

# GPJ ARTWORK STUDIO GUIDE

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experience marketing



# CONTENTS

This is still a work in progress

# KYNDRYL

## A HANDOVER



# KYNDRYL RETAINER

## THE ASK

### NOTE

This work needs to take priority over other client work.

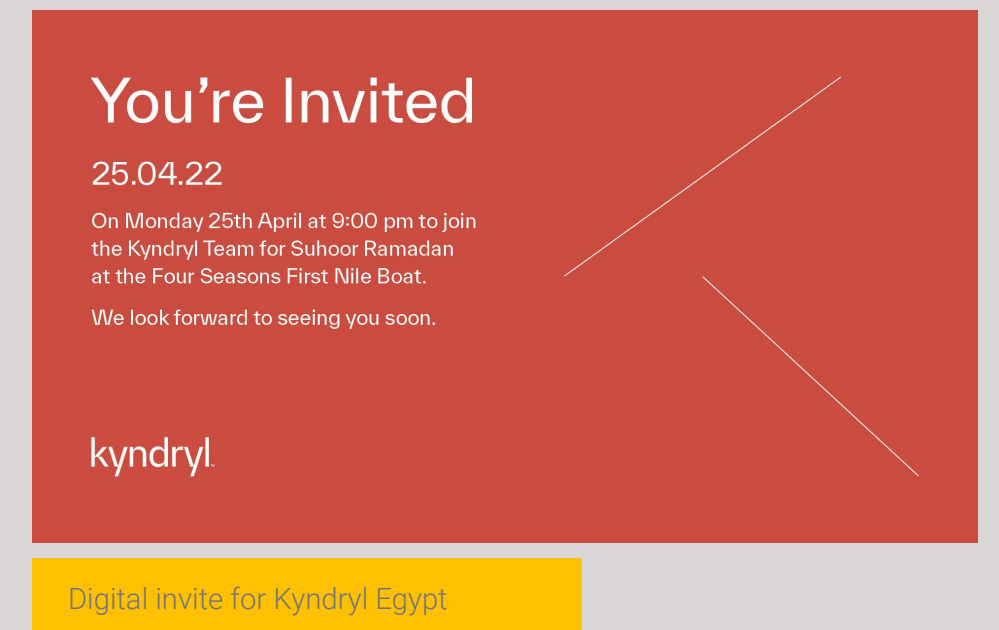
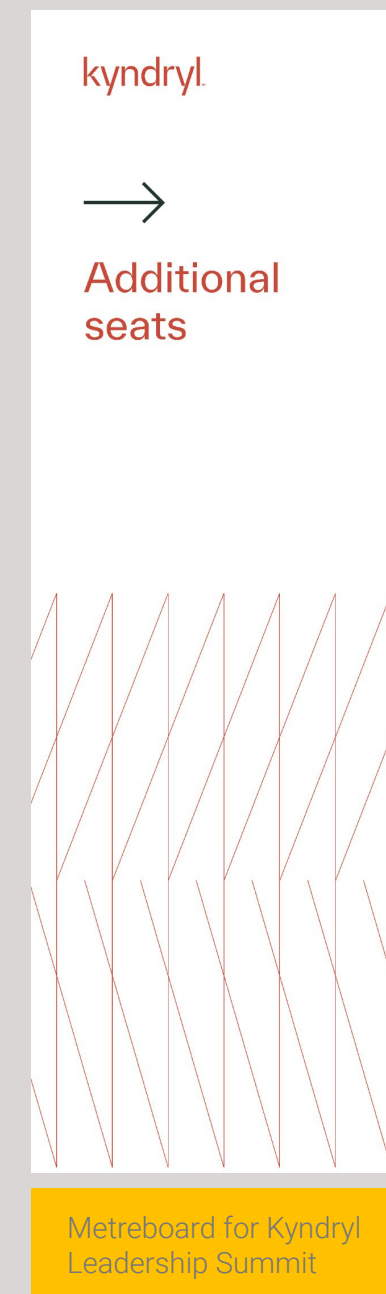
The exception to that rule is if an event is 'live' and requires immediate attention from an artworker.

