

TIPS FOR PRODUCTION- READY ARTWORK

Hello

Working in conjunction with our trusted design partner, Marty Daley (creator and author of this eBook), we are pleased to share these great artwork tips.

Marty has a hunger and a passion for all things relating to producing perfect production-ready artwork.

Often, his work goes unnoticed as he has been seamlessly working with us for over 15 years. He is our graphic go-to man.

His aim for this eBook is for you to find it easy to read, down-to-earth, and helps you to create perfect production-ready artwork.

We trust you'll find plenty of helpful tips.

Michael & Jack

Grenada Promotional Products

Contents

Hello/Contents	1
Vector	2
Bitmap	3
Redraw	4
3 Adobe Illustrator Tips.....	5
RGB/CMYK/PMS	6
Colours.....	7
Colour Theory	8
Fonts To Outlines	9
www.whatthefont.com.....	10
Anatomy Of Type	11
Typeface Styles	12
Trims/Bleed	13
Mock-up Tips.....	14
Logo Mining A PDF.....	15
Who Gets What File.....	16
Image File.....	17
Useful Websites	18

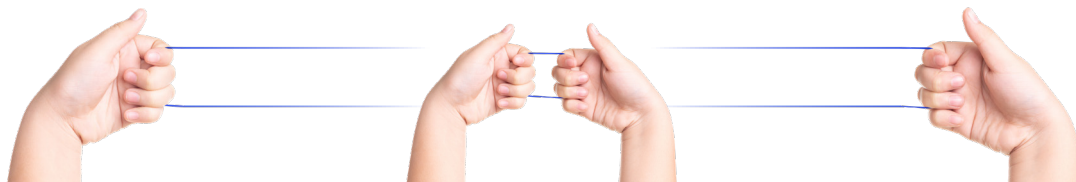
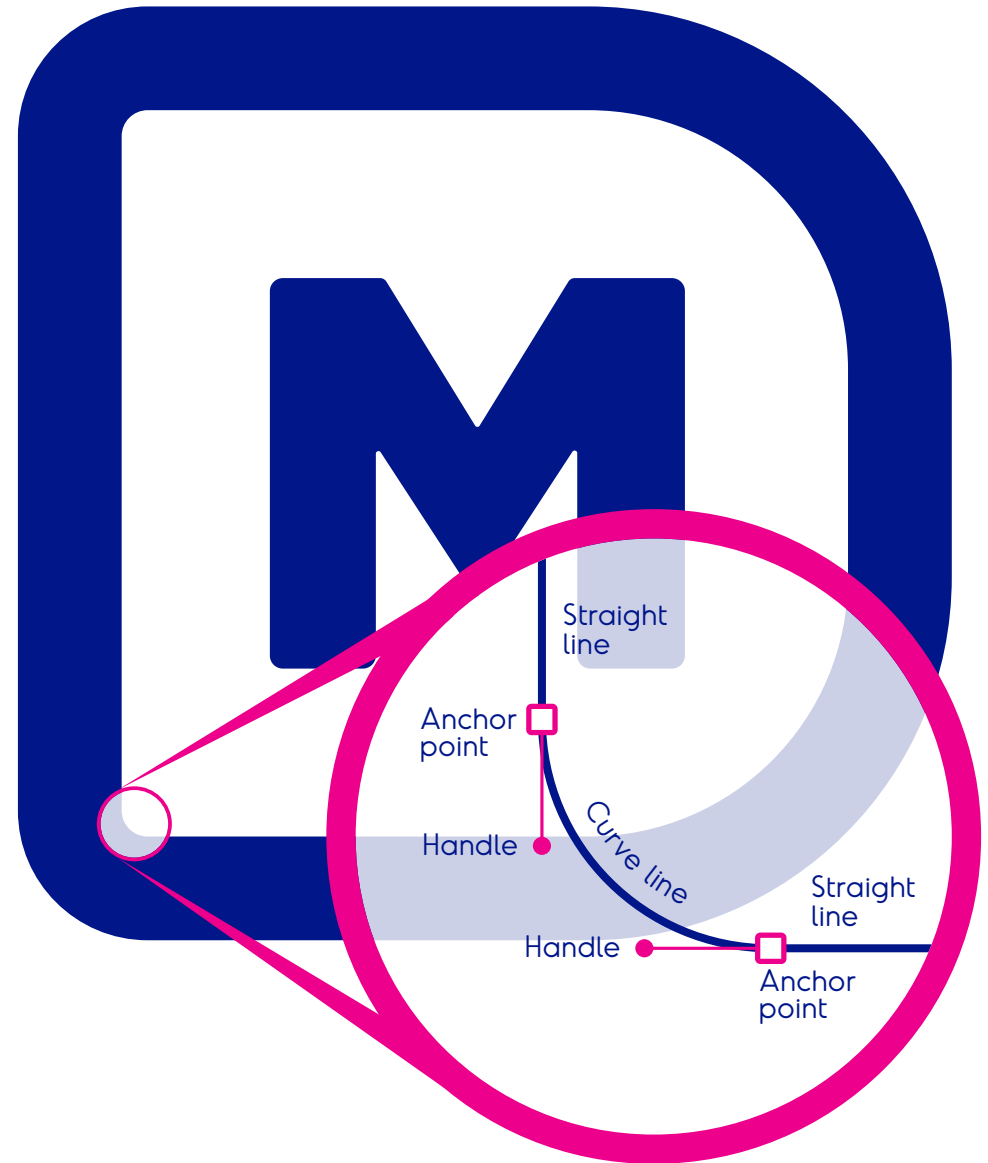
Vector

Vector images are made up of lines and curves joined together via anchor points set by mathematical calculations. The Pen tool is used to create anchor points. Pen tool 'Clicks' (without dragging) will create a straight line. 'Click-&-drag' will start or continue a curve line.

