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TIN FACTORY CREATIVE

HINTS & TIPS HOW TO... PROVIDE A DESIGN BRIEF

It is best to provide a detailed and accurate brief at the beginning of a job.

KNOW WHAT YOU WANT BEFORE YOU CALL

Know exactly what you want before you initiate a job. Changing your mind throughout a job can get confusing, time and money wasting and challenging to manage for all involved.

Supply all the information you can.

For example:

Item Name	Business Card
Quantity	1000
Size	90mm(w) x 54mm(h)
Colours	Process both sides
Finishing	Matt cello sheen
Stock/Paper	Please supply samples
Delivery	123 ABC St, Brisbane QLD 1234

Business card details:

Name:	John Smith
Honorifics:	BA, Comm Bus.
Title:	General Manager
Phone:	01 2345 6789
Fax:	01 2345 6789
Mobile:	0123 456 789
Email:	name@address.com.au
Web:	www.address.com.au

Providing these details early on in the job will save us time and you money.

BUDGET

All efforts are made to ensure your job is high in quality, regardless of the budget.

If you don't require extra time or resources to be spent, this information is very useful (sometimes critical) to know before the job commences.

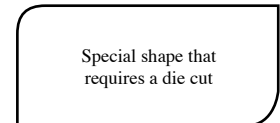
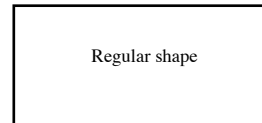
TIMELINE

A timeline is essential to meet all concept, development, printing, production and delivery deadlines. Where possible, try to allow a bit of lead time for both yourself and us to prepare for your job. A quick call to 'warn' us of a job that may be coming up can save a tonne of time in the long run.

Also, if you're running low on letterheads, say you're down to the last ream, send your order through as you open that ream up. Or better still, place a 'reminder to re-order' note on the last ream of the box when it's first delivered to you.

TOP 13 THINGS TO TELL US:

- 1 What the job is - brochure, advertisement etc.
- 2 Your budget
- 3 Timeline/Deadline
- 4 Objectives - What does the design/end product need to achieve?
- 5 Target Audience - Who it is aimed at? Demographics?
- 6 Is there a specific message you want to express?
- 7 What designs do you like/dislike - provide examples
- 8 Size
- 9 Folding and Binding - are there any folds, perforations, stitching, glueing?
- 10 Quantity
- 11 Special finishes
- 12 Paper stocks
- 13 Die Cut - a die cut is created when you want a special shape printed. A special knife is made to create this shape.



TOP 7 THINGS OUR DESIGNERS NEED:

1. Provide a Style Guide if you have one. This is very important so we can maintain the integrity of your business identity.
2. Specify company colours: Pantone Matching System (PMS), or CMYK (Four Colour Process). This sort of information is also usually included in a Style Guide.
3. Specify what images you want to use: advise if you will supply the images from a stock library or if we are to source them. Any supplied images should be 300dpi (high resolution).
Also see Images, Point 1a
4. Specify what fonts to you want to use: do you have corporate fonts you can supply digitally or are we to source them? This sort of information is also usually included in a Style Guide.
5. Provide basic specifications of the job:
 - Size of job/project
 - Publication specifications - artwork deadline, how the artwork is to be supplied
6. The essentials that must be included in the job
7. Your logo in VECTOR EPS format where possible

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HINTS & TIPS HOW TO... **PROOF YOUR PROOF**

Upon receiving your proof, please consider the following:

Spelling: Names of people, places etc, and terminologies don't often appear in a spellcheck, so please ensure any file you have supplied to us has been thoroughly spell checked.

Numbers, Websites: Think of items that don't get checked by the spell checker - are phone / fax, monetary or numeric figures all correct? What about the all-important website? Do you have an email address?

Colours: Have the correct colours been used?

Size: Is it suitable for the application in which it will be used?

Content: Has everything been included?

There may be other factors relevant to checking your proof.

IMPORTANT: This is to be used as a guide only. If you approve a proof and there are mistakes, Tin Factory cannot be held responsible...

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HINTS & TIPS HOW TO... **MAKE ALTERATIONS**

Always have them in writing. Verbal corrections can be OK, but they really should be followed up by either a fax or email. Remember, not everyone interprets verbal information the same way, so putting it down on an email, writing it down on the proof, or faxing them will benefit a clearer understanding of what you require.

