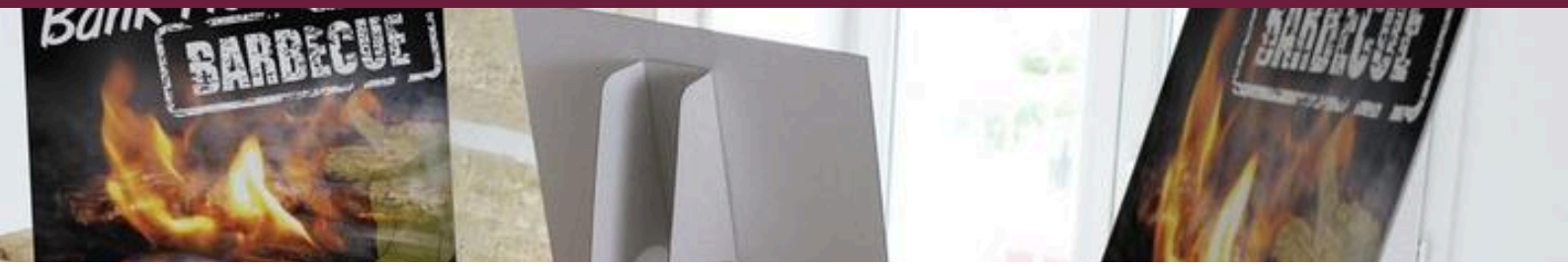
ONE DESIGNER, START TO FINISH

You brief Phil once and deal with the same person from the first sketch to the finished artwork. There are no account managers, no handovers between teams and no explaining your project twice. Ideas, amendments and approvals all go through one person who knows your business and your deadline.

2

ARTWORK READY FOR PRINT

Files are set up with the right bleed, colour and resolution, so they go to press first time. Every file is checked for trim, safe area, colour mode and image quality before it leaves the studio. You receive print-ready and screen versions, so the same design works on a leaflet, a banner or a website.



THREE REASONS TO CHOOSE DESIGN & PRINT · CONTINUED

3

DESIGN AND PRINT JOINED UP

Your design is created with the finished result in mind, so what you approve is what arrives. Sizes, stocks, finishes and print methods are considered from the first layout. Because Phil also manages production, nothing is lost between the designer and the printer.

Designed by a person, not generated

Every layout starts with your audience and ends as artwork built for final production. Nothing is churned out from a template or generated automatically. You are dealing with someone who listens, thinks about your customers and takes responsibility for the result.

HONEST ADVICE

Phil will tell you plainly what will work and what will not, and will tell you early if timings are tight.

REPRINT GUARANTEE

If a job is not right, Phil will reprint it with no questions asked, and where possible deliver the same day.

LOCAL, PERSONAL AND ESTABLISHED

Design & Print began in 2017 and since 2024 has had its home at Dale House in Stockport town centre. Many clients work with Phil regularly, treating him as an extension of their own team.

Want to see how it could work for you?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact



THE EVIDENCE

WHAT GOOD DESIGN LOOKS LIKE

It is easy to say design matters. It is more convincing to see it. These pages compare the same business with and without a professional designer, and show why using one studio for everything is simpler, steadier and better value.

BEST COFFEE!!!

come visit us today for the very best coffee and cakes in town

CAKES * COFFEE * TEA * SNACKS

[stretched, blurry photo]

Open mon tue wed thurs fri sat. phone 0161 000 0000 email us. find us on facebook. we also do takeaway and catering and parties

Without a designer. Too many fonts and colours, a stretched photo, no clear order. Nobody knows where to look.

FRESHLY ROASTED

Your morning, done properly.

Coffee, cakes and a warm welcome in the centre of town.

Open Monday to Saturday

0161 000 0000 · sample-cafe.co.uk

With a designer. The same words with one clear message, two fonts, one palette and a single next step.

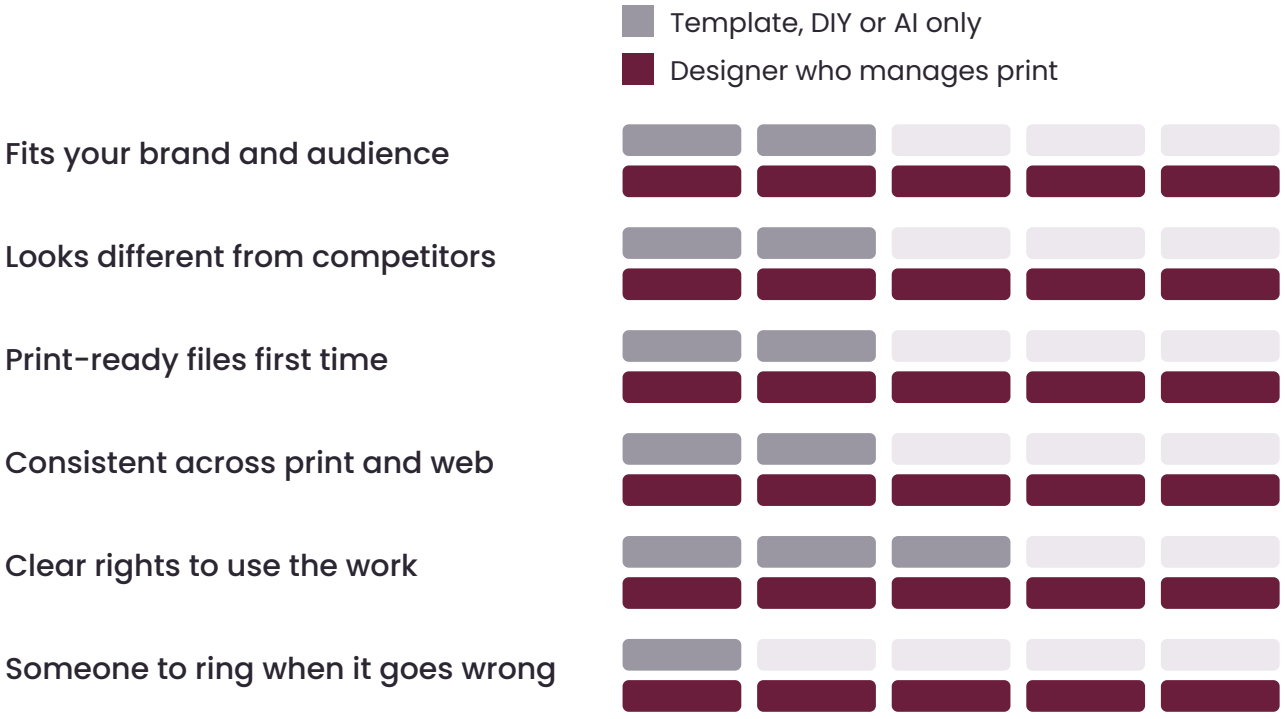
Same words, different result

The two samples above carry exactly the same message for an imaginary café. The first mixes five typefaces and six colours, stretches the photograph and gives the reader no clear place to start. The second keeps to two typefaces and one palette, gives the offer room to breathe and ends with one clear next step. Neither took longer to read, but only one is likely to be remembered.

Why AI-only and template design falls short

Templates and AI tools are fast, and they can be useful for a first idea. What they cannot do is know your customers, your competitors, your print method or the other things you already have in the market. They also tend to produce work that looks like everyone else's, and artwork that is not set up for print: no bleed, the wrong colour mode and images that are too small. A designer checks every one of those things before anything goes to press.