Advantages: infinitely scalable without impacting quality. Apply exact colour values (PMS, CMYK, RGB). Easy to edit. Export to bitmap. Perfect for logos, illustrations, setting type, line drawings, and graphics. File sizes are typically smaller when compared to bitmap files.

Disadvantages: not a photo editing program.

Handy tip: A vector image performs and behaves like an infinitely expandable rubber band. The edges will always remain sharp.



Bitmap

Bitmap images are made up of tiny coloured pixels/dots arranged to a grid (dpi: dots per inch). Bitmap images are resolution dependant.

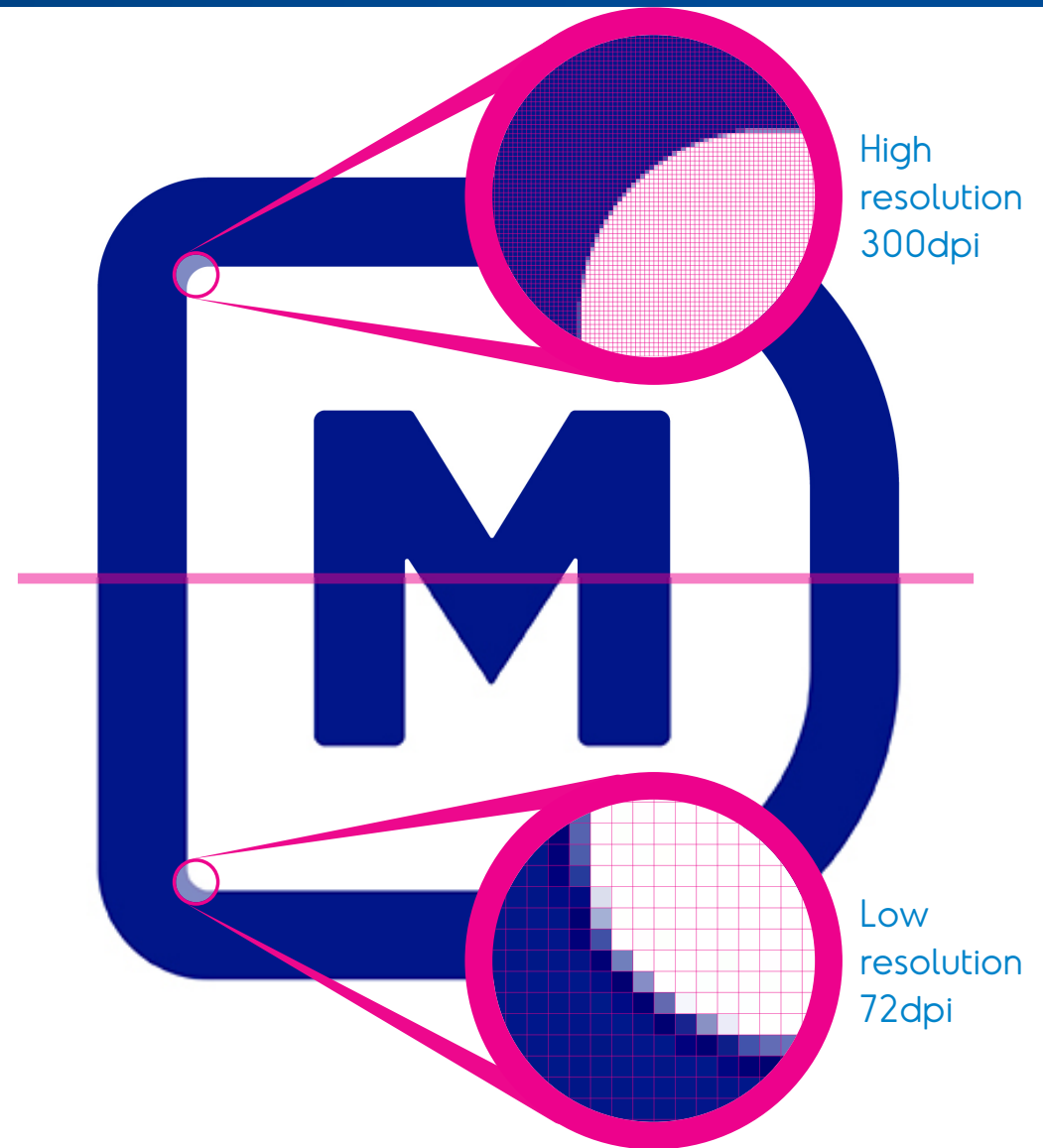
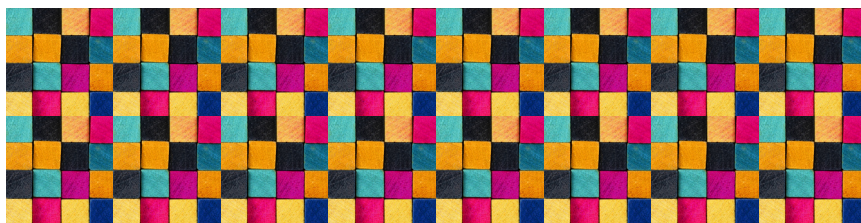
High resolution: 300dpi - photo realistic.