TIME AND \$ SAVER

Try to ensure when you make alterations, to make them at the beginning of the project and not sporadically. This saves time, confusion and doesn't eat away at your budget!

Also, keep an eye on how many people are viewing the proof and making alterations. The phrase "too many cooks spoil the broth" tends to ring true in these instances. Too many opinions, not everyone always agrees on things, so it's best to nominate one or two people only to control the proofing and approving etc.

MAKE ALTERATIONS THE EASY WAY!

Make alterations to proofs the easy way... Acrobat Professional COMMENTS are quick and easy to use.

These are great! Comments tools in Acrobat allow you to highlight what you want changed with a simple note attached on the digital file!

You're even able to print out these COMMENTS with arrows pointing to the item on the proof page.

Let your artists know if you use COMMENTS so they can provide comments on future proofs for you! One step closer to the paperless office!

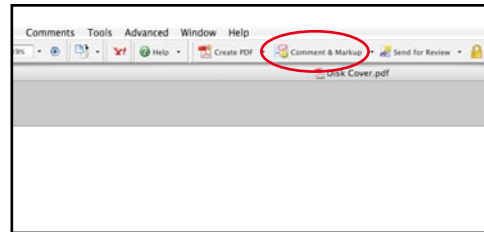
HOW TO USE COMMENTS IN ADOBE ACROBAT PROFESSIONAL IN LESS THAN 30 SECONDS:

1. Go to the Comments and Markups button at the top of the tool bar (A)
Click once and choose NOTE TOOL (B)
Click once on the PDF area you want to change and type in your changes. (C)
For more than one change, click the NOTE TOOL again and click away.
It's that EASY!

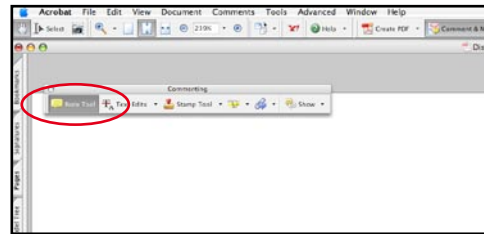
OR

2. To learn how to use the different options of COMMENTS:
Go to the top file menu and click on COMMENTS.
(In this menu, you will also find the same tools as the COMMENTS AND MARKUPS button.)
Choose the bottom menu item: How to Use Comments and Mark Up. (D)
Read and follow the directions. You'll be amazed at what you can do and how easy it is.

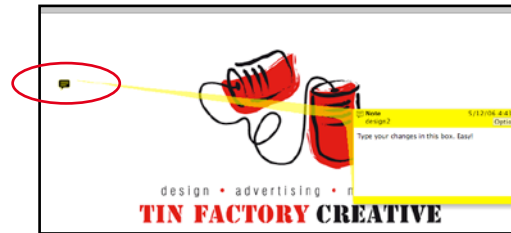
(A)



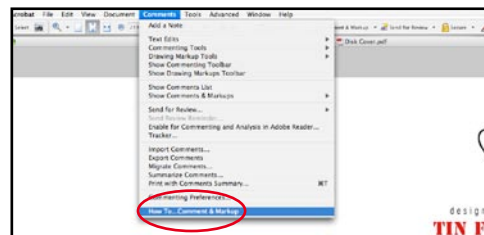
(B)



(C)



(D)



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HINTS & TIPS A GUIDE TO... **IMAGES AND RESOLUTION**

1A. HIGH VS LOW RESOLUTION?

Generally speaking...

- Low resolution is 72 dots of colour per inch. This resolution is used in all websites. Computer screens also display at 72dpi.
- High resolution is 300 dots of colour per inch. This is used in high quality offset printing.

If you use a low resolution image, 72 dots of colour per inch is all the information you are supplying the computer.

If you enlarge a low resolution image, there will still only be 72 dots of colour/information in that image. The computer can only read the information we give it. See below for a visual.

FOR EXAMPLE

When a 72dpi, 3cm x 3cm (Diagram A) image is enlarged to 6cm x 6cm (Diagram B), the computer still reads that there are 72 dots of colour/information per inch.