Where a designer makes the difference (our assessment)

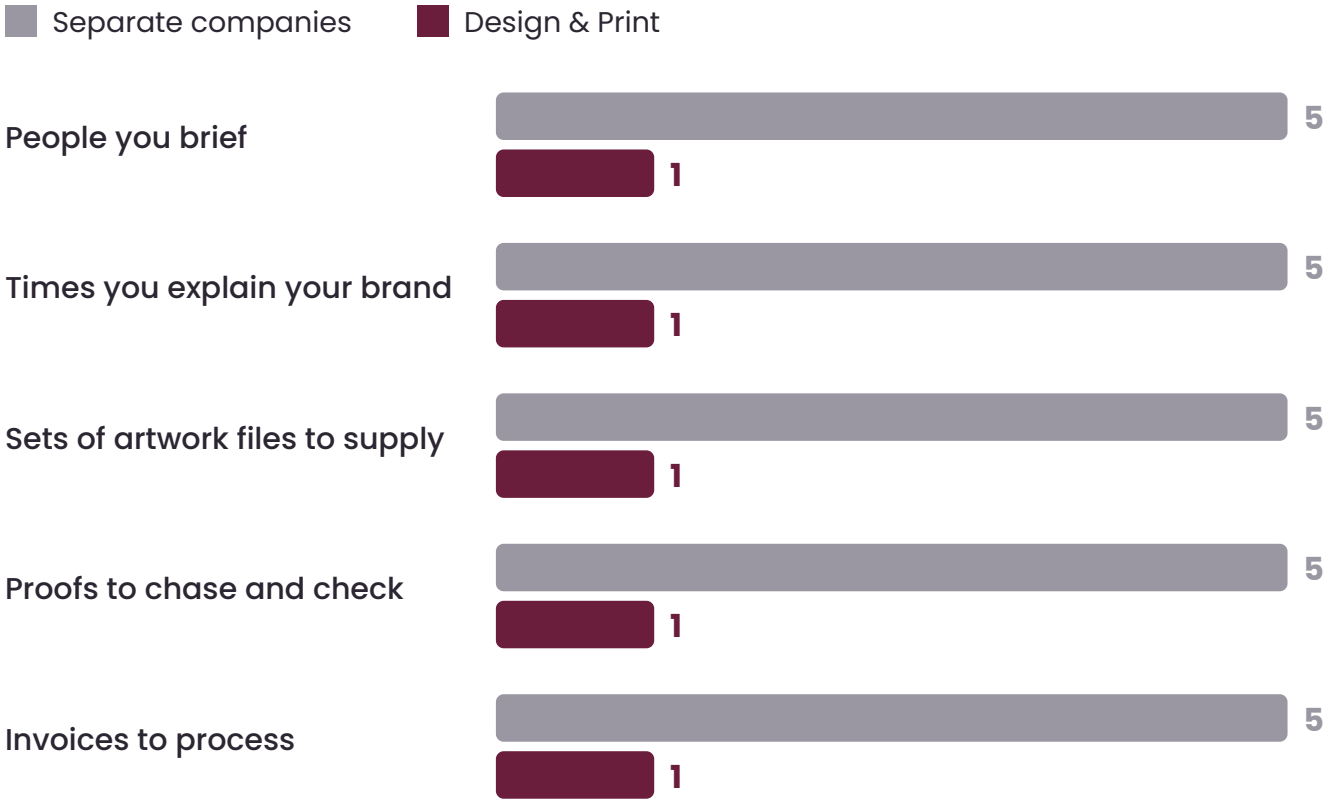


Scores are Design & Print's own assessment, on a scale of 1 to 5, to illustrate the typical difference. They are not measured survey data.

One studio is simpler and better value

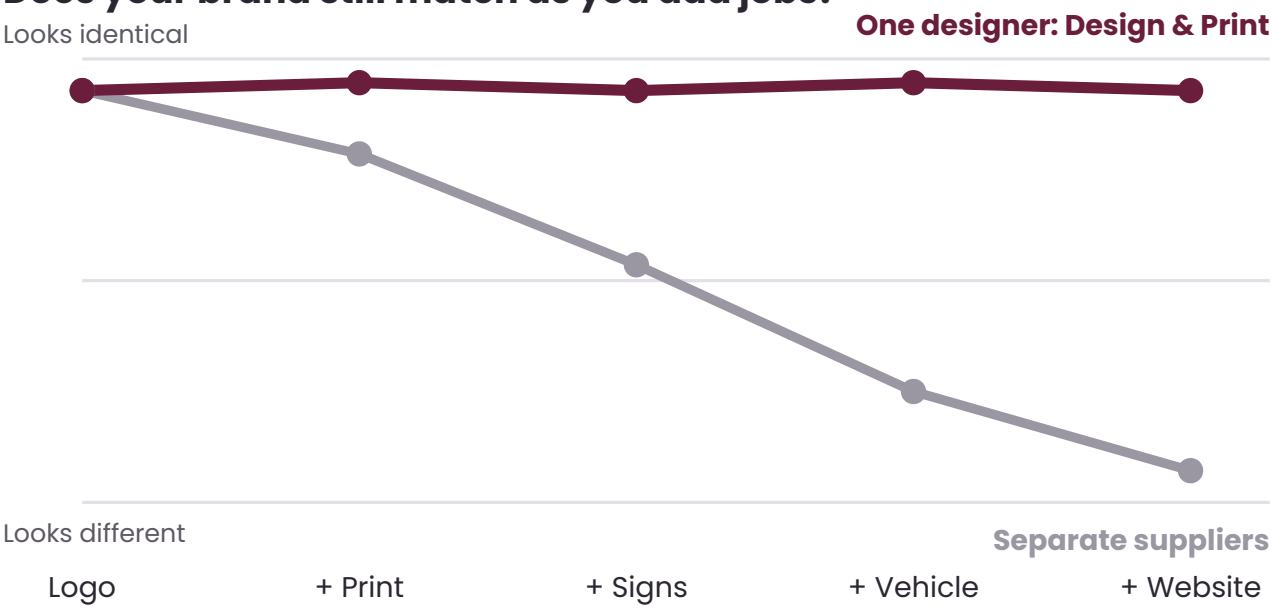
Using a separate designer, printer, sign maker, vehicle graphics firm and web designer means explaining your business five times, supplying files five times, checking five sets of proofs and paying five sets of set-up and handling charges. Each handover is a chance for a colour to shift, a logo to be redrawn or a deadline to slip. With Design & Print, there is one brief, one set of files, one contact and one invoice for the whole project.

Hand-overs on a typical five-part project



Counts are based on a project needing five elements, each from a different supplier. They show how the number of contacts grows, not prices.

Does your brand still match as you add jobs?



An illustration of the typical pattern, not measured data. When one person looks after every element, colours, fonts and logo versions stay identical.

CONSISTENCY SAVES MONEY AS WELL AS TIME

Because artwork is created once and reused, you pay for the design once. Colours are matched on every job, so there are fewer reprints caused by files that do not match. And because Phil already knows your brand, a new job starts from your existing files rather than from a fresh brief. If an item is wrong because of an error on our side, it is reprinted with no questions asked.

Want one studio to look after everything?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact



MEET PHIL

HONEST, CAREFUL AND KNOWLEDGEABLE

Phil Calderbank-Garbett is the graphic designer, branding expert and print consultant behind Design & Print.

He started working as a designer in 2006 and moved into print in 2011, including roles in two Stockport secondary schools as a Graphic Designer and Print Manager. During that time he spent years learning how artwork behaves once it reaches a printer, and how print production really works. He holds a Foundation degree and a BA (Hons) in Art Direction, Graphic Design and Advertising.

Design & Print began in 2017, as Blurred Circle. It started in a home office, moved into a warehouse office in 2020 and since 2024 has been based at Dale House in Stockport town centre. It remains a one-person studio, which is exactly the point: you always deal with the person doing the work.



Phil at work in Stockport



MEET PHIL · CONTINUED

How Phil works

Phil starts by listening. Once he understands what you need, he sorts out the practical side: the right design, the right materials and the right supplier, because he knows the suppliers and what each does best. If something goes wrong, troubleshooting is part of the job.

What matters most is being honest and hitting deadlines. You will be told plainly what will work and what will not, and you will be told early if timings are tight. If a job is not right, it is reprinted with no questions asked.

Results you can see

CAFE REFRESH

A refreshed cafe lifted sales by 30%.

200-PAGE LOOKBOOKS

Produced in Stockport and shipped to New York.

BESPO

Design & Print has also been recognised with a Best Customer Service award and a Small Business Saturday nomination.

Prefer a friendly chat first?
For a quote ring **0161 442 4439** or visit
designandprint.studio/about-phil



ABOUT PHIL

MY BACKGROUND AND EXPERIENCE

Phil Calderbank-Garbett is the graphic designer, branding expert and print consultant behind Design & Print. If you asked him to sum himself up in three words, they would be honest, careful and knowledgeable.



Phil Calderbank-Garbett

Phil holds a Foundation degree and a BA (Hons) in Art Direction, Graphic Design and Advertising. He started working as a designer in 2006 and moved into print in 2011, including roles in two Stockport secondary schools as a Graphic Designer and Print Manager. Those years taught him how artwork behaves once it reaches a printer, and how print production really works.

Design & Print began in 2017 under the name Blurred Circle. It started in a home office, moved into a warehouse office in 2020 and, since 2024, has had its home at Dale House in Stockport town centre.

DESIGNER	Listens first, then creates work that fits your brand and your customers.
ARTWORKER	Sets every file up correctly, so it goes to press first time.
PRINT BUYER	Knows the suppliers and what each does best, and finds the right one for each job.
PRODUCTION MANAGER	Checks proofs, manages production and keeps you informed through to delivery.