Low resolution: 72dpi - online use.

Advantages: photographic quality. Photoshop editing tools/features/filters allowing for artistic freedom and spectacular realistic results.

Disadvantages: when scaling, pixels are added or removed, resulting in pixelation and lower image quality.

Handy tip: imagine a bitmap image as a giant colourful chessboard. Each square is a different colour. Becoming a skilled Photoshop 'Master' takes hours of practice and patience.



Redraw

Precisely tracing over a bitmap logo/image using a vector-based program like Adobe Illustrator.

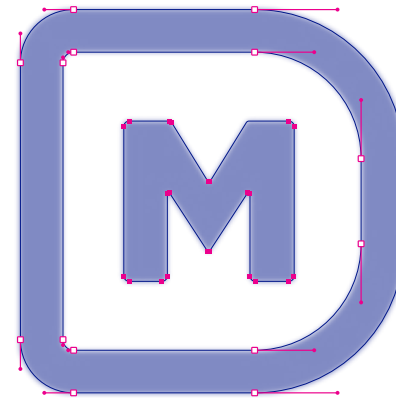
Once the tracing process has finished, the bitmap image is deleted from under the vector image. This vector file can now be edited, scaled, coloured, and is 100% production-ready.

3 handy tips:

1. Spend time understanding and using the pen tool, layers, pathfinder, shape tool, and type tool. Master these things, and you will increase accuracy and speed.
2. Avoid auto-trace when redrawing logos and images that have precise edges, corners, and colour blends. Auto-trace is perfect for vectorising hand-drawn images, cartoons and when perfection is not required.
3. Saving a .jpg to .eps in Adobe Photoshop doesn't make it a vector .eps image.



Here is a low resolution bitmap image. The edges are pixelated and fuzzy. Zoom in.



Outline and overlay mode showing vector tracing lines, curves, anchor points & handles.

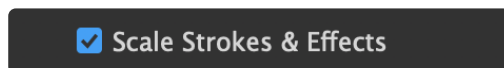
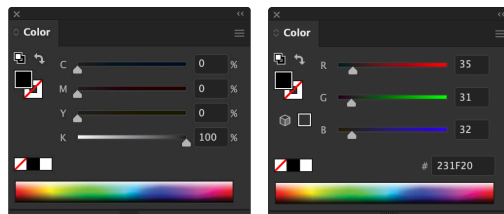
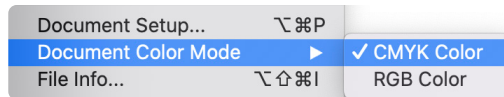
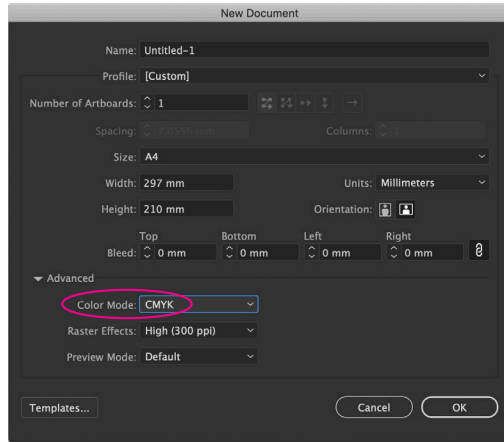


Here is the finished vector redraw. PMS Reflex Blue has been applied.

SAVE THE
REDRAW AS



3 Adobe Illustrator Tips



1. **Document Colour Mode:** Creating a new job in CMYK, mono, or PMS, the following is ultra-critical. **New Documents > Color Mode: CMYK** and not RGB. To check what colour mode an existing file is in **File > Document Color Mode**. Changing to CMYK from RGB mode will change the colour values of your entire artwork. Triple check and correct all colour values when you do.

Never copy/paste a CMYK or 100% black artwork into an RGB mode document. Doing so will instantly change the CMYK and 100% black colour values in your artwork. **The job will print with new incorrect colour values.**

2. **Colour slider values:** When editing a CMYK or mono artwork, only use the CMYK slider values and never the RGB slider values. Tip: If you have two or more coloured shapes selected simultaneously (thinking they are the same colour) and the fill colour shows a question mark, the colour values are not the same for each element. Carefully examine what the colour should be and then apply the correct CMYK or mono value. **Check mono files are a true 100% black and not percentages of CMYK or RGB.**

3. **Scale Stroke & Effects:** check your settings now! **Preferences > General > Scale Strokes & Effects.** Is it ticked? If not ticked, save and close all open files. Then go back to **Preferences > General > Scale Strokes & Effects.** Tick it. Press OK. Quit Illustrator. Reopen Illustrator. **This setting is now 'hard-wired'.**

RGB/CMYK/PMS

To visualise and understand the mammoth challenge designers and printers face when estimating/calibrating RGB to PMS or CMYK to PMS, think of it like a funnel or martini glass. Some RGB/CMYK values will, and some won't marry up to a PMS colour. Compromise and approximation might be your only option. Better still. Ask your designer to work backward.