Diagram A. 3cm x 3cm

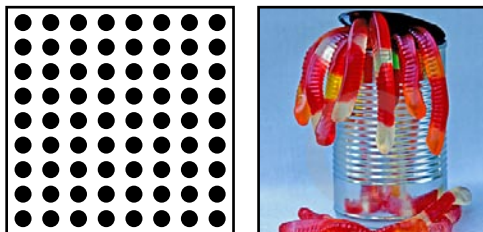
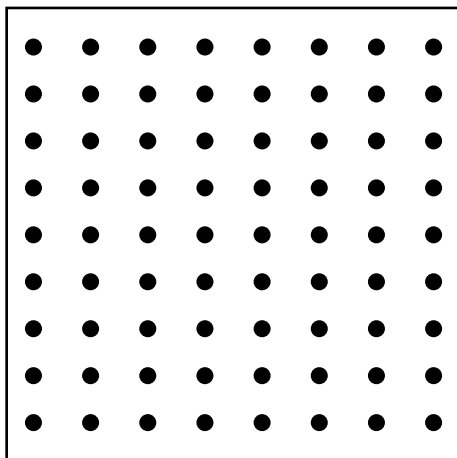


Diagram B. 6cm x 6cm



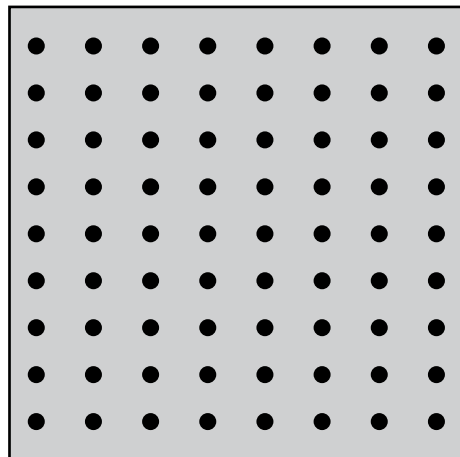
As you can see, there is a lot of space in between our dots. Remember, we have only supplied the computer 72 dots of

information.

Due to the lack of dots/information, the computer 'guesses' the colour to surround each dot and fills in the empty space (Diagram C).

This is why low resolution images look pixelated when enlarged: because the computer uses colour it thinks it needs to fill the empty spaces around the dots.

Diagram C. Computer guess





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HINTS & TIPS A GUIDE TO... IMAGES AND RESOLUTION

1B. CAN WE COMMERICALLY PRINT IMAGES STRAIGHT FROM THE INTERNET?

No. Web images are low resolution (and are quite often subject to copyright.)

When you copy an image from a website, it is usually saved as a low-resolution JPEG file, or even lower, a GIF file. They are low resolution for the purpose of allowing the web pages to load quicker on your screen.

See point 1a. Hi VS Low resolution

1C. CAN I SUPPLY A SMALL IMAGE AT 300DPI AND ENLARGE IT TO PRINT POSTER SIZE?

No. It's the same principle as point 1a.

However, you can enlarge the image by approximately 20-50% without compromising the quality of the final print too much. It's best to talk to us first if you are unsure.

If you have any concerns about the resolution of an image, give us a call.

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HINTS & TIPS A GUIDE TO... **COLOURS**

2A. CMYK (PROCESS, FULL COLOUR OR FOUR COLOUR)

C cyan
M magenta
Y yellow
K key (black)

There are four standard ink colours in process printing: Three primary colours CMY, (cyan, magenta, and yellow) plus black. (Theoretically, these three primary colours can be combined to make all other colours.)

The black ink makes shadows and detail stand out, it adds contrast.

CMYK or process printing is the most common and cost effective method of printing to reproduce a full range of colour in brochures, posters, newspapers etc.

2B. PANTONE MATCHING SYSTEM (PMS)

The Pantone system makes colour matching or the use of specific/special colours possible.

During the print process, percentages of base inks (ie. CMYK) are mixed to create new colours and then overlaid to make the 'special' colour. Special colours include metallics and fluorescents.

Be careful! Using PMS colours can increase the cost of a commercial print considerably, but the end result is an exact and often a brighter colour.

You can match a CMYK colour to a PMS colour using a conversion chart, but there can be visible differences.

2C. RGB - RED GREEN AND BLUE

Computer (and other) screens use an RGB (red, green and blue) colour space. This combination can't be accurately reproduced in commercial printing, so images must be converted to the CMYK equivalent in inks.

NOTE: If images are supplied to us in RGB colour mode, we change them to CMYK before going to print. This means the colours will look different to what you supplied. It is important to check colours during the proofing process.