Work Phil is proud of

A café refresh that lifted sales by 30%, 200-page lookbooks produced in Stockport and shipped to New York, and bespoke items that nobody else could quite make. Design & Print has also been recognised with a Best Customer Service award and a Small Business Saturday nomination.

How Phil works

What matters most is being honest and hitting deadlines. Phil will tell you plainly what will work and what will not, and tell you early if timings are tight. If a job is not right, it will be reprinted with no questions asked, and where possible delivered the same day.

Want to meet Phil?
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03

SECTION THREE

HOW A PROJECT RUNS

From the first conversation to the finished delivery, and how to write a brief that gets you the result you want.

HOW A PROJECT RUNS, STEP BY STEP **28–29**

HOW TO BRIEF YOUR DESIGNER **30–31**





THE PROCESS

FROM FIRST IDEA TO **PRINT-READY FILES**

Every project is different, but they all follow the same five steps. Here is what happens at each stage and what is helpful for you to bring.

1

STEP 1: BRIEF

You tell Phil about your business, your audience, your goals, the sizes you need and your deadline. It does not need to be formal. A conversation, a few notes and any examples you like are plenty. Phil will ask the questions that matter and write them up so everyone agrees what is being made.

2

STEP 2: CONCEPT

Phil produces layouts and ideas for you to react to. Showing a concept early lets you see whether the direction is right before time is spent on detail. You can say what you like, what you do not and what is missing.



3

STEP 3: REFINE

Amendments and polishing continue until you are happy. Wording, images, colours and spacing are adjusted. Because one person handles the whole project, feedback goes straight to the designer with nothing lost in translation.

4

STEP 4: ARTWORK

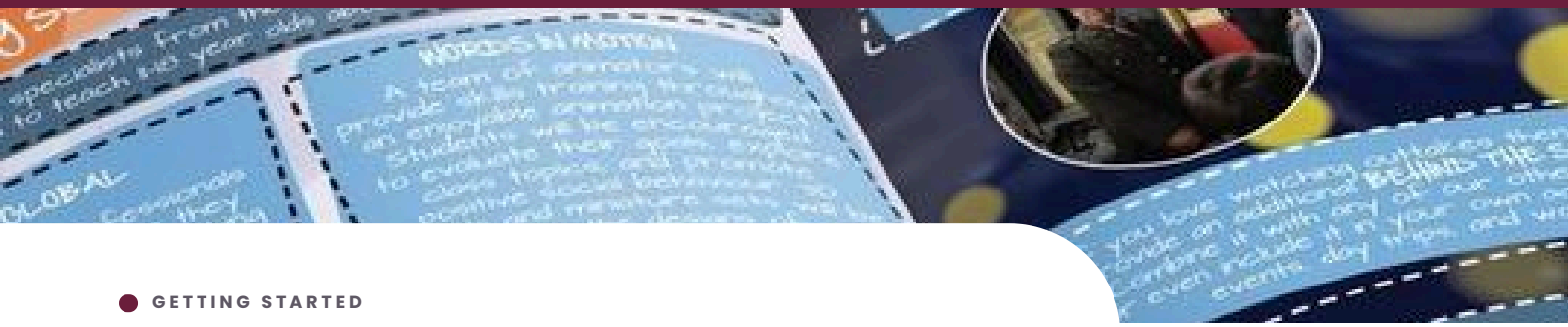
The approved design is set up as production artwork with the right bleed, colour and resolution. Fonts are handled, images are checked and the file is built for the specific printer, signmaker or screen it is going to.

5

STEP 5: DELIVER

Print-ready and screen files are supplied, or the job is sent straight to print. If Phil is managing production, the finished work is checked and delivered to you, often the same day where possible.

Have a project in mind?
For a quote ring **0161 442 4439** or visit
designandprint.studio/graphic-design



GETTING STARTED

HOW TO BRIEF YOUR DESIGNER

A clear brief is the quickest way to get design you are happy with. You do not need to have all the answers. Here are the questions worth thinking about before the first conversation.

Tell your designer about...

- **Your business.** What you do, what makes you different and what you are proud of.
- **Your audience.** Who you want to reach, where they will see the design and what they care about.
- **Your goal.** What you want people to do: call, visit, order, book, remember you.
- **Where it will be used.** Print, screen or both. Size, quantity and any known suppliers.
- **Your wording.** The text you want included, even if it is rough. Include contact details and any legal wording.
- **Your images.** Photographs, logos and anything you already own. Supply the biggest and best versions you have.
- **Your timescale.** Any fixed date, such as an event, opening or campaign, and when you need to see proofs.
- **Your budget.** A rough figure helps the designer suggest sensible options.

Helpful to bring...

- Examples of design you like, and some you do not, with a note on why.
- Your existing logo, colours and fonts if you have them.
- Old printed pieces that you are replacing.
- Details of competitors or businesses you admire.
- Who needs to approve the design on your side.

GOOD TO KNOW

You do not need to have everything ready. If you only have an idea, Phil will help you shape it into a brief. If you have existing artwork, he will tell you honestly whether it can be used as it is.

Common questions to settle at the start

WHO APPROVES?	Decide who has the final say, so feedback arrives in one voice.
WHO OWNS THE FILES?	Agree what you will receive at the end, such as print-ready and screen files.
WHAT HAPPENS NEXT?	Think about printing, delivery and where the design will be used afterwards.

Upload your files and wording

If you already have images, logos or text ready to share, you can upload artwork to the studio through the website. The page is listed in the Quick Links section at the back of this guide.

Send your brief or artwork to the studio.
For a quote ring **0161 442 4439** or visit
designandprint.studio/upload-artwork

DESIGN&PRINT
GRAPHIC DESIGN STUDIO
& PRINT CONSULTANCY

04

SECTION FOUR

BRANDING, PRINT AND DIGITAL

Logos and guidelines, printed products, packaging, signage and the digital side of your business.

LOGOS AND BRAND IDENTITY	33–34
BRAND GUIDELINES AND BRAND REFRESH	35–36
PRINT DESIGN: BROCHURES, LEAFLETS, CARDS AND BOOKS	37–39
PACKAGING, LABELS AND MERCHANDISE	40–41
SIGNAGE AND LARGE FORMAT	42–43
SOCIAL MEDIA, EMAIL AND WEBSITES	44–45





BRANDING

LOGOS AND **BRAND IDENTITY**

A logo is the signature of your business. A brand identity is everything that sits around it: colours, fonts, imagery, tone of voice and the way they are used together.

A good logo is simple enough to be recognised at a glance, flexible enough to work on a business card and on a van, and different enough to stand apart from competitors. It should also work in black and white, at small sizes and in a range of materials.

Phil designs logos with real-world use in mind. A logo that looks wonderful on a large screen but disappears when printed at business card size is a problem. Because Phil also looks after production, he knows what will survive on a mug, a sticker, a sign or a polo shirt.

A full brand identity usually includes:

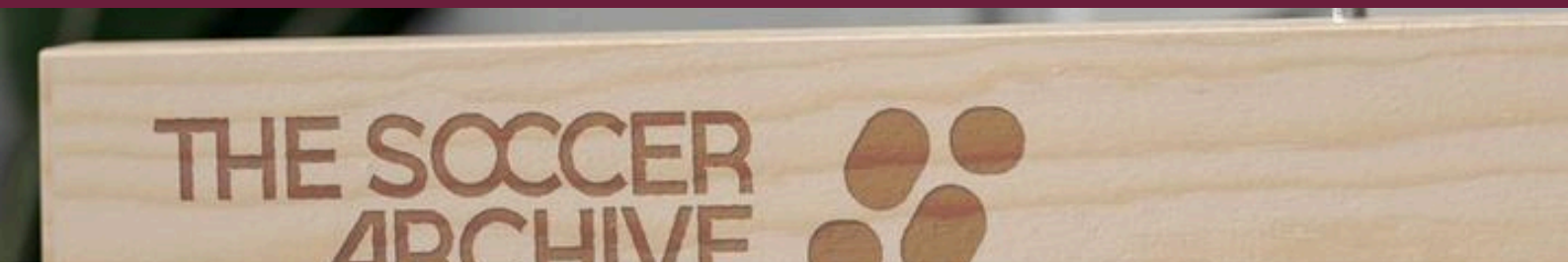
- A primary logo and alternative versions for different spaces.
- A colour palette, with exact values for print and screen.
- Chosen typefaces for headings and body text.
- Guidance on imagery and tone.
- Examples of the identity applied to everyday items.



Brand identity applied to clothing for Bespoke Service



Brand identity and printed collateral for Anything Legal



NEW BRAND	Starting out, or starting again. A new identity built from scratch around your business.
BRAND REFRESH	Keeping what works, updating what does not. Evolution rather than revolution.
BRAND AUDIT	A review of how your business currently looks across every item, with recommendations.