1: Work out the PMS colour.

2: Work out the actual CMYK/RGB values

DON'T: Edit > Edit Colors > Convert to CMYK or RGB.

VISIT: <https://www.pantone.com/color-finder>

Find out what Pantone advises the CMYK/RGB values should be. You can also estimate PMS colours by entering RGB/CMYK values as well.



RGB: 16,800,00 colour combinations

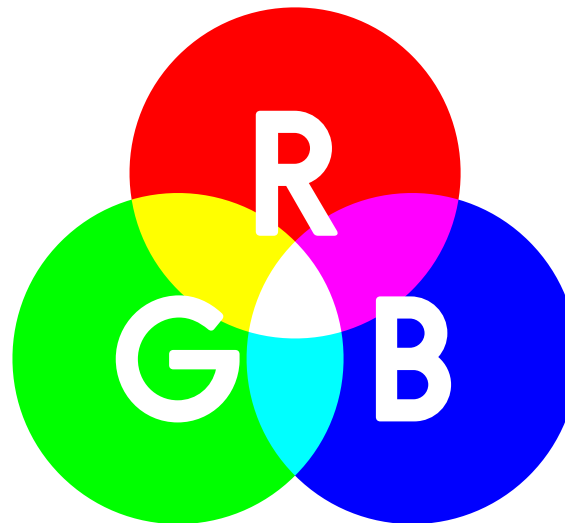
CMYK: 16,000 colour combinations

PMS: 2,161 Pantone Spot colours

Colours



CMYK - Cyan, Magenta, Yellow, Key (K = black). 4 colour process inks, perfect for photo realistic prints, business cards, and large format printing.

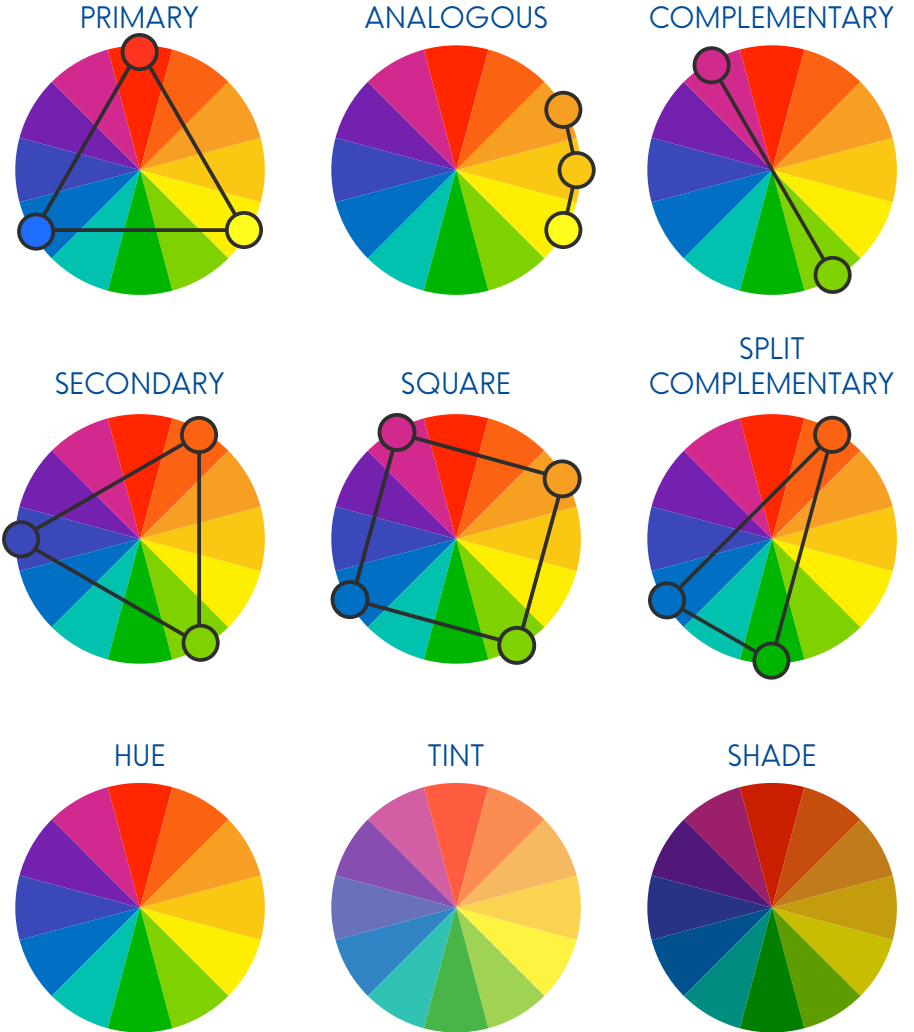


RGB - Red, Green, Blue. Colours are generated by emitting light. TV's, scanners, mobiles, and digital cameras all use RGB colouring.



