

— Silhouette 101 —

PRINT & CUT PERFECTION

Four lessons to help you
master Print & Cut



Table of contents

Introduction	2
Tools and Supplies:	3
Lesson 1: Printing & Cutting Designs	4
Lesson 2: Converting Regular Files to Print & Cut Files	11
Lesson 3: Creating Custom Print & Cut Files	15
Lesson 4: Creating Cut Lines from Traced Images.....	19
Conclusion	23
Designs used	23

Introduction

Welcome! In this eBook you'll learn all about the Print & Cut feature for your Silhouette machine.

Print & Cut is one of the most basic but versatile features of any Silhouette cutting machine. Print & Cut allows you to print an image from the Silhouette Studio® software on your home printer. Then your Silhouette machine cuts precisely around that printed image.

In this eBook we'll show you some examples of printable media you can cut with your machine, what elements you need on your document for the Print & Cut process to happen successfully, and how to open or create those designs to prepare them for Print & Cut. We'll go through a few projects so you can see how easy and fun this can be!

*Published by Silhouette America, Inc.
618 N. 2000 W. Bldg 2
Lindon, Utah 84042*

*All Rights Reserved
Copyright © 2020
01-10-20*

Tools and Supplies:

- ▶ Silhouette Cameo®, Silhouette Portrait®, or Silhouette Curio™. Each of these machines is capable of Print & Cut.
- ▶ Printer. Most Silhouette printable materials use an inkjet printer.
- ▶ Printable media. This can be paper or one of many other kinds of printable media available from Silhouette. This includes things like:
 - Wide variety of sticker paper (clear, white, metallic foil, glow-in-the-dark, printable scratch off, glitter, kraft, holographic, etc.)
 - Printable adhesive cardstock
 - Printable vinyl
 - Printable heat transfer
 - Temporary tattoo paper (white or clear)
 - Printable magnet paper
 - Printable cotton fabric
 - Shrink plastic (white or clear)
- ▶ Spatula tool to help remove cutouts from mat
- ▶ AutoBlade or Ratchet blade, depending on your machine and personal preference

All of the features we'll use work in the standard edition of Silhouette Studio®. You'll need to work with version 4.2 or higher for access to all the Print & Cut features, such as Print Bleed, in this eBook. The examples shown use Silhouette Studio® version 4.3.

Now that you know what you need, let's get started with some Print & Cut designs.

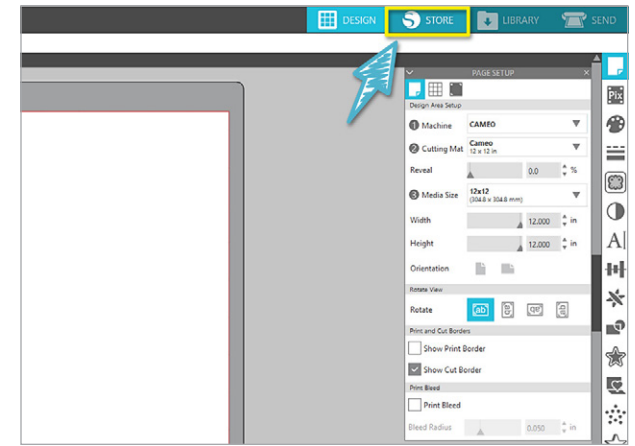


Lesson 1: Printing & Cutting Designs

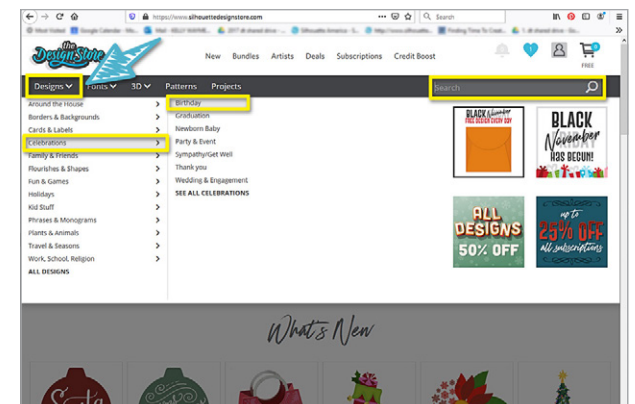
The easiest Print & Cut project is one that's already designated as a Print & Cut design in the Silhouette Design Store, so that's where we'll start.

How To:

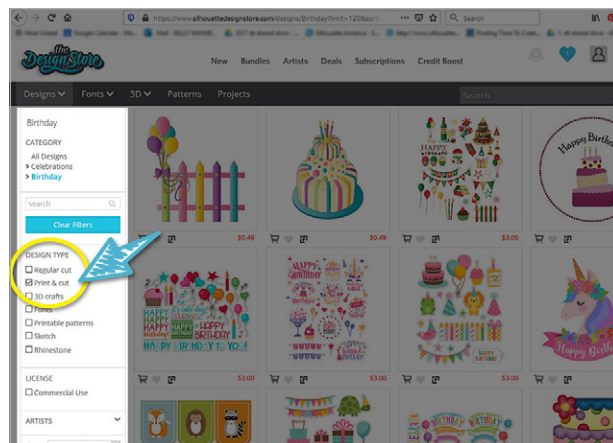
Click the Store tab in Silhouette Studio®. In version 4.2 and higher, this opens a new browser window. Let's suppose you want to find a printable birthday design so you can make a card.



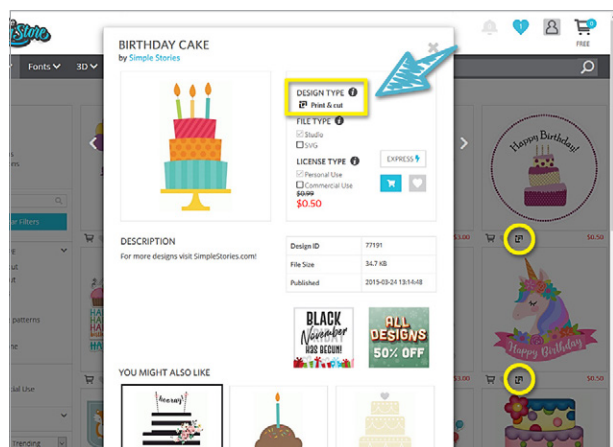
Go to Designs > Celebrations > Birthday. You could also type "birthday" in the search field to do a keyword search.



Once you have some results, simply add the filter for Print & Cut, and now you're only looking at Print & Cut designs!



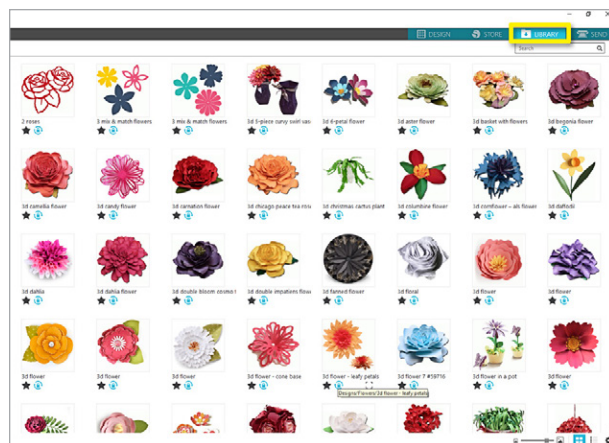
Notice the P-icon that shows it's a Print & Cut file, so as you're browsing through designs in the Design Store, you know that's a Print & Cut file. If you're looking at a Print & Cut design's details, the design type will say "Print & Cut."



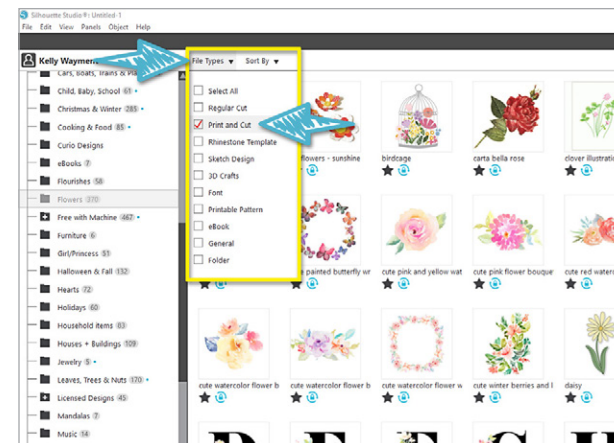
If it's not a Print & Cut design but you want to make the design a printable design, that's OK because we'll show you how to do that later.

You can also filter designs in your Silhouette Studio® Library for Print & Cut files.