Want to talk about your brand?
For a quote ring **0161 442 4439** or visit
designandprint.studio/branding



BRAND GUIDELINES

DO YOU HAVE A BRAND, OR JUST A LOGO?

Many businesses have a logo, but not a brand. The difference shows up when you look at all your printed materials, your website and your social media together. If they do not feel like the same business, customers notice, even if they cannot say why.

Has your business outgrown its brand?

- Competitors look more established or professional.
- Your image does not support your pricing.
- Your website and marketing feel disconnected.
- Your business has grown or changed direction.
- Your logo feels dated, or your printed materials look inconsistent.

If any of these sound familiar, a brand refresh or audit may help. You may have built a strong business, but your branding might no longer reflect the quality of what you do.



Branded packaging for JL Jewellery



What are brand guidelines?

Brand guidelines are a short document that explains how your identity should be used. They say which logo version to use where, what the colour values are, which fonts to use and how much space to leave around the logo. They also show examples of good use and common mistakes.

Guidelines save time and protect consistency. When you or your team need a new flyer, or when a printer, web developer or signmaker needs your logo, they have a clear reference. Everything produced from them will look like it comes from one business.

Guidelines can be short and practical. Phil keeps them as simple as your business needs, so they are used rather than filed away.

CONSISTENCY

Your logo, colours and typography look the same on your website, social media, packaging and printed materials.

CONFIDENCE

Everyone who works for you knows how to use the brand correctly, and printers get the right files.

Start the conversation about your brand.
For a quote ring **0161 442 4439** or visit
designandprint.studio/branding



PRINT DESIGN

BROCHURES, LEAFLETS, CARDS **AND BOOKS**

Print design is the part of graphic design where the finished object matters as much as the artwork. A leaflet needs to feel right in the hand, fold in the right place and stay readable under shop lighting.



PRINT DESIGN: BROCHURES, LEAFLETS, CARDS AND BOOKS · CONTINUED

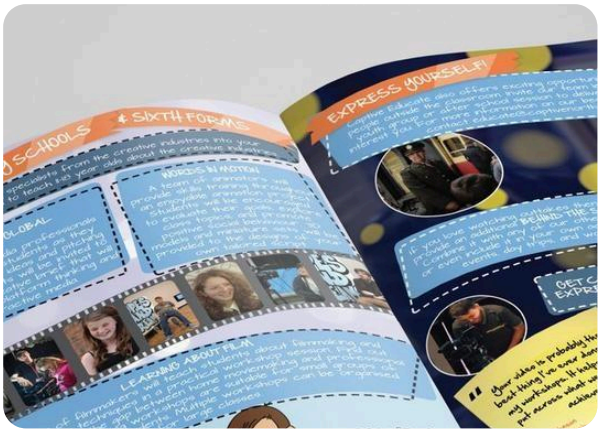
Phil designs a wide range of printed items, including business cards, flyers and leaflets, folded menus and brochures, booklets, books and catalogues, calendars and diaries, stationery and forms, posters and postcards, and tickets and invitations. Each has its own considerations.

Business cards are often the first thing a new contact holds. They need to be clear, uncluttered and easy to read at a small size. The choice of card stock and finish, such as spot UV, can add a premium feel.

Flyers and leaflets have to compete for attention. A strong headline, a clear offer and obvious contact details matter more than cramming in every detail. Folded leaflets need careful planning so that panels read in the right order.

Brochures, booklets and books involve the most planning. Page count, binding, margins and image placement all need to be considered, and the artwork has to be set up page by page. Phil has designed everything from simple stapled booklets to 200-page lookbooks.

Because production is handled in the same studio, sizes, stocks, finishes and print methods can be chosen to suit your budget as well as your design.



Schools brochure for Captive Educate



Perfect-bound book with pink spot colour, Learn how to Skate



PRINT DESIGN: BROCHURES, LEAFLETS, CARDS AND BOOKS · CONTINUED

CHOOSING A STOCK

Paper weight and finish change how a piece feels. Phil will suggest options and explain the difference.

CHOOSING A FINISH

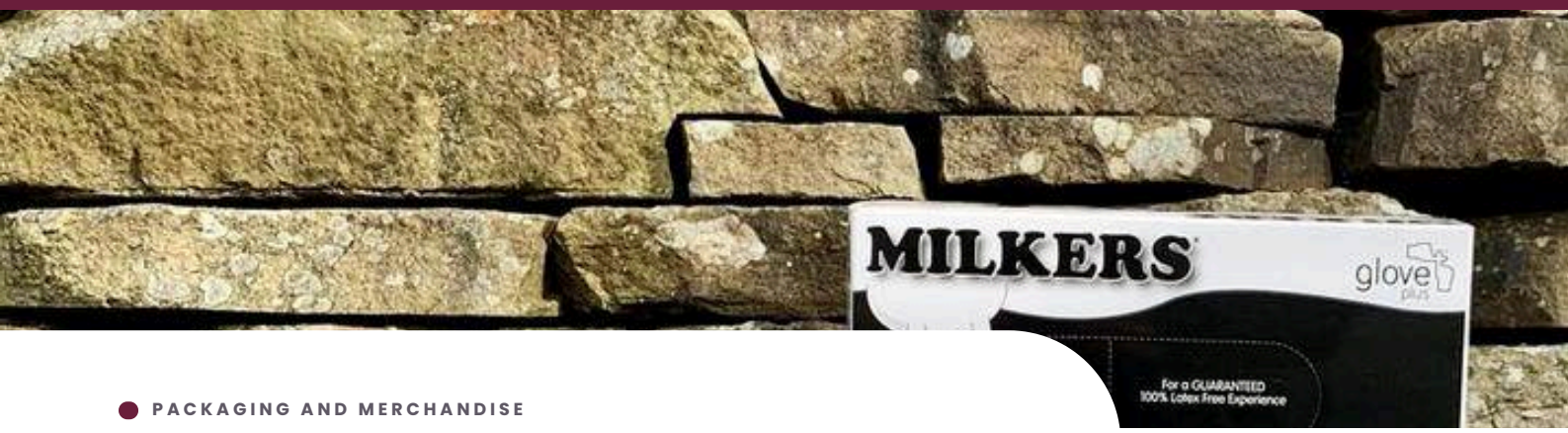
Laminating, spot UV and other finishes protect the print and change how it looks.

PLANNING THE FOLDS

A fold needs to be designed from the start so every panel reads in the right order.

The Product & Services Catalogue 2027 shows the full range of printed products and recommended sizes, materials and finishes. See the Quick Links page for the QR code.

Want to see the range of printed products?
For a quote ring **0161 442 4439** or visit
designandprint.studio/products



PACKAGING AND MERCHANDISE

DESIGN YOU CAN **PICK UP AND HOLD**

Packaging, labels and branded items carry your design into your customers' hands. They need to look good, but also to fit, stick, wrap and survive.



Roll labels for Coffee Block

Labels and stickers

Labels and stickers need artwork set up for the exact shape, size and material. Die-cut shapes, roll labels and waterproof labels each need their own template. Phil designs labels for bottles, jars, tubes and boxes, and makes sure text is large enough to read and codes or legal wording are in the right place.



Product labels for Art on Scarves

Packaging

For boxes, cartons and tubes, the artwork wraps around three-dimensional shapes. A designer works from a flat template and keeps important elements away from folds and cuts. Good packaging design also tells a story and makes the product stand out on a shelf.

Branded merchandise and clothing

Mugs, bags, pens, lanyards, clothing and workwear all carry your brand. Each method of printing or embroidery has its own limits on detail, colour and size. A design that works beautifully on paper may need simplifying for embroidery, or adjusting for a curved mug.

Phil prepares artwork for each product, so your logo looks sharp and consistent whether it is on a polo shirt, a tote bag or a coffee cup. That consistency is what makes people recognise your business.