PMS - Pantone Matching System. A world standard numbered ink system used by all print decorators to ensure universal colour matching accuracy.

Colour Theory



Fonts To Outlines

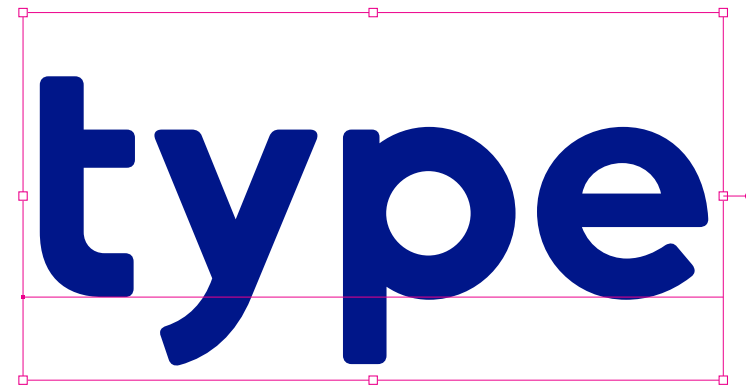
When submitting production-ready artwork, it is vital to convert all type to outlines. This action removes the type's active and editable functions and transforms the type into simple shapes and objects.

This dramatically helps speed up the art approval process. Removes the need to supply a font file. But most importantly, it eliminates the risk of **font substitution**.

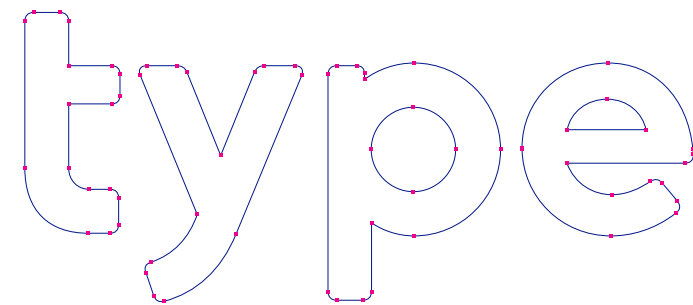
Please note: save a master copy of your artwork with the fonts still active. Make sure you didn't receive a font error message at the time of opening your artwork. You must have the exact font loaded on your computer to successfully perform the following steps.

If you receive a 'missing font' error message and still proceed without fixing the font issue, the type you are about to outline will be wrong. **Font substitution will occur. Gone unnoticed, this could be a costly error.**

1. Using Illustrator, go Select > Select All.



2. Go Select Type > Create Outlines.



The type is now a vector shape and no longer active or editable text.

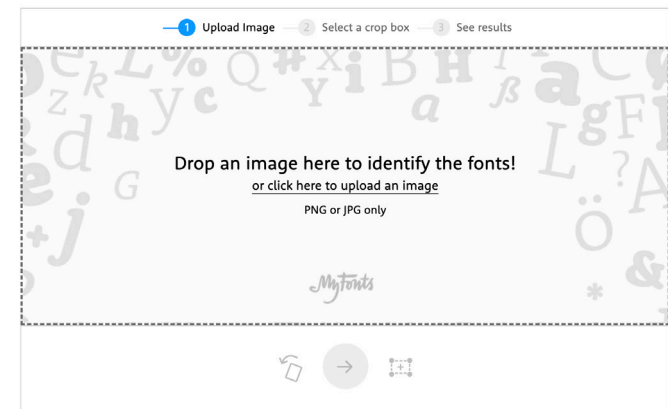
www.whatthefont.com

Identifying any font couldn't be easier with the help of www.whatthefont.com

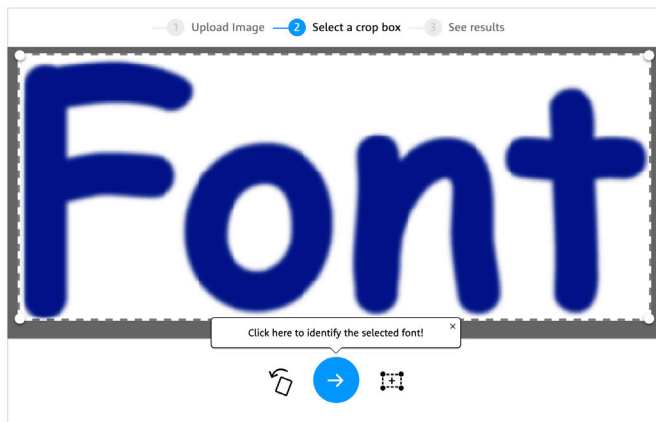
1. Isolate the font.