Let's go to the Library tab, and we'll look in this folder for Flowers. There are a lot of designs here, but we only want to see Print & Cut designs.



Go to File Types, deselect all, and only check Print & Cut. Now any design you see here is ready to be printed and then cut.



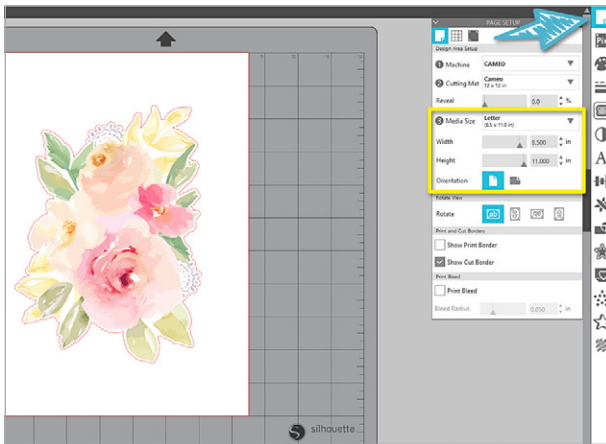
Let's open a watercolor flower as an example, and you'll see how easy it is to use a Print & Cut design. Open by double-clicking the library thumbnail image.

Note: Remember to turn on all the library filters again with "Select All" before searching for other file types.

As we look at this flower, let's talk about the **four basic elements** you need for every Print & Cut design to work:

1. The **page size** of the Silhouette Studio® document must match the media size you print on.
2. The design needs **color**.
3. The design needs **cut lines**.
4. **Registration marks** must be enabled.

First, make sure the page size on your Studio document matches the media size you'll be running through your printer. For Silhouette's printable media, that's letter size. Set that in the Page Setup panel.

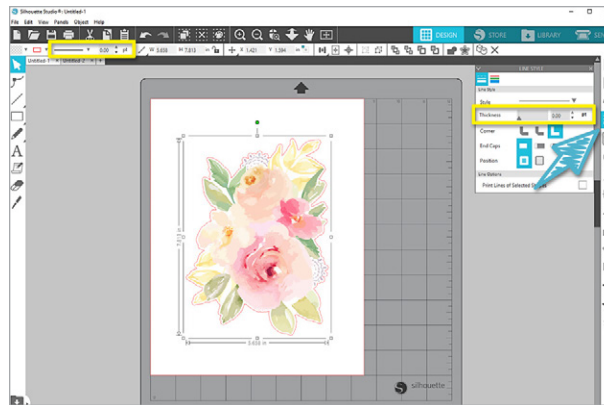


Resize a design smaller, if necessary, by dragging a corner handle so it fits on the page.

Second, your design needs color, even if the only color is black. This floral design has color, so we're good for this one.

Third, your design needs cut lines so that the Silhouette machine knows where to cut. You can see the red cut line on this design. Default cut lines (those that are set at only 0.0 thickness) do not print.

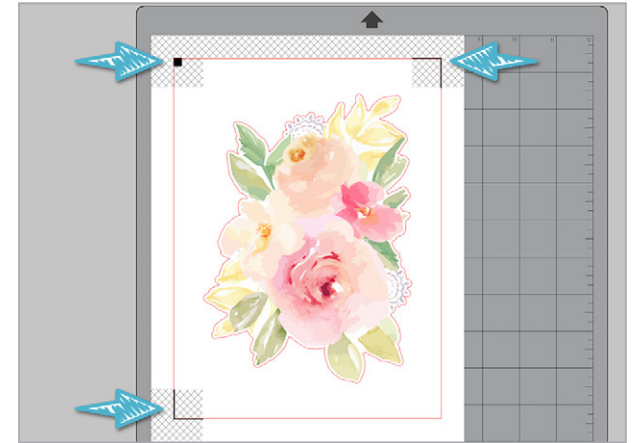
You can see the line thickness in the Quick Access Toolbar or in the Line Style panel.



This red line is visible in the software only and won't print unless you choose to thicken the cut line above 0.0 or check the box on the Line Style panel to "Print Lines of Selected Shapes."

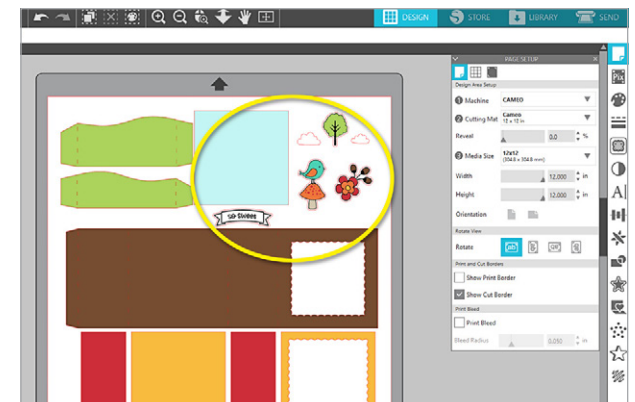
Choosing a Print & Cut file from the Design Store automatically ensures the color and cut lines of a design, and that's why that file type is a nice design choice.

Finally, you need registration marks turned on for your Print & Cut to work. You can use the hotkey letter M for "mark."



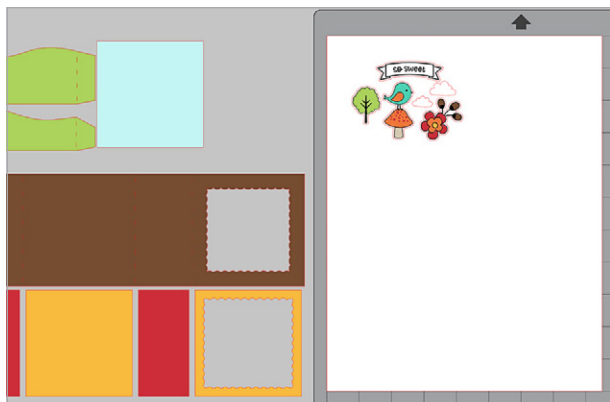
We'll talk more about registration marks in a minute, but let's look at another example first.

Open "Shadow Box Card Scene - Fall Bird." You can see it's got some pieces that could be cut with colored paper, but it has some multicolored pieces that are definitely meant to be printed.



Ungroup and move the solid pieces off to the side. You can cut those individually from cardstock or patterned paper that's similar to those colors.

Now we have our designs to Print & Cut. Move these closer together on the virtual paper.

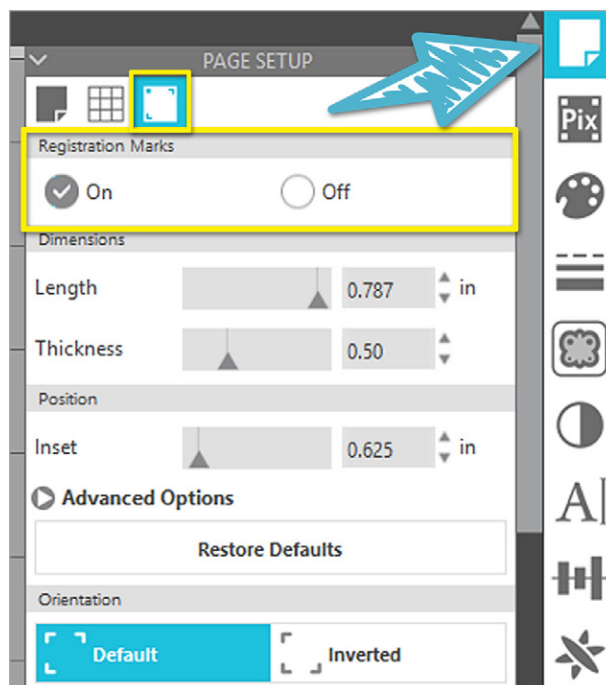


Remember the four elements you need to check before printing and cutting.

1. The **page size** is "letter" to match the paper we'll be printing on.
2. The designs have **color**.
3. The designs have **cut lines**.
4. The **registration marks** are turned on.

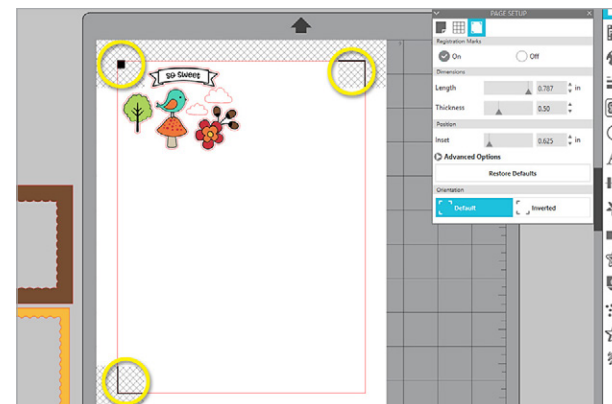
We still need to turn on the registration marks, so let's talk about them a little more in depth.