Leather aprons for The Mens Den

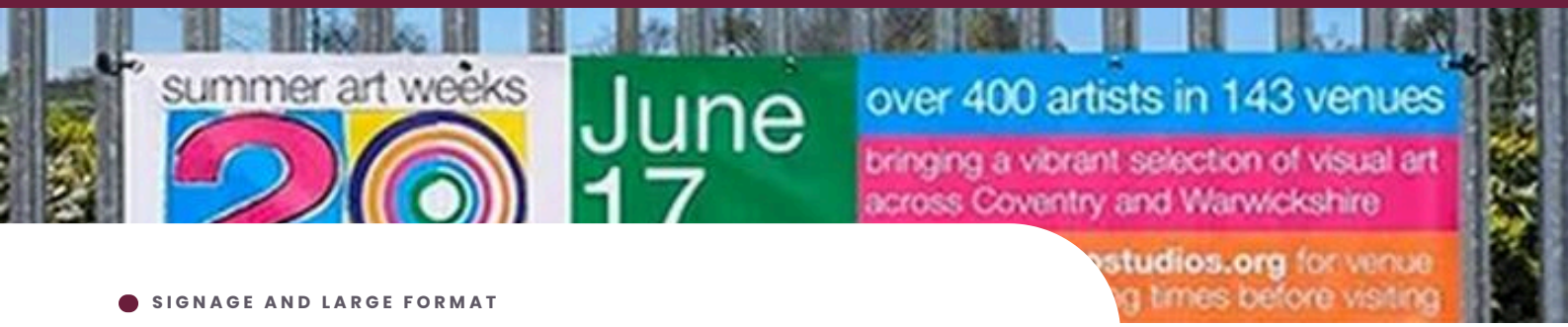


Swing tags and hang tags



Bottle label design

Need packaging or merchandise designed?
For a quote ring **0161 442 4439** or visit
designandprint.studio/products



SIGNAGE AND LARGE FORMAT

DESIGN THAT WORKS FROM A DISTANCE

Signs, banners and vehicle graphics are read quickly, often while people are moving. The design has to be bold, simple and readable at a glance.

Designing for large formats is different from designing for a leaflet. A designer thinks about viewing distance, lighting, weather and the surface the graphic will sit on. Text that looks large on a screen can be unreadable from a pavement, and a detailed photograph may not need to be there at all.

Typical large-format and signage work includes roller and pull-up banners, PVC banners with eyelets, A-boards and pavement signs, foamex and Dibond signs, vehicle and van graphics, window graphics, exhibition and event displays, and point-of-sale displays. Phil prepares each artwork to the supplier's requirements, so there are no surprises on installation day.

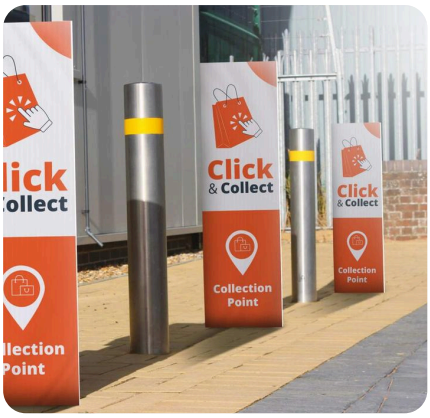
Large artwork is usually built at a reduced scale, with images at lower resolution than a leaflet because the viewing distance is greater. Knowing how much reduction is safe is part of the designer's job.



PVC banner for Warwickshire Open Studios



Van graphics for Barkers Maintenance



Click and collect signage



Branded gazebo for Porky Pig

KEEP IT SIMPLE

Fewer words and larger text are almost always better on a sign.

THINK ABOUT THE SETTING

Lighting, distance, weather and the surface all affect the design.

Planning a sign or banner?
For a quote ring **0161 442 4439** or visit
designandprint.studio/print



SCREENS

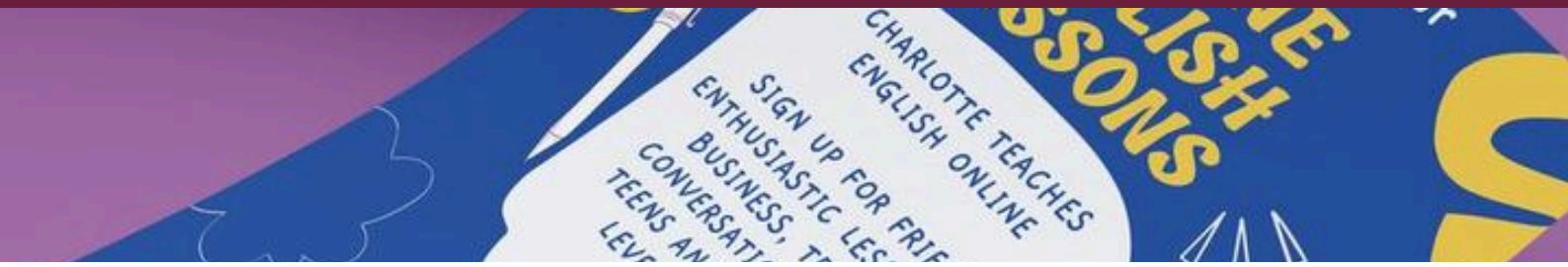
SOCIAL MEDIA, EMAIL AND WEBSITES

The same design thinking applies on screen. A tidy, consistent look helps customers recognise you wherever they find you.

Digital graphics include social media posts and covers, email headers, presentation slides, online advertising and website artwork. Each platform has its own sizes and rules, and these change over time. A designer builds artwork to the right dimensions and exports it in the right file type, so it appears sharp and in the right place.

Consistency between print and screen is one of the biggest benefits of using a single designer. Colours are specified for both print and screen, because they behave differently. Logos are supplied in the formats that each use needs. When you launch a new leaflet, your website and social media can match it exactly.

Phil also designs, hosts and manages websites for small businesses. Websites are designed to match your printed materials and brand, with the same logo, colours and typography. You can find details of web design, hosting and search optimisation in the Quick Links section.



SOCIAL MEDIA, EMAIL AND WEBSITES · CONTINUED



Website design for Milkers



Social and print graphics for Online English Lessons

Screen versus paper: what changes?

	ON SCREEN	ON PAPER
Colour	RGB: made with light, bright and glowing.	CMYK: made with ink, which can look softer.
Image size	Measured in pixels.	Measured in pixels per inch (ppi). 300 is the usual standard.
Files	JPEG, PNG, SVG and similar.	Usually PDF set up with bleed.
Viewing	Different devices and screen sizes.	A fixed size, in the hand or on the wall.

Looking for a website to match your branding?
For a quote ring **0161 442 4439** or visit
designandprint.studio/websites