Font

2. Upload the font image.



3. Adjust crop. Click arrow.

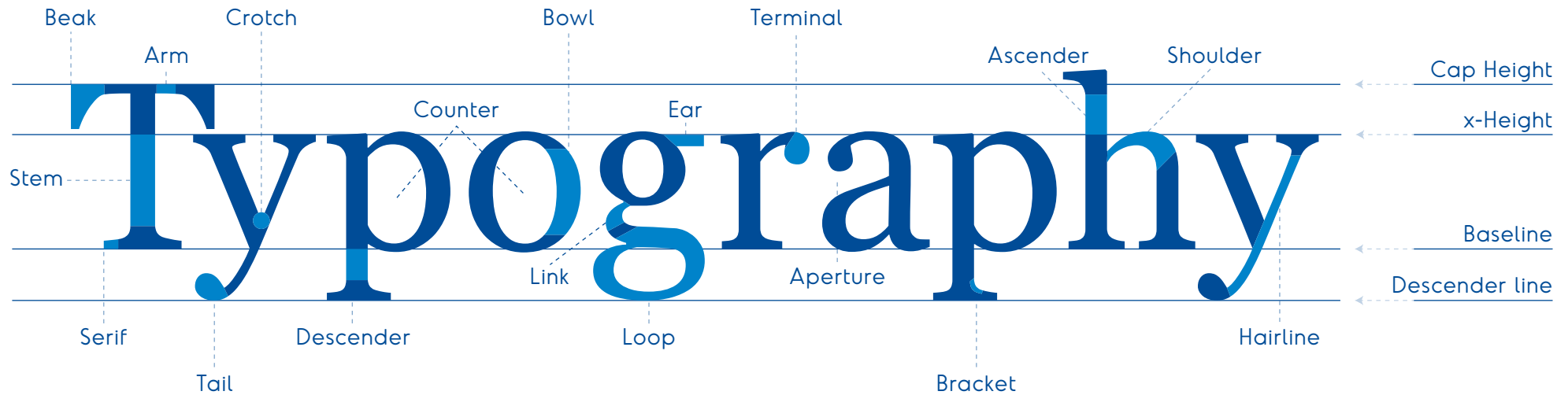


4. Review the results.



Results not 100%? Ask the forum: www.myfonts.com/WhatTheFont/forum/

Anatomy Of Type



Beak The tip of a capital 'T', just after the 'Arm'.

Stem The body of a letter, or the thickest straight line in between the x-height and the Baseline.

Serif The tips protruding at the end of a letter.

Arm Also called a 'Crossbar'. Connects to an ascender/stem.

Crotch The valley at the bottom of a 'V' or 'Y'.
Tail The point the protrudes passed a descender at an angle. The opposite to a 'Terminal'.

Descender The part of a 'Stem' that descends the Baseline.

Counter An enclosed area of a letter.

Bowl The curved area of the main part of letter. Think of it as a curved 'Stem'.

Ear Protrudes straight from the 'bowl' of a letter. Not connected to an 'Arm'.

Link Connects the body of a letter to the loop.

Loop The curved area the loops around under a letter.

Terminal Similar to an 'Ear' but is connected to an 'Arm'.

Aperture The opening to an enclosed area of a letter.

Bracket Connects the Serif to a 'Stem'/Descender'.

Ascender The part of a 'Stem' that ascends the x-height.

Shoulder A curve that connects 'Stems'. 'h', 'n', 'm'.

Hairline Diagonal line that connects letter elements. Think "A skinny stem".

Typeface Styles

Serif	Sans Serif	Slab Serif	Script	Decorative
Baskerville	Arial	Atletico	<i>Honey Script</i>	BUDMO
Sabon	Gill Sans	Courier	<i>Cyllum</i>	Luna
Bookman	Helvetica	Museo Slab	<i>Edwardian Script</i>	TEEP
Garamond	Futura	Rockwell	<i>Chopin Script</i>	Rough Rough
Palatino	Gotham	Egyptian	<i>English Script</i>	SILKSCREEN

Type tips: always choose a typeface that is appropriate to the message. It is a good idea to design using a pair of complimenting typefaces. Never type in *ALL CAPS* when using a script font (really hard to read). Comic Sans is never a good option. If in doubt, always use Helvetica Neue. Hierarchy and scale are essential when setting headings, subheadings, and body copy.

Trims/Bleed

Probably the most crucial question you need to ask before setting up your artwork.

Does this job require trims and bleed?

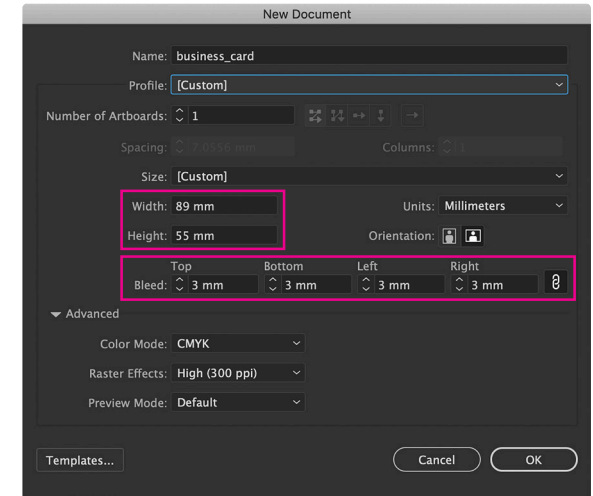
If a cutting machine (e.g., guillotine, plotter) is used to complete a job, trims and bleed will be required when creating production-ready artwork.