Go to the third tab of the Page Setup panel or use the hotkey letter M to turn on registration marks. If you go into the registration mark tab, you can see you've got choices for On or Off in Silhouette Studio® v 4.3 and higher.



Note: Older versions of Silhouette Studio® present registration mark choices of "Off," "Type 1," or "Type 2." Most users need Type 1, which is for any model of Cameo, Portrait, or Curio. Type 2 is for the oldest machine models that preceded the Cameo.

In the software you'll see a black square in one corner, and corner lines in two of the other corners. Those are the marks that will print so your machine can use its optical eye to read those marks on the printout.

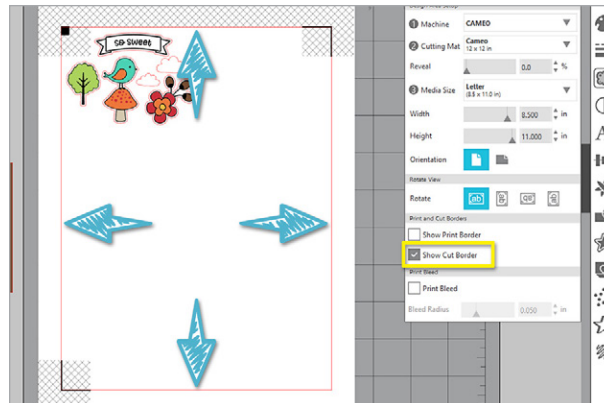


Those marks tell your machine where your cut lines are in relation to those marks, so it can compensate for things like the differences in how you load your media and mat each time.

The crosshatch area is the area where you need to avoid placing your designs. As the machine moves to each registration mark, it shouldn't have anything in the crosshatch area because that could confuse the optical eye.

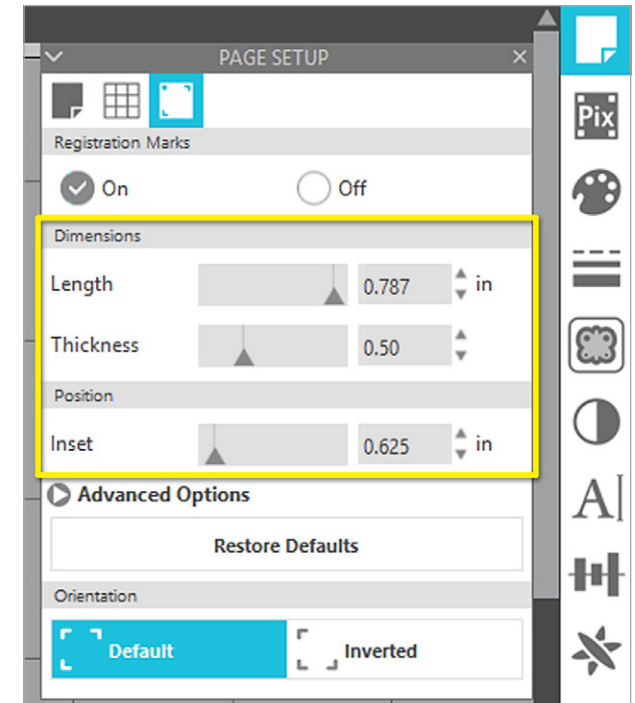


Finally, you can see there's a red cut border on the page. If you don't see it, make sure to check the box for Show Cut Border on the first tab of the Page Setup panel. Your machine will not cut outside the cut border, so your designs need to be inside the red cut border as well as the crosshatch areas.



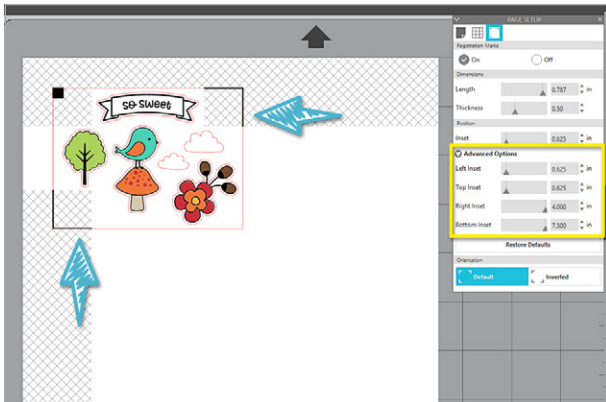
Position the pieces close together inside the red cut border while avoiding the crosshatch areas.

This is optional, but in the Registration Marks tab, you can adjust the length, thickness, inset, and orientation of your marks.

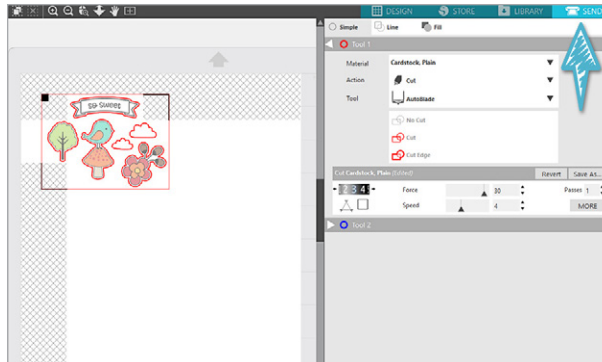


The crosshatches only show in the software. They do not print.

In the Advanced Options, you can manually adjust the insets to conserve paper or to make your designs fit better. We've rearranged the designs in this example to fit the smaller space.

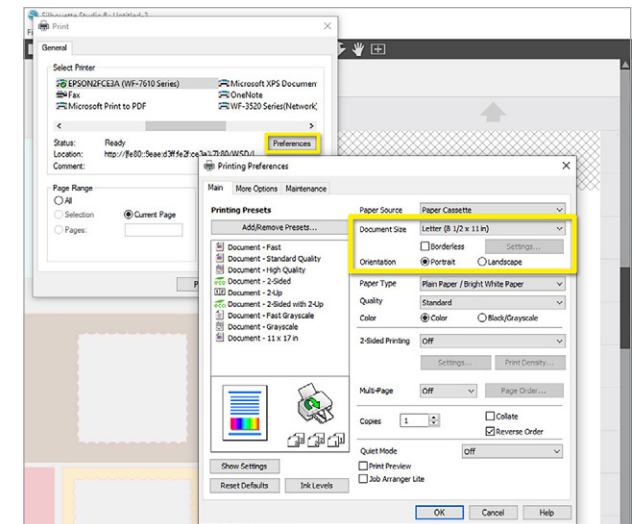


Now let's check the cut lines and settings in the Send panel. This shows us a preview of our cut lines. If the bold red lines are where we expect them to be, that's good, and we're ready to print.



Select your printer and click on Preferences to make sure the document is set up the way it needs to be.

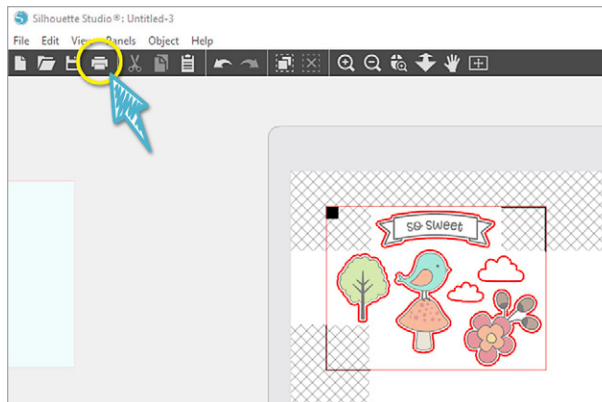
Your printer dialog box may look different from this; what it looks like depends on your printer. Look to make sure the paper size is the same (letter) and the orientation is the same (portrait) as in your Silhouette Studio® document.



Just keep in mind that the default length and thickness provides the most accuracy. If your cuts are off or not being read, click "Restore Defaults," and then reposition the objects on your page to stay within the red cut border and out of the crosshatch areas.

We'll print this example on white cardstock.

To print, you can do this from the Send Tab or from the main Design Tab. Use File > Print or click on the Printer icon.



You might want to adjust to higher-quality print settings or tell the printer to feed material from the back instead of the paper cassette, depending on what works best for that material and your printer.

You might also choose to do a print preview if you want to see how the design will look before you commit it to print.

Accept any changes, and click Print.

The document will go to your selected printer.