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05

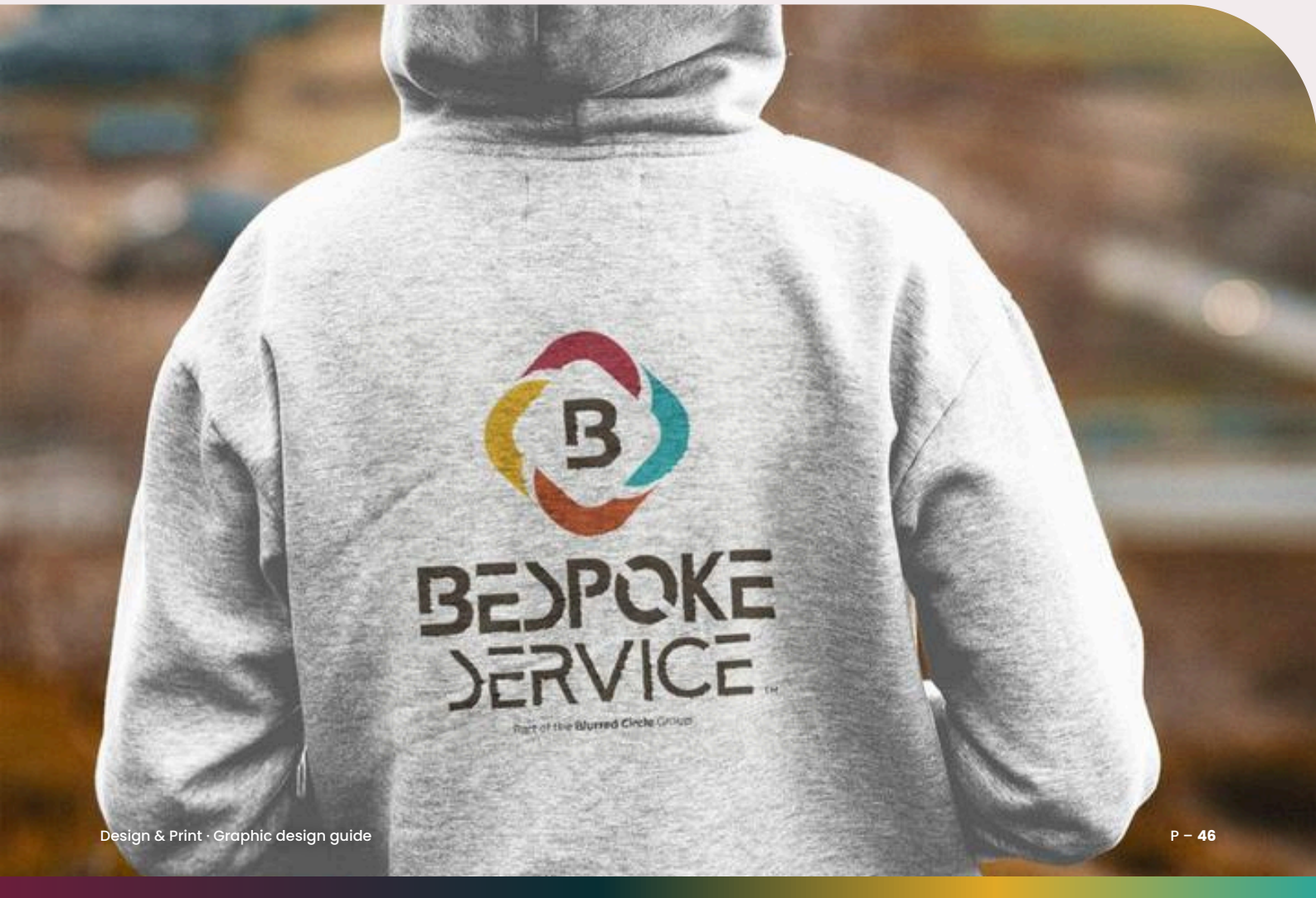
SECTION FIVE

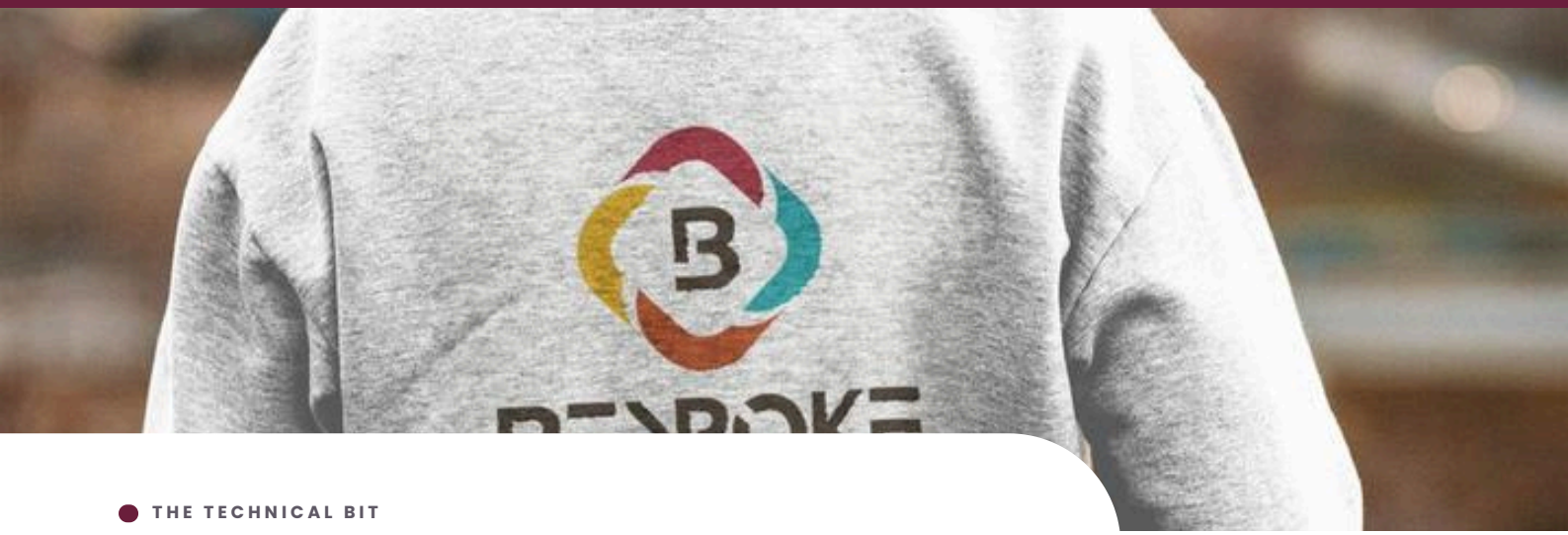
ARTWORK AND PROOFS

The technical side explained simply, and how you approve your work before anything is printed.

PRINT-READY ARTWORK EXPLAINED **47–48**

PROOFS, CHANGES AND SIGN-OFF **49–50**





THE TECHNICAL BIT

PRINT-READY ARTWORK EXPLAINED

Print-ready means a file can go to press without anyone needing to fix it. It is one of the most valuable things a designer provides. Here are the terms you are likely to meet, in plain English.

BLEED

Printers cannot print right to the edge of a sheet. They print slightly larger, then trim. The extra area that spills over the trim line is called bleed. It is usually about 3 mm. Without bleed, thin white edges can appear when a design is cut.

SAFE AREA

The safe area is a margin inside the trim line. Important text and logos stay inside it so they are not cut off if the trim moves slightly.

RESOLUTION (300 PPI)

Print images need enough detail to stay sharp. The usual standard is 300 pixels per inch at the size they will be printed. Images taken from websites are usually too small for print.

CMYK AND RGB

Screens use RGB (red, green, blue). Printers use CMYK (cyan, magenta, yellow, black). Bright screen colours, especially vivid blues and greens, can look duller when printed. Designers plan for this.

FONTS

If a font is not embedded or converted, a printer's computer may replace it with something else and change the layout. Print-ready files handle fonts so the text looks exactly as designed.

TRIM MARKS AND TEMPLATES

Trim marks show where the sheet is cut. Packaging and special shapes also need a template that shows folds, cuts and glue areas.

FILE TYPES

Print-ready files are normally supplied as PDF. Logos are often provided as vector files, which can be enlarged without losing quality. Photographs are provided as high-resolution images.

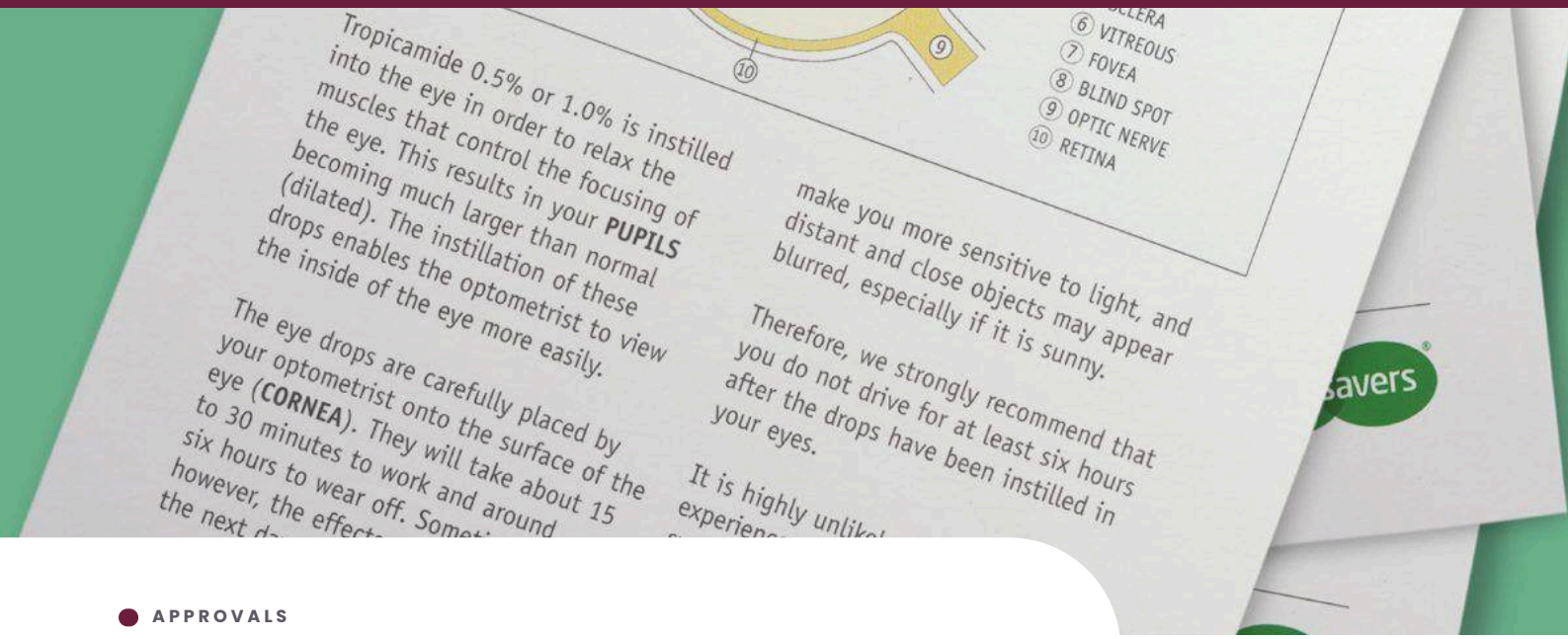
FINISHES AND SPECIAL INKS

Spot UV, foils, white ink and varnishes need separate layers in the artwork so the printer knows where to apply them.