2D. IT LOOKS DIFFERENT ON MY SCREEN THAN IT DOES ON THE PRINTOUT AND ON YOUR SCREEN, WHY IS THAT? CALIBRATION IS ONE OF MANY REASONS.

Colour calibration is matching the colours of one device to match another i.e. matching a computer monitor's colours to a printer's colours.

The challenge is, every output device like a computer monitor, has its own colour information displaying different colors as per the manufacture's settings. Then there's deterioration through use and age.

The qualities of paper and ink in a printer also adds differences and inconsistencies.

Our colour calibration for each computer and printer will be different to yours and even the commercial printer's.

NOTE: It is very important to know (or have access to) your company colour values and let us know what they are before design and/or commercial print goes ahead.

Also see point 4a. Style Guides

Also see Providing a Design Brief

Another reason is:

Vibrant colours are easier to achieve on a computer screen because the screen uses light.

Paper used in printing is very rarely pure white, meaning the colours on screen cannot be accurately re-created when printed.

What you see is NOT what always you get!



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HINTS & TIPS

A GUIDE TO... COLOURS

2E. WHY DOES THE PRINT OUT FROM MY PRINTER LOOK DIFFERENT TO YOURS AND THE COMMERCIAL PRINTER'S?

Colours vary widely between printers, paper stocks and different finishes. They also differ between laser printers, inkjets and commercial offset printing machines. Surprisingly, colours will also vary between the same machines in different locations.

A great way to get colour consistency on all your commercially printed promotional collateral is to test your corporate colours on different paper stocks.

It's also a great idea to check out a commercial printer's colour guide. It displays colour differences on different stocks and is a great way to get the right colour on the right paper choices.

If you use the same commercial printer consistently, work with them to produce a colour management system to make sure any printed material will have the right colours printed exactly the same every time.

Keep in mind, if you change commercial printers, you will have to go through the colour management process again. The end result IS worth the time and money.

Also see point 2d. Colour calibration

2F. SPECIFYING THE CORPORATE COLOURS - PANTONE OR CMYK

When a logo is designed, it is common that a style guide accompanies it. The style guide details the PMS and CMYK colour breakdown and general rules of use of your logo throughout various media. It is a good idea to keep these colour breakdowns (or colour values) handy.

Before any design project starts, it is best to supply us the corporate colour values to save us time and you money.

Also see Style Guides point 4a.

Also see points 2a and 2b. Pantone and CMYK.

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HINTS & TIPS HOW TO... **WORK WITH FONTS**

3A. GET THE FONTS RIGHT

Many companies have specific fonts to be used in promotional collateral and corporate stationery. These fonts help to propel and compliment the existing brand.

Most likely, the fonts will be detailed in the style guide. It is a good idea to keep the font names/files handy.

Also see Style Guides point 4a.

Before any design project starts, it is best to supply us the font information to save us time and you money.

See 'Providing a design brief' for information on what you should give to your design company.

3B. SUPPLYING AND SOURCING A FONT

If you are unable to supply a font digitally, let us know the name of the font and we can try to source it.

If you source fonts yourself, make sure they will work on both Mac and PC platforms.

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HINTS & TIPS A GUIDE TO... **STYLE GUIDES**

4A. WHEN A COMPANY BRAND IS DEVELOPED, IT IS COMMON A STYLE GUIDE IS PRODUCED...

A style guide usually includes:

- PMS and CMYK colour breakdowns/values
- secondary colour values
- rules for logo use
- company fonts
- stationery set-up guides
- brochure and advertising guides

Providing a copy of a style guide will not only help us create a design that meets your branding requirements, it saves you time and money.

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HINTS & TIPS OTHER THINGS TO THINK ABOUT

- **PAPER STOCKS**

There is a huge amount of paper stock available for your job. Be wary - ink sets into different stocks to make your crisp images look dull, make your colours darker or make text more challenging to read. Always discuss your stock choices with us or supplier first before making a final decision.

- **DIE CUTS**

Die cuts can really finish off a job. A die cut is created when you want a special shape printed. A special knife is made to create this shape.

Take note - the more complicated a die cut, the more expensive the production process.

- **FINISHES**

Finishes can make those little touches shine! A spot UV can make your logo scream out or images look classy. Once, again, finished elements add cost to the bottom line.

- **BITS 'N PIECES**

- It is a legal requirement to have your ABN on your letterhead.
- Make sure you have permission to use the images you want to supply?
- Have you Trademarked your logo?

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