It's important that you do not move or alter the design in Silhouette Studio® once it has been printed.

Notice the cut lines do not print unless you make them larger than the default 0.0 thickness.

In the Send tab, choose the following:

- ▶ Material = Patterned paper (or any printable media you're using)
- ▶ Action = Cut
- ▶ Tool = AutoBlade (or other blade choice)

Load the printout on your mat exactly as you see on screen with the black square in upper left corner, and click Send when you're ready.



The machine will read the registration marks before cutting when you have registration marks turned on in the document.

Once the reading is successful, the Silhouette machine moves immediately into cutting the design.

Attach the Print & Cut elements to the assembled plain card pieces with adhesive foam dots or another paper adhesive.



The watercolor flower and the printable card pieces were examples of designs that are already in the Design Store as Print & Cut files. All the elements are there to open the design, print it, and cut it.



Lesson 2: Converting Regular Files to Print & Cut Files

In this lesson, we'll show you how to convert cut files into Print & Cut designs. You might be wondering why you would choose to Print & Cut instead of performing a regular cut.

This method is good for when there's a design in your library that you'd like to print but the design opens with many colorless pieces spread across the design space.

For example, look at this bunny.



As we'll show you in a minute, this design comes in several uncolored pieces when you open it in Silhouette Studio®. If you cut it from various colors of paper, it requires assembly by gluing all those pieces together. That's great if you like paper piecing and if you've got the right colors of paper to use.

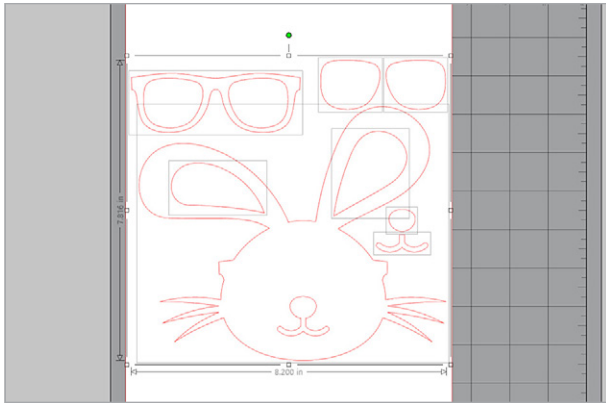
But if you don't like spending the time with a lot of assembly and you want to make multiples of this design, then Print & Cut may be a better option for you. You can also choose patterns or custom colors in the software to get just the right look.

You might also want to make the design really small, and a Print & Cut is easier to work with. This way, you're working with a printable, color-filled image on your page instead of a bunch of tiny cut-out pieces that may be difficult to put together.

With a cut file, it's personal preference whether you cut it in layers from various materials or if you choose to convert it into a Print & Cut file. We'll show you how to do that now, so you'll have the option to do it either way.

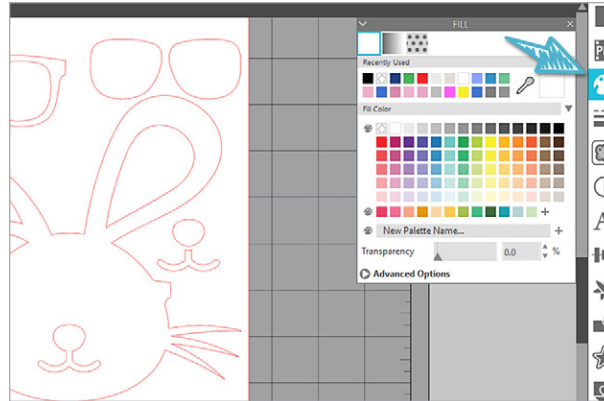
How-to:

Open the "Bunny Sunglasses" design and then Ungroup it. See how this file is a bunch of uncolored pieces on the page?

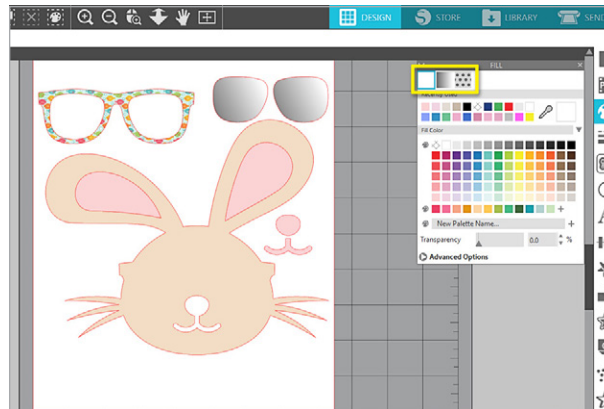


It's like this so we can cut out the pieces with various layers of paper and then assemble the pieces together. That's a fun way to do it, but we'll use this as an example so you know how to turn any design like this into a Print & Cut design.

Open the Fill panel to color the different pieces. Every design is different, so you may need to group and ungroup different parts as you go.

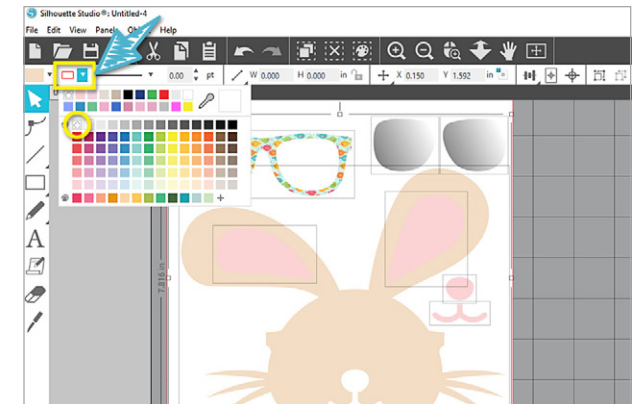


Select one or multiple pieces as you choose colors from the Fill panel. Hold Shift while clicking on multiple shapes to select them at the same time. There are three tabs on the Fill panel: Solid, Gradient, and Pattern.



Notice the nose and mouth area on this design is a cutout, which means it's a compound path. We'll revisit that shortly.

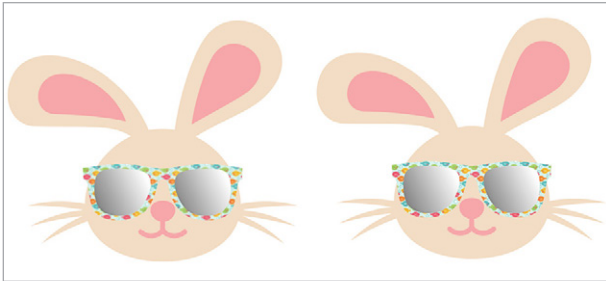
Line colors at their default 0.0 thickness do not print. Any time the lines are thicker, that's when the line color will show. When making a Print & Cut, you may find the red cut lines distracting, so you can set them to invisible with the Line Color options even though they won't print.



Drag everything into position. Group objects together (Ctrl + G or Cmd + G), send to front or back, zoom in, and use your keyboard arrow keys to nudge as necessary. You'll find many of these commands conveniently placed on the Quick Access Toolbar.



Now that the design is colored and arranged, we've resized this and made a copy.

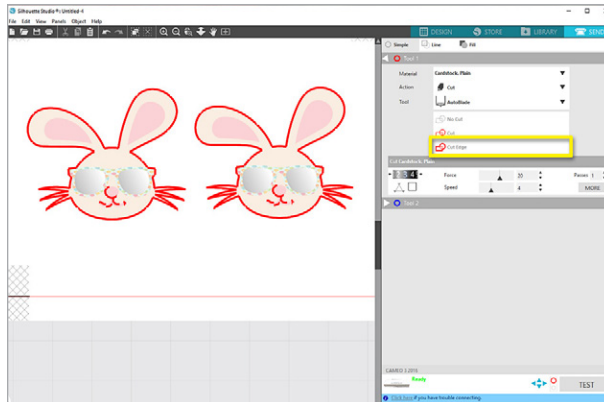


Turn on the registration marks, and let's review our Print & Cut checklist before sending the design to print.

1. Page size set
2. Color
3. Registration marks on
4. Cut lines

The cut lines are on by default since this was a cut file, but let's see where they are in the Send panel.

Go to the Send panel. Choose Cut Edge to eliminate inner cut lines from the various layers. Most of the time, this will work out so that no inner shapes will cut and only the outline will cut.



However, you may end up occasionally with a design like this where there is still a small portion of the inner design that wants to cut.