Business cards, pull-up banners, flags and brochures (just to name a few) will require trims and bleed.

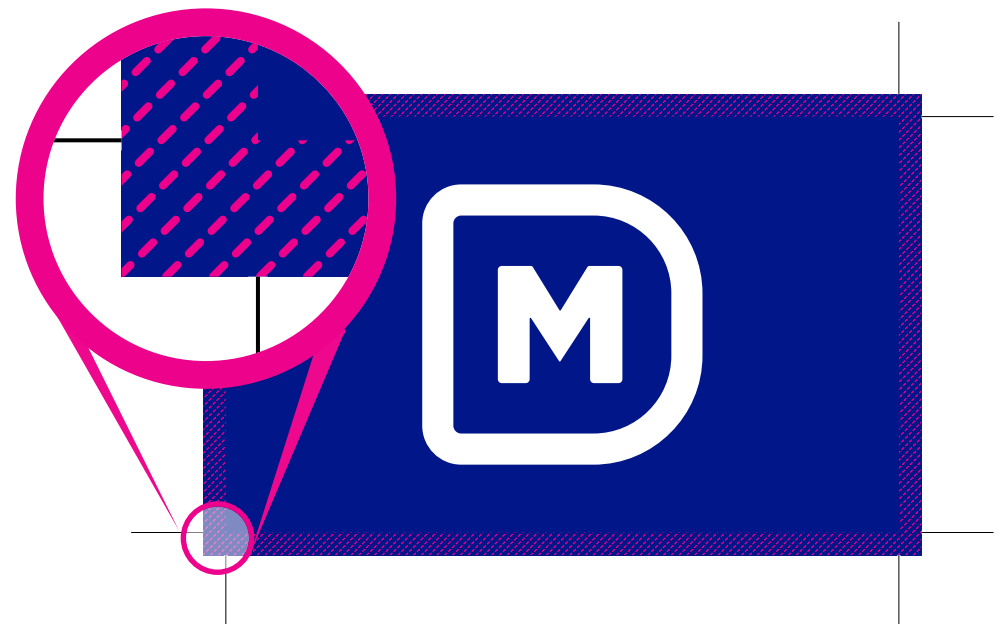
Trims: dash lines indicating trim/cut size. Trims are created when creating the PDF. **PDF settings:** Marks and Bleeds > Tick Trim Marks. Offset: 3mm. Tick Bleeds. Press OK.

Bleed: extending the artwork past the trim size. Bleed is required if the design is touching the edges. This will ensure no white gaps appear along the edge when cutting to the final size.

Business card
89mm x 55mm
Bleed = 3mm.



Pink pattern = bleed area. Dash lines = trims.



Mock-up Tips

Placing a logo on a product and making it look 'branded' can be as easy as copy & paste. For example, placing a logo onto a flat t-shirt image.

Mock-ups become challenging when a product has a curved surface (e.g., drink bottle), tilted, or perspective (e.g., bag/box objects). Having a few tricks up your sleeve will help make a logo 'pop' on any shape.

Important note: placing a logo on a supplier's line drawing will ensure correct scaling and positioning. Take note of the decoration requirements: max. W x H, bleed (if required), 'safe' clearance space, min. font size, correct decoration position (laser/pad/screen/embroidery/embossed/de-bossed/foil/digital/etc). A logo on a line drawing is sufficient to sign off from at this point.

Remember to check the logo has the correct FILL and STROKE colour applied to it.

Curved products:

Position scaled logo on the product photo. Effect > Warp > Arch > Horizontal > Bend - or +. Press OK. Object > Exp. Appearance.



Tilted products:

Position grouped logo/line drawing on the product. Effect > Distort & Transform > Free Distort. Move anchor points until it looks right. Press OK. Object > Exp. Appearance. Delete line drawing.



Logo Mining A PDF

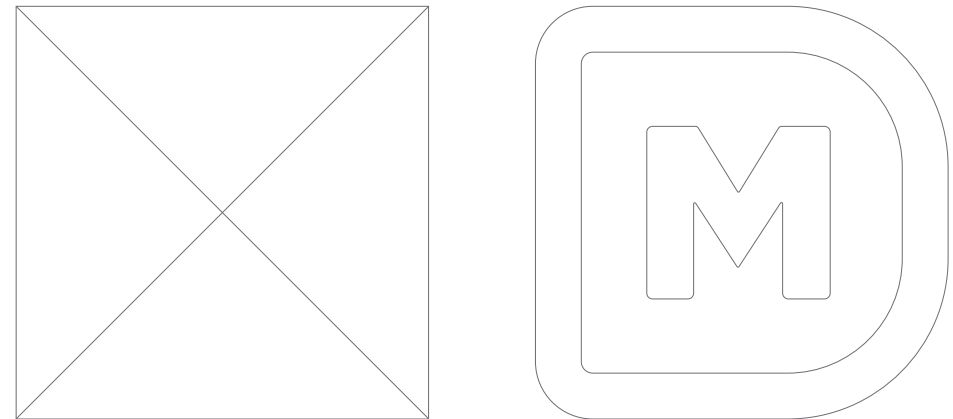
Finding a client's vector logo might be easier than you think.