WHY THIS MATTERS

Getting these details right at the design stage costs very little. Finding mistakes after printing can mean a reprint. Phil checks every file for trim, safe area, colour mode and image quality before it leaves the studio.

Want to see our printing guides?
For a quote ring **0161 442 4439** or visit
designandprint.studio/downloads



APPROVALS

PROOFS, CHANGES AND SIGN-OFF

A proof is a final check before printing. It is your chance to catch mistakes while they are still easy and cheap to fix.

What to check on a proof

- **Spelling and names.** Check every name, address, number and email address letter by letter.
- **Contact details.** A wrong digit in a phone number is the most common and costly mistake.
- **Dates and prices.** Check them against your own records.
- **Images.** Confirm the right pictures are in the right places.
- **Colours.** Remember that a screen proof will not match printed ink exactly.
- **Layout.** Look for anything too close to an edge or fold.

Tips for giving feedback

- Collect everyone's comments first and send them together.
- Be specific: "move the logo to the top right" is easier to act on than "it looks a bit off".
- Say what is working as well as what is not.
- Ask if you are unsure. There are no silly questions.
- Approve only when you are completely happy. Once approved, the file goes to production.



Revisions

Revisions are a normal part of the process. Phil works with you until the design is right, and will tell you early if a change affects the timing or the cost.

If a job is not right when it arrives, Phil will reprint it with no questions asked. Where possible, the replacement will be delivered the same day.

PROOF	A final copy to check before printing.
SIGN-OFF	Your approval that the design is ready.
PRODUCTION	The job goes to press, and Phil keeps it on track.

Want your next project handled properly?
For a quote ring **0161 442 4439** or visit
designandprint.studio/contact

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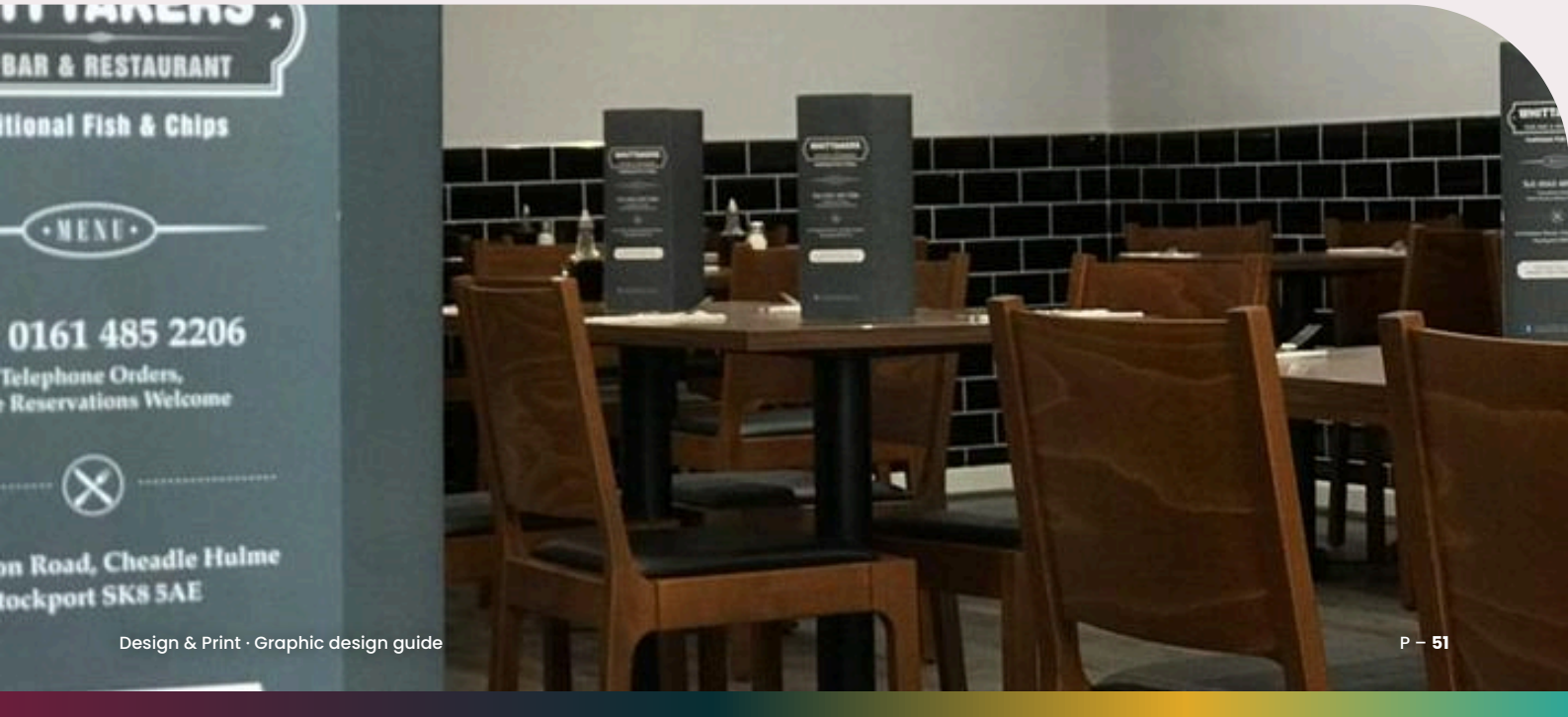
06

SECTION SIX

OUR WORK AND YOUR QUESTIONS

Samples from the studio, what customers say, and answers to the questions people ask most.

SAMPLES: HOSPITALITY AND RETAIL	52–53
SAMPLES: PUBLISHING, EDUCATION AND CHARITIES	54–55
SAMPLES: EVENTS, SIGNS AND CAMPAIGNS	56–57
WHAT CUSTOMERS SAY	58–59
QUESTIONS AND ANSWERS	60–61
GLOSSARY	62–63

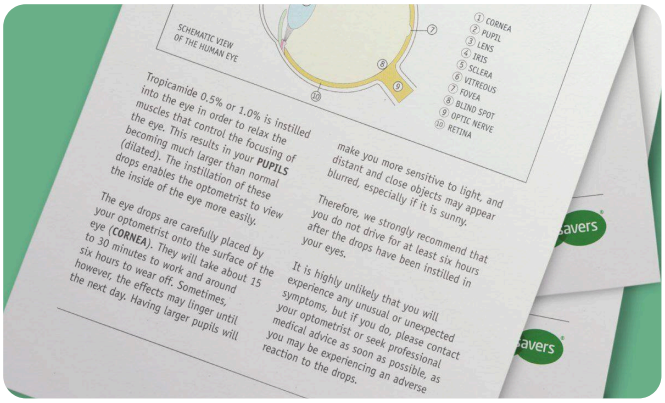


HOSPITALITY AND RETAIL

From coffee cups to leather aprons, these projects show how a consistent design carries across packaging, print and products.



Coffee Block. Branded mugs, cup sleeves and takeaway cups.



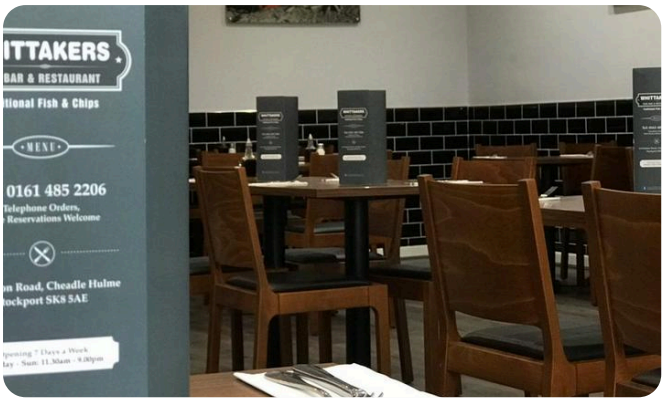
Specsavers. Patient information leaflets designed and printed.



Barkers Maintenance. Full van graphics for a trades business.



The Mens Den. Branded leather aprons for a barber shop.



Whittakers. Menu and restaurant printed items.



The Old Horns Inn. Table-top menu card for a pub.

Sector work such as hospitality and retail is covered in more detail on the website. Scan the code on this page to see more projects.