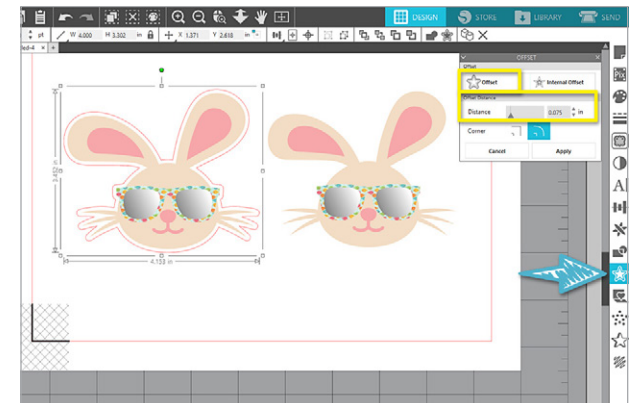
Remember how we had that hole for the mouth and nose when we first colored the bunny's head? That hole still wants to cut because it's actually a hole and not just a different colored piece on a solid background.

Cut Edge only cuts the outside edge of overlapping areas.

You can fix this a few ways. Go back to the Design tab, and we'll show you two ways to avoid those inner cut lines even when your selection is Cut Edge.

Option 1:

One way is to add an Offset to the design, and then choose Cut Edge.



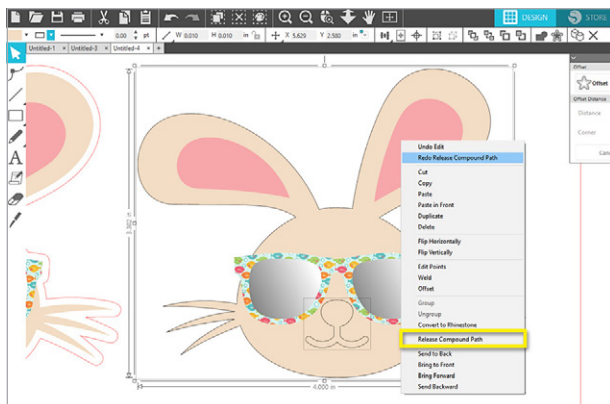
This creates an offset background layer so no holes are there to cut through.

Option 2:

The second option is to make the mouth/nose opening a separate piece and then color it.

Ungroup until you can select and delete the colored mouth/nose pieces.

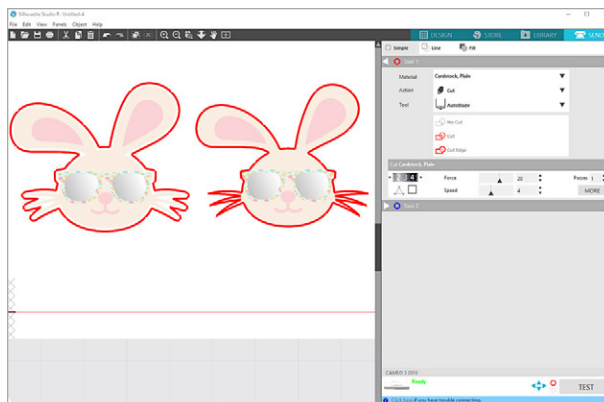
Then right-click on the bunny head and choose “Release compound path” so the hole for the mouth/nose is released. (Add a line color to see the shape that appears.) That piece has become released as an opening and now is a separate layer.



Recolor just the nose/mouth pink, remove the line color again, and Group all.

When you go to the Send panel again, choose Cut Edge, and there will be no more inner cut lines.

You can choose which style you like best (with offset or no offset) and make copies to fill your page before printing.



Print the document and place it on your mat as shown on screen. (Pay attention to the orientation of the paper and where the registration marks are in relation to the mat's arrow.)

In the Send panel, choose the following:

- ▶ Material = Patterned Paper, or whatever media you are using
- ▶ Action = Cut
- ▶ Tool = AutoBlade (or other blade choice)

Click Send when you're ready.

Attach your cutouts onto something like a small bag.



That's just one example of changing a cut file into a Print & Cut design. We had to fill those colors ourselves. Sometimes the pieces are already colored for you, which we'll explore next.



Lesson 3: Creating Custom Print & Cut Files

You can use the same process of turning a cut file into a Print & Cut design when you're creating all or most of the elements yourself from scratch.

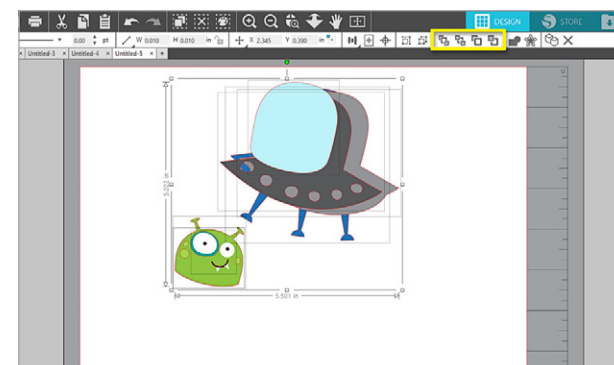
Shapes and text created in Silhouette Studio® are cut files by default, but text lends itself especially well to Print & Cut designs.

Let's convert another cut file into a Print & Cut, and we'll combine it with some other shapes and text to create an invitation.

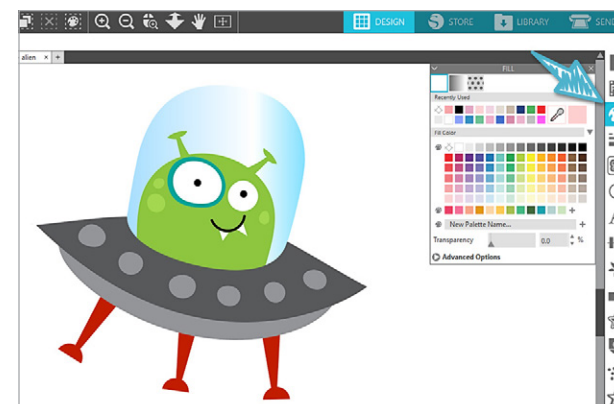
How-to:

In Silhouette Studio®, we've opened a spaceship design. This one is already in color, which is nice for converting to a Print & Cut design.

Rearrange the pieces to look like the original thumbnail image. This file is already in the correct layer order, but use the Send Forward/Backward options in the Quick Access Toolbar as necessary.



You can change the prefilled colors, if you want, by selecting individual pieces and selecting a different fill color.



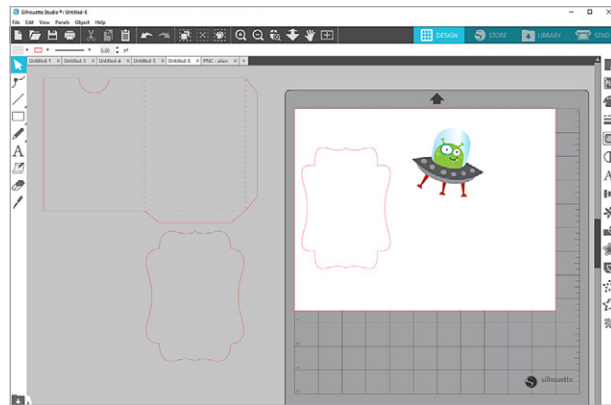
Now try adding shapes and text tools in Silhouette Studio®, which are cut files by default. We could simply draw a circle around this alien and use it as a round sticker.

But let's take this alien and step it up with some text and other designs to turn it into an invitation.

In this example, we'll open an invitation card kit and use a set of coordinating shapes.

Ungroup and delete the extra pieces.

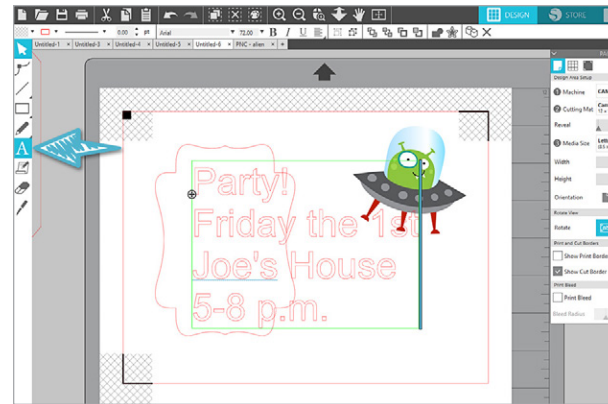
The background piece and the pocket envelope will be cut from red colored paper (not Print & Cut). We'll use the smaller shape for the Print & Cut invitation.