Google search **company name + PDF**. ASX listed companies, councils and government bodies will show their annual reports (select most recent). Shop menus, franchise documents, catalogues, brand guidelines, and product manuals are gold mines.

Depending on how clean or messy the original file was constructed, you may need a 'surgery' approach to ensure safe extraction.

Tip 1: Open the PDF and zoom up close to the logo. If you see pixels/fuzzy edges, it is most likely not a vector logo. Keep on searching for another PDF.

Tip 2: Open the PDF in Illustrator. Zoom up close to the logo. Press View > Outline. You will see 1 of 2 results.



If you see a 4 sided shape with or without a cross, it is a bitmap logo. If you see construction lines outlining the logo, this means it is a vector logo.

Logo extraction: while in Outline mode, use the White Arrow tool to select just the logo (click/drag around the entire logo). Edit > Copy. New document. Edit > Paste. Check colours, missing elements, and accuracy. Using the White Arrow tool, delete any unwanted shapes or elements.

Who Gets What File

Client



- Profile Images on Social Media
- Internal Word Documents like Memos and Letterheads
- PowerPoint Presentations
- Email Signatures

Designer



- Website Design
- Banner Ads
- Animations
- Signage
- Marketing Materials
- All Conceivable Design Projects

Developer



- Website / App Development
- Custom Emails
- Landing Pages
- Blogs

Decorator



- Business Cards
- Stationery
- T-shirt
- Graphics
- Flyers
- Brochures
- Direct Mail
- Embroidery
- Vehicle Decals

Print



Web



Scalable



Editable



Universal



Transparent



Image Files

JPEG (or JPG) - Joint Photographic Experts Group

JPEGs might be the most common file type you run across on the web, and more than likely the kind of image that is in your company's MS Word version of its letterhead. JPEGs are known for their "lossy" compression, meaning that the quality of the image decreases as the file size decreases.

PNG - Portable Network Graphics

PNGs are amazing for interactive documents such as web pages but are not suitable for print. While PNGs are "lossless," meaning you can edit them and not lose quality, they are still low resolution.

GIF - Graphics Interchange Format

GIFs are most common in their animated form, which are all the rage on Tumblr pages and in banner ads. It seems like every day we see pop culture GIF references from Giphy in the comments of social media posts. In their more basic form, GIFs are formed from up to 256 colours in the RGB colourspace. Due to the limited number of colours, the file size is drastically reduced.

TIFF - Tagged Image File

A TIF is a large raster file that doesn't lose quality. This file type is known for using "lossless compression," meaning the original image data is maintained regardless of how often you might copy, re-save, or compress the original file.

PSD - Photoshop Document

PSDs are files that are created and saved in Adobe Photoshop, the most popular graphics editing software ever. This type of file contains "layers" that make modifying the image much easier to handle. This is also the program that generates the raster file types mentioned above.

PDF - Portable Document Format

PDFs were invented by Adobe with the goal of capturing and reviewing rich information from any application.

EPS - Encapsulated Postscript

EPS is a file in vector format that has been designed to produce resolution independent graphics for print. All vector based design software can create an EPS.

AI - Adobe Illustrator Document

AI is, by far, the image format most preferred by designers and the most reliable type of file format for using images in all types of projects from web to print, etc.

INDD - Adobe InDesign Document

INDDs (InDesign Document) are files that are created and saved in Adobe InDesign. InDesign is commonly used to create larger publications, such as newspapers, magazines and eBooks.

RAW - Raw Image Formats

A RAW image is the least-processed image type on this list -- it's often the first format a picture inherits when it's created. When you snap a photo with your camera, it's saved immediately in a raw file format. Only when you upload your media to a new device and edit it using image software is it saved using one of the image extensions explained above.

SVG - Scalable Vector Graphic

An SVG file is a standard graphics file type used for rendering two-dimensional images on the internet. Unlike other popular image file formats, the SVG format stores images as vectors.

Useful Websites

Mock-ups/Redraws/Creative/Production art

www.martydaley.com.au

Education/Programs

www.helpx.adobe.com/learning.html

www.lynda.com/com

www.canva.com/en_au/

Alternatives to Adobe

Photoshop

- GIMP: www.gimp.org/
- Krita: www.krita.org/en/
- Photopea: www.photopea.com/

Lightroom

- Darktable: www.darktable.org/
- RawTherapee: www.rawtherapee.com/

Illustrator

- Inkscape: www.inkscape.org/
- Vectr: www.vectr.com/

InDesign

- Scribus: www.www.scribus.net/
- Lucidpress: www.lucidpress.com/pages/

Fonts

www.myfonts.com/WhatTheFont/

www.ilovetypography.com

www.speckyboy.com/best-free-fonts/

www.typecaster.org

www.dafont.com

www.fonts.google.com

Design

www.brandsoftheworld.com

WARNING: not always 100% accurate

www.resizemybrowser.com

www.dropbox.com

www.vecteezy.com

www.vector4free.com

www.brusheezy.com

www.brushlovers.com

www.flaticon.com

Colours

www.pantone.com/color-finder

www.colourlovers.com

www.colordesigner.io/

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Questions?

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