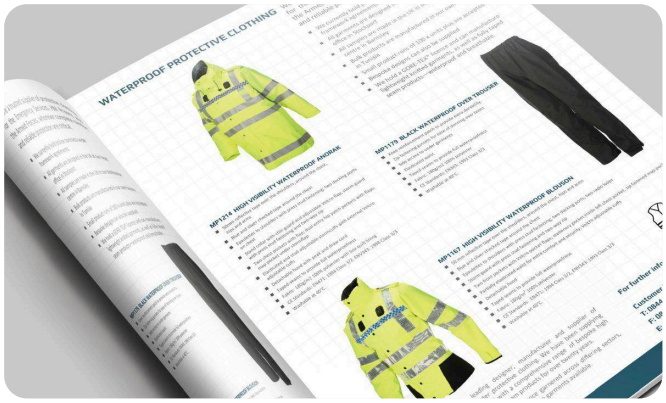
See more of our work.
For a quote ring **0161 442 4439** or visit
designandprint.studio/work

PUBLISHING, EDUCATION AND CHARITIES

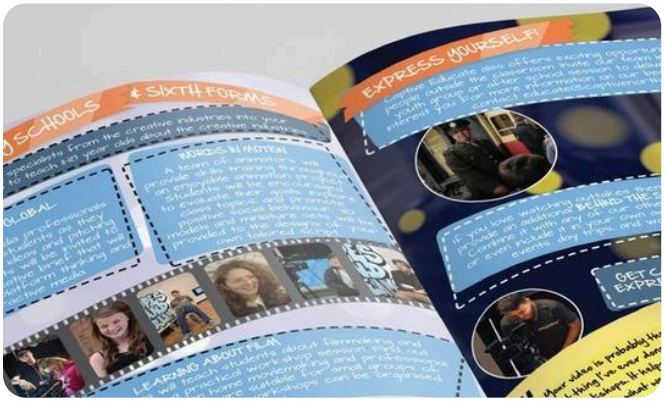
Longer documents need careful planning. These projects show page layouts, brochures and publications for community and educational clients.



Didsbury Post. Newspaper design and print for a community title.



Ballyclare. Product brochure for a protective clothing supplier.



Captive Educate. Schools brochure for a creative media company.



Learn how to Skate. Perfect-bound book with pink spot colour.



Alexandra Park. Postcards for a primary school.



Anything Legal. Brand identity and tri-fold brochure.

Phil has produced everything from simple postcards to a newspaper and 200-page lookbooks. Each project starts with the same questions about audience and purpose.

Read how we helped our clients.
For a quote ring **0161 442 4439** or visit
designandprint.studio/featured-case-studies

EVENTS, SIGNS AND CAMPAIGNS

Large formats, events and promotional campaigns call for bold, clear design and carefully prepared artwork.



Warwickshire Open Studios. Large-format PVC banner for an arts festival.



Click and collect. Pavement and post signs for a collection point.



Kingfisher. A-board signage for a health club.



Porky Pig. Branded gazebo for events.



Raffle tickets. Numbered tickets for a school fundraiser.



Venture East Africa. Posters and leaflets for a travel company.

Every project is different, but each one is designed with the finished result in mind.

Want to see more?
For a quote ring **0161 442 4439** or visit
designandprint.studio/work



CUSTOMER REVIEWS

WHAT CUSTOMERS SAY ABOUT PHIL

These are comments from Design & Print customers, taken from Google reviews and messages.

"Phil is incredibly knowledgeable, patient, and transparent about every step, from layout and materials through to costs and timelines."

JACK BRIDGE, SONOVO GROUP LTD

"Outstanding service and experience. Phil is both professional and knowledgeable; his advice on logo, brand and business paraphernalia is second to none."

DYLAN, B2H SOLUTIONS

"Huge thank you for the incredible work on our business cards and vinyl signage! They look absolutely stunning, professional, sleek, and exactly what we were looking for."

BUKKY, MCR PROPERTIES



WHAT CUSTOMERS SAY · CONTINUED

"I wanted to give the team something they would genuinely be proud to use, and Phil absolutely delivered. The quality is fantastic, they look incredibly professional, and the attention to detail was spot on."

LOUISE ECCLES, BNI EXECUTIVE DIRECTOR

"Phil is great to work with. He printed some postcards for me. Perfect results and on time. 100% recommended."

KATIE COOMBES, DIRECTOR AT PROJECT2

"Used phil a few times now and wouldn't look anywhere else. Always on time with what's needed and never lets me down."

KANE, MTECH ELECTRICAL

Reviews are quoted from customers' own words. Read more on Google, or on the About Phil page.

Read more about Phil and his customers.
For a quote ring **0161 442 4439** or visit
designandprint.studio/about-phil



FAQS

QUICK ANSWERS ABOUT GRAPHIC DESIGN

DO I NEED A LOGO BEFORE I START?

No. Phil can design your logo as part of a new brand identity, or work with the one you have. If your logo is not suitable for print, he will tell you honestly and explain why.

CAN YOU WORK WITH MY EXISTING DESIGNS?

Yes. Phil can review designs made elsewhere, tell you whether they will print well and make improvements. If they need to be rebuilt as proper artwork, he will explain what is involved.

WHAT FILE FORMATS WILL I RECEIVE?

You receive print-ready files, normally PDF, and screen versions sized for web and social. Logos can be supplied in formats that suit each use. If you need a specific format, ask.



QUESTIONS AND ANSWERS · CONTINUED

HOW LONG DOES IT TAKE?

It depends on the project, the number of amendments and how quickly feedback arrives. Phil will tell you early if timings are tight, and will plan the work around your deadline.

HOW MUCH DOES IT COST?

Artwork charges are agreed upfront with no added extras, so you know the cost before work begins. Prices depend on the size and complexity of the project, so ring for a quote.

CAN YOU DESIGN AND PRINT FOR ME?

Yes. That is one of the biggest benefits. Phil designs the artwork, manages production and delivers the finished work, so you only deal with one person.

WHAT IF I AM NOT HAPPY WITH THE RESULT?

If a job is not right, Phil will reprint it with no questions asked and, where possible, deliver the same day.

More questions? See our online FAQ.
For a quote ring **0161 442 4439** or visit
designandprint.studio/faq

DESIGN AND PRINT TERMS, IN PLAIN ENGLISH

Artwork	The finished file prepared for printing or publishing.
Bleed	Extra image area beyond the trim line, so no white edges show after cutting.
Brand identity	The set of logo, colours, fonts and style that make a business recognisable.
Brand guidelines	A short guide showing how to use a brand identity correctly.
Brief	A summary of what you want designed, for whom and by when.
CMYK	The four inks used in printing: cyan, magenta, yellow and black.
Concept	An early design idea shown for feedback.
Die-cut	A shape cut to a custom outline, such as a sticker or card.
Finish	A treatment applied after printing, such as laminating or spot UV.
Hierarchy	The order in which a reader notices things on a page.
Lamination	A thin protective layer applied to printed paper or card.
Layout	How text and images are arranged on a page.
PPI / DPI	Pixels (or dots) per inch. A measure of image detail. 300 is the usual print standard.
Proof	A final copy to check before the job is printed.
RGB	The colour mode for screens, using red, green and blue light.
Safe area	An inner margin where important content stays clear of the trim.
Spot UV	A glossy raised varnish applied to selected parts of a print.
Stock	The paper or card a job is printed on.
Trim	The final cut edge of a printed piece.
Typeface / font	The style of lettering used for text.

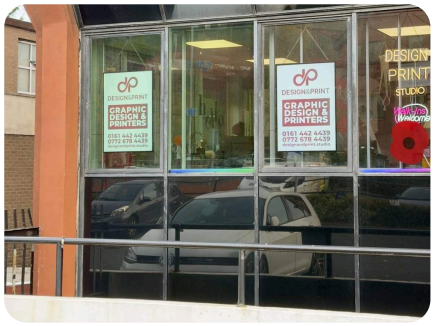
Vector	Artwork made from shapes and lines that can be enlarged without losing quality.

COME AND SAY HELLO

Design & Print is based at Dale House in the centre of Stockport, close to the train station, and Phil is always happy to talk about your project in person.



Dale House, Tiviot Dale, Stockport



The studio windows at Dale House

FIND US

Suite 13, Ground Floor, Dale House, Tiviot Dale, Stockport SK1 1TA

CONTACT

Landline 0161 442 4439
Mobile and WhatsApp 0772 678 4439
hello@designandprint.studio

OPENING HOURS

Monday 6am to 3pm
Tuesday and Wednesday 8.30am to 5pm
Thursday 11am to 3pm
Friday 8.30am to 5pm
Second Saturday of the month 10am to 4pm
Sunday by appointment only

Thursday mornings, 6.30am to 10am, are with BNI Royal.

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