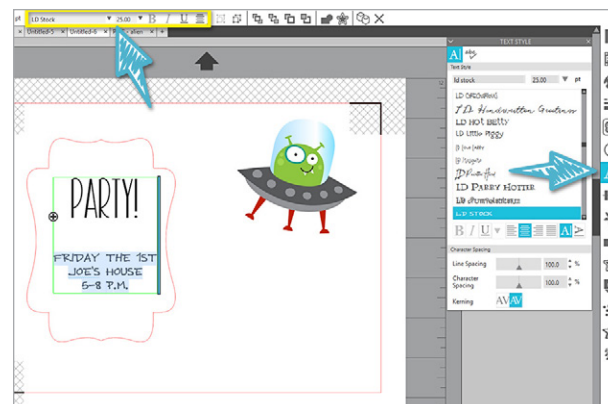
Go ahead and set up the page size now in the Page Setup panel. We'll do letter size again and set it to landscape orientation.

Turn on registration marks so we know where our cut area is.

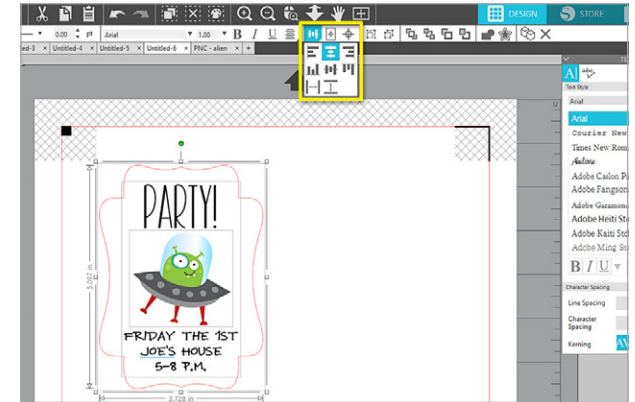
Now click the Text tool on the left, click down to create a cursor, and type the details.



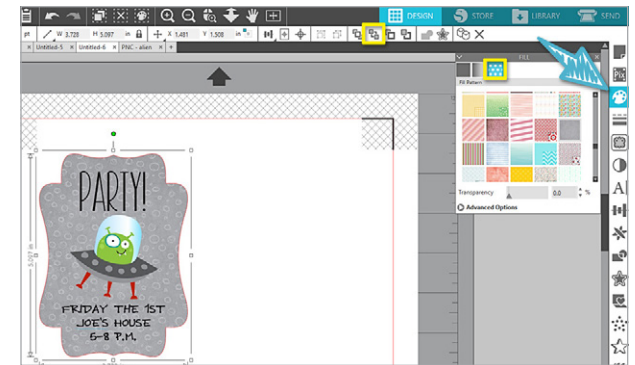
Select the text, and then change the font color, line color, fonts, justification, and size as desired. You can use the options on the Quick Access Toolbar or in the Text Style panel.



Resize the alien to fit the invitation and center everything with the Quick Access Toolbar align tools.

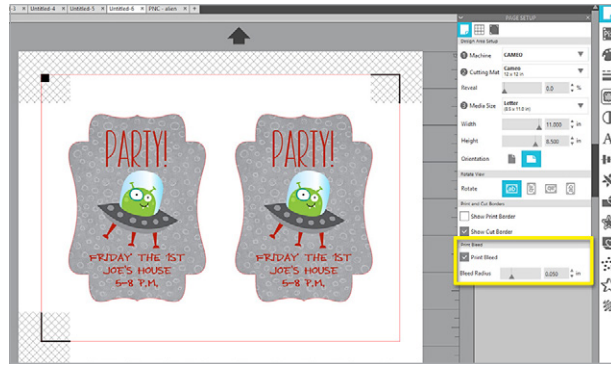


Now select the invitation piece and fill it with a pattern. Send it to the back if it covers any of the design you've already created.



Make any final changes and group the full design together. Make a copy to fit two on the page. We'll use Print Bleed on this design, so let's space them a little farther apart.

Print Bleed is a feature that became available with Silhouette Studio® version 4.2. To turn on Print Bleed, go to the Page Setup panel and check the box for print bleed at the bottom.

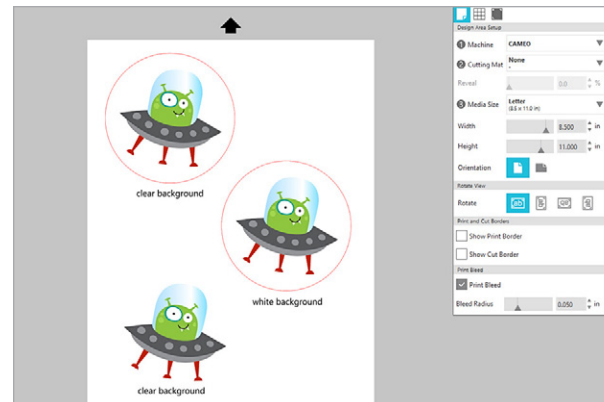
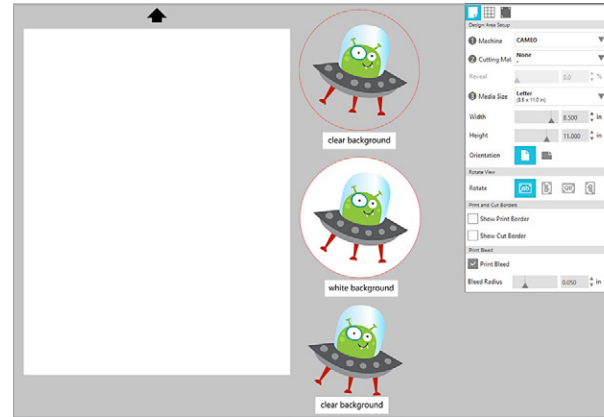


Print Bleed Explained:

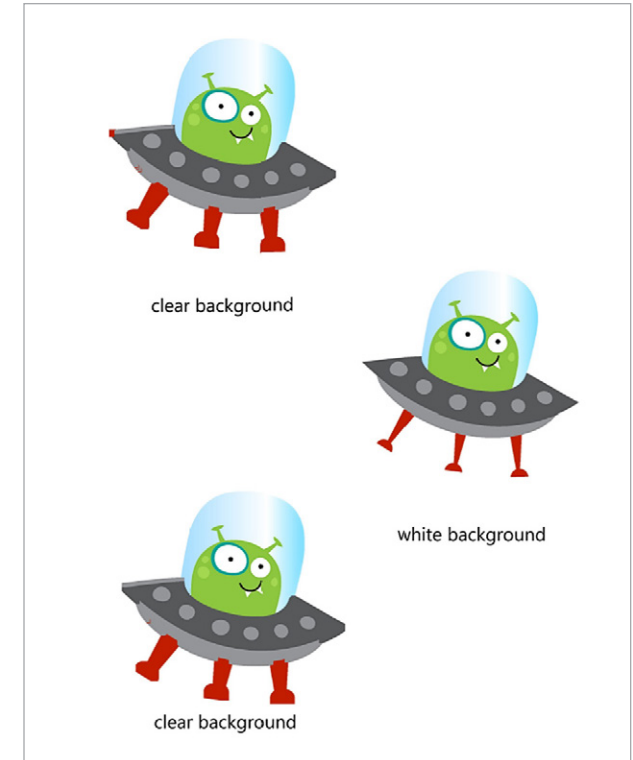
You won't see the print bleed until you look at a print preview or the actual printed page.

You should be aware that print bleed will affect everything on your page, and that the background color between your design and its cut line matters. If you want print bleed to work, the colored design must have a clear background.

Let's look at another document where we have an alien created a few different ways with clear and white backgrounds. Here's how it looks in Silhouette Studio®.



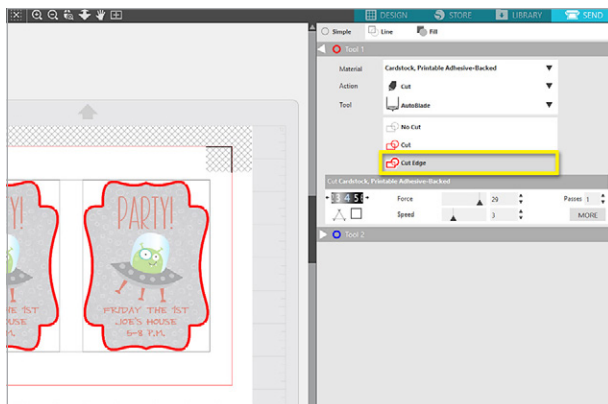
With the print bleed turned on, the alien with a clear background cut line and the alien as only its original shape will bleed those colors.



The alien with a white background won't bleed the colors. If you want the white border around a colored design, make sure to turn off print bleed or make sure the design's background color is white.

Back on our invitation, our page size is right, we have registration marks on, and we have color, but we need to adjust our cut lines in the Send panel so all those letters inside don't cut individually.

Go to the Send panel, select everything on the page, and choose “Cut Edge.” This is an important step whenever you’re adding text to a Print & Cut.



For this invitation, we'll print it on printable adhesive cardstock. Set it up as follows:

- ▶ Material = Cardstock, Printable Adhesive Backed
- ▶ Action = Cut
- ▶ Tool = AutoBlade (or other blade choice)

Print. We recommend choosing print preview on your printer settings whenever you have Print Bleed enabled so you can see how that print bleed is going to look.

With the print preview, you can see a little extension of the pattern paper, and you can see that the colors are not going to run into each other on the page.

Finish printing your page.

Now load the printout onto the mat and into your Silhouette cutter, and click Send.

Once it's finished cutting, you can see how that print bleed works. It extends the color so there's less chance of getting any white edges when it cuts.



Adhesive-backed cardstock is easy to apply to the remainder of the invitation.

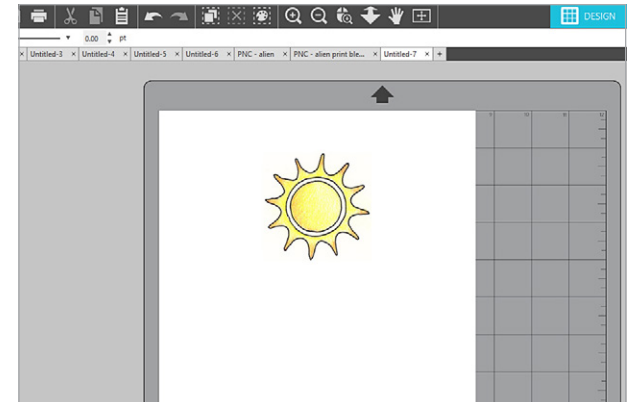


Now you know how to turn cut files and text into Print & Cut designs as well as how to use print bleed to eliminate white edges when the Silhouette machine cuts. Next, we'll talk about assigning cut lines to images that have no prior cut lines.

**How-to:**

We have a colored image on a white background, and we want to add text and cut it out to turn it into a temporary tattoo.

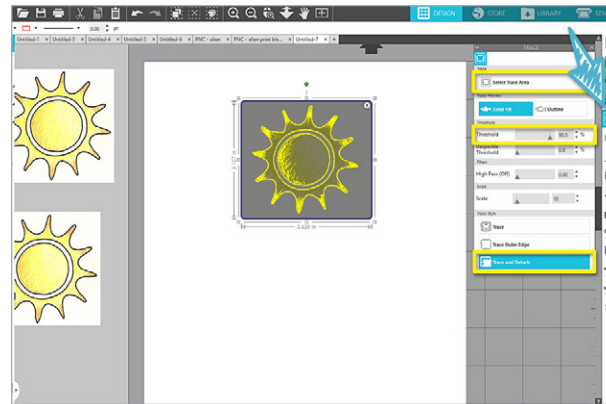
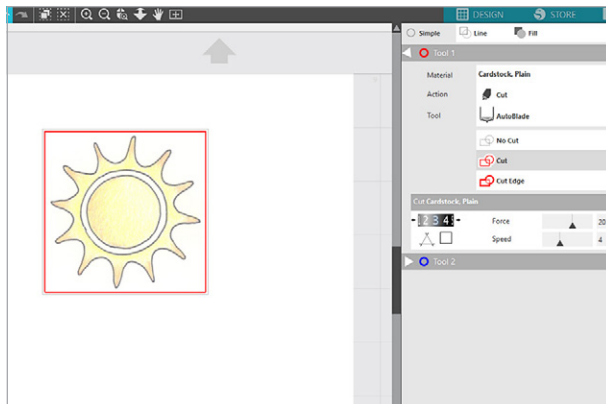
This is a PNG image that did not come from the Silhouette Design Store, and it wasn't created in Silhouette Studio®, so it has no cut lines. (That's generally how image files like drawings and photos come.)



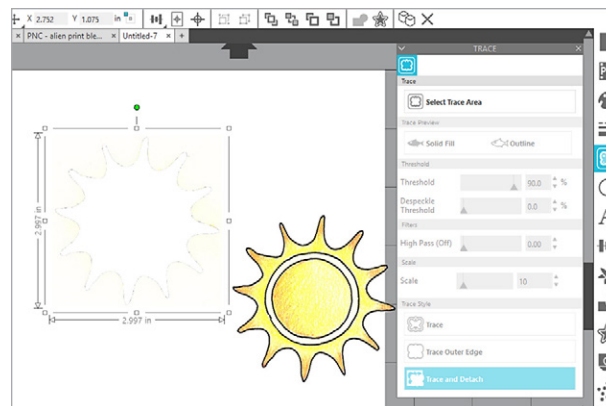
Lesson 4: Creating Cut Lines from Traced Images

We've talked about using premade Print & Cut designs and also how to convert regular cut designs into Print & Cut designs. Now we're going to talk about turning images that have no cut lines into Print & Cut designs. This involves the Trace feature in Silhouette Studio®.

In the Send panel, it won't matter which cut choice you use; the design itself has no cut lines. You may get a box around the design's clear or white background, but that's not what we want.



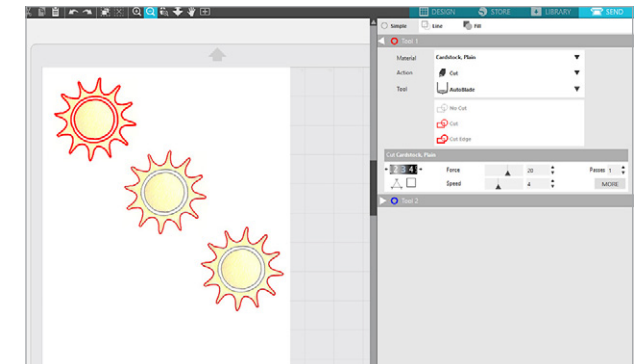
If you drag the traced sunshine away, the background is separate and can be deleted.



For Tracing, you should know that "Trace" will add holes to your design where it's not filled with yellow, and "Trace Outer Edge" will do exactly as it sounds (ignoring unfilled areas in the middle). These two choices will not remove the background as the "Trace and Detach" option does.

"Trace" or "Trace Outer Edge" will create red cut lines that immediately become visible. You should generally group the cut line with each image.

All three of these Trace options create cut lines, and that is one of the key requirements of a Print & Cut design. Here's how the designs look in the Send tab.



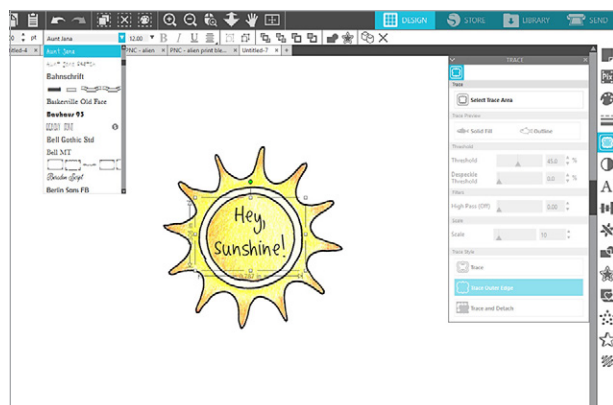
We need to Trace the design in order to assign cut lines. We've made a couple of copies to review Trace options.

- ▶ Open the Trace panel.
- ▶ Click on "Select Trace Area."
- ▶ Drag a selection box around the image.
- ▶ Increase the threshold until all of the image is filled with yellow or until at least the outer edge is filled. Then choose "Trace and Detach."

Note: Depending on which version of Silhouette Studio® you are using, "Trace and Detach" may or may not automatically turn on those cut lines. Check your Send panel when you've used "Trace and Detach." If the design does not show cut lines, select it, and choose "Cut" or "Cut Edge."

Back in the Design tab, we'll resize the traced and detached sun smaller in order to Print & Cut a whole page of these onto temporary tattoo paper so that kids at school can wear them.

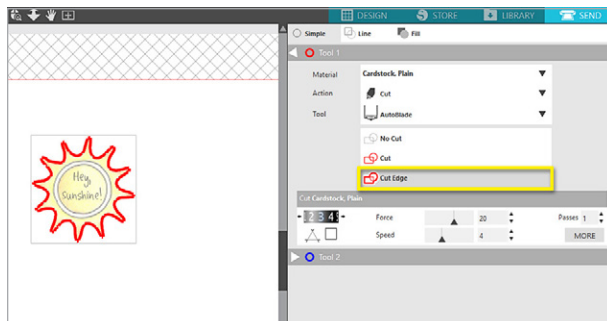
Add text with the Text Tool, change the font and size of the text to fit within the design, select center justified for the alignment, fill the text with black, remove the line color, center inside the sunshine, nudge as necessary, and Group all the elements together. (The order doesn't really matter.)



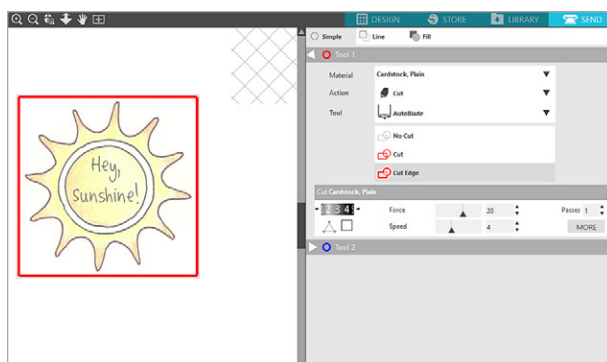
Before making copies, we'll set the page size to Letter, set the orientation to portrait, turn on registration marks, and set cut lines in the Send panel.

Sometimes your images will behave differently depending on how they were created.

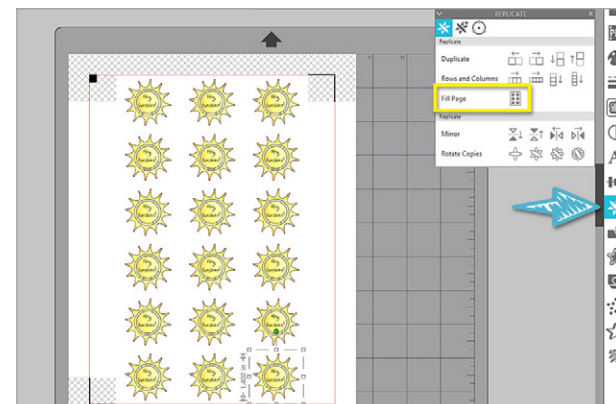
Zoom in to the design. If you select this whole design and choose Cut Edge, only the outer edge of the sunshine will cut. This is why we chose "Trace and Detach" as our choice when tracing so that we could eliminate any background as it's grouped with text.



If we add text and then choose Cut Edge on the sun where we chose "Trace Outer Edge," then Silhouette Studio® wants to cut the original border. We would have to ungroup, and then pick and choose which cut lines to turn off or turn on. You can still do this if you've created the cut line that you want and need to turn certain areas off, but that can be a little more tedious.



So we'll stick with the version where we used "Trace and Detach." Go back to the Design tab and make enough copies to fill the page. The Replicate panel has a convenient Fill Page option, or use the shortcut Ctrl + Shift + F or Cmd + Shift + F.



Mirror the designs (right-click + flip horizontally), because that's a requirement for temporary tattoo paper.

You can use Print Bleed again if you want. We'll leave it off for this example.

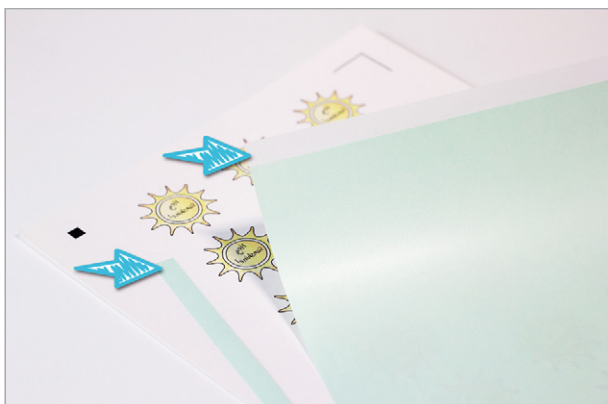
Print the design onto white temporary tattoo paper. Make sure you load the tattoo paper so it prints on the glossy white side.

In the Send panel, select the following:

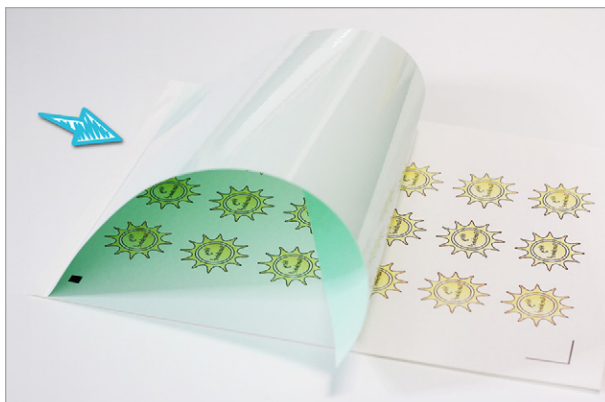
- ▶ Material = Temporary Tattoo Paper, Printable
- ▶ Action = Cut
- ▶ Tool = AutoBlade (or other blade choice)

Once printed, attach the tattoo paper's adhesive layer onto the printout as follows:

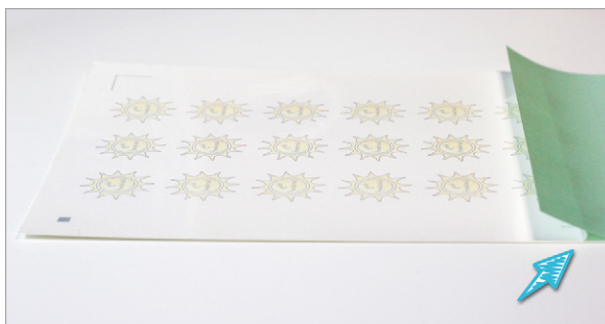
1. Remove the top strip of backing



2. Line up the exposed strip of adhesive with the top of the printout and press it down to create a hinge that keeps the adhesive in place while removing the rest of the liner



3. Carefully remove the adhesive layer's liner by pulling it away while smoothing the adhesive layer down against the printout



Now you can place the tattoo paper on your cutting mat as you see it on the screen and load it into your Silhouette cutter.

Once the designs have been cut, the temporary tattoos are ready to be applied to skin.

Peel off the clear protective layer from the temporary tattoo, place the tattoo facedown against the skin, moisten the paper backing with a damp cloth, let it sit for 10-15 seconds, and then remove the paper backing to reveal the colorful temporary tattoo!



Note: You could use white sticker paper instead of temporary tattoo paper. In this case, you would not mirror the design. Only mirror the design if the media specifically instructs you to do so.

Now you know how to create cut lines from image files by Tracing.

Print & Cut Troubleshooting

If your cuts are off from where they show in the Send panel, go through these steps:

- ▶ Check your paper size and your cutting mat selection.
- ▶ Make sure you've turned on registration marks (see the note regarding Type 1 or Type 2 in Lesson 1 if you are using a version of Silhouette Studio® older than version 4.3).
- ▶ Make sure nothing on your printed page lies within the crosshatch areas.

For a “registration failed” message, try a manual registration. This process, and more helpful troubleshooting tips, are in our YouTube version 4.1 how-to video on Print & Cut Troubleshooting.

You can also check out the Silhouette Print & Cut FAQ or reach out to the Silhouette support team if you need further help troubleshooting.

Conclusion

We hope you've learned a lot about Print & Cut in this eBook so you can

- ▶ Use premade Print & Cut designs.
- ▶ Convert shapes, text, and other designs into custom Print & Cut projects.
- ▶ Trace images to convert them into Print & Cut designs.

Print & Cut really is a great feature, and you can use these techniques to create unique projects with our wide variety of printable materials.

Find more uses and inspiration for Print & Cut as you visit the Silhouette 101 blog at Silhouette101.com.

As always, please reach out to Silhouette Support at SilhouetteAmerica.com if you need further help.

Enjoy creating your projects in more color with Silhouette Print & Cut!

Designs Used:

Cute Watercolor Flower Bouquet | Design ID: 179524 | Page 6

Shadow Box Card Scene - Fall Bird | Design ID: 217701 | Page 6

Bunny Sunglasses | Design ID: 174526 | Page 11

Underwater Fish Paper | Design ID: 196324 | Page 12

Love You to the Moon - Alien Space Ship | Design ID: 246451 | Page 15

3 Invitation Card Kit | Design ID: 27841 | Page 16

Beachy Font | Design ID: 137774 | Page 16

LD Stock Font | Design ID: 8740 | Page 16

Sketch Circles Pattern | Design ID: 75043 | Page 16

Aunt Jana Font | Design ID: 12911 | Page 21