- The Kyndryl retainer assumes an artworker/designer is available 50% of the time to create ad hoc, quick turnaround, on-brand experience deliverables.
- Be on demand for checking assets designed by regional offices and third-party suppliers is onbrand . Often the ask is urgent and immediate.
- Daily meetings between Jack Marfleet (AD), Jon Ashwell (CD) and the artworker/designer are required to 'triage' the work-in-progress using the job tracker which can be found [here](#).
- Kyndryl retainer **working files** are stored here:  
*/studio\_work/Ongoing\_work/KYNDRYL/35RET119SO Kyndryl 2022 retainer*
- Kyndryl **brand assets and guidelines** are stored here:  
*/studio\_work/Global\_Brand\_Assets/Kyndryl*
- An excellent set of examples of a recent, successful branding exercise can be found here:  
*studio\_work/Ongoing\_work/KYNDRYL/35KYN008SO\_Leadership Summit 2022\_Madrid/4.Artwork/2.Artwork\_Files/2.1.Signage/\_Print\_Files*



# KYNDRYL RETAINER BRAND TOP TIPS

- Use predominantly Warn Red and white
- Look out for the ™ on the logo, it must be there
- Lock the Vital K to the grid
- When using the Living Trellis, study the guidelines carefully
- Do not place logo over an image
- Get Jon to introduce you to Ben Rose in the US, he is the global GPJ brand guru.



# GPJ STUDIO — GENERAL

## A HANDOVER



# TOP TIPS/FEEDBACK

## STUDIO WORKFLOW

- Read through this deck to get a feel for how 2D artwork and design processes should/could work at GPJ London. Get all artworkers and designers to read the training sessions.
- Get Creatives to shadow IP and Accounts to see how they work – take onboard what they need
- Get IP and Accounts to shadow Creatives to see how they work – take onboard what they need
- Consolidate communication methods – I personally find email too confusing as there are often many people on a thread and the threads get very long, I often missed things. Google documents are good because only one copy of them exist in the cloud and multiple people can access, comment and tag colleagues. It is a seriously collaborative tool when some of us are overseas or WFH.
- If starting an email, make the subject the job number and stay on that thread, don't start a new email thread relating to the same project
- Consolidate language/semantics – take a look at the Glossary on the next page to see just some of different words GPJ currently use for the same thing
- Have weekly WIP/Production/Delivery meetings so everyone knows what's going on and what can be expected that week
- Do more socials, get to know your colleagues!



# GLOSSARY

## GPJ LONDON CREATIVE STUDIO

**Activation** = A 3D/technical/digital installation element of an event or experience

**Artwork** = UK term for print ready files, can refer to the editable file or the final print file

**Deliverables** = Term for the actual, final print ready/digital ready files that are ‘delivered’ to the client or supplier. Some times these are referred to as ‘dispatch’ or just plain old ‘print files’

**DIMS** = The dimensions of a graphic, traditionally supplied as width first and height second. The most common unit is millimeters, if US then inches, if it’s a digital piece then pixels.

**Elevation** = A is a drawing that shows the front or side of something.

**Floor plan** = This shows a space from above – as if you are looking down on the room from the ceiling.

**Graphics Pack/Artwork Guide/Customer Journey** = a presentation (deck or PDF) that shows images of flat artwork, visuals of artwork in situ and or as ‘elevations’ as well as giving the item codes of the graphic and their dims. This is a definitive document for us, for clients for sign off and approval and for suppliers such as printers and installers as a placement guide when it comes to building out the event.

**Production files** = US term for print ready files, can refer to the editable file or the final print file





# THE PROCESS

## HOW 2D ROLLS



# THE PROCESS

## SOME NOTES ABOUT ARTWORK PROCESS

### General

- ❑ Our full process guide can be found [here](#)
- ❑ Use the 'work server' to access and store working design and artwork files
- ❑ Use the Google Drive to access and share documents with Producers and Account Managers. To do this effectively, install the app and use Mac Finder to navigate it.
- ❑ Decide on the best way to 'deliver' large files to clients/supplies, email max is usually around 10Mb so try to avoid that. GPJ IT doesn't like us to use WeTransfer so decide how best to use the Google Drive for this





# THE PROCESS WRONG

Instructions for the creative/production work

*Long email threads  
from lots of  
different people*

*Someone 'desk  
bombing' you*

*Google Chat  
messages*

*Direct requests from  
the Producer/AH*

*Notes, scribbles  
and scamps*

*Client calls*



The creative



# THE PROCESS RIGHT

Instructions for the creative/production work

*Long email threads  
from lots of  
different people*

*Google Chat  
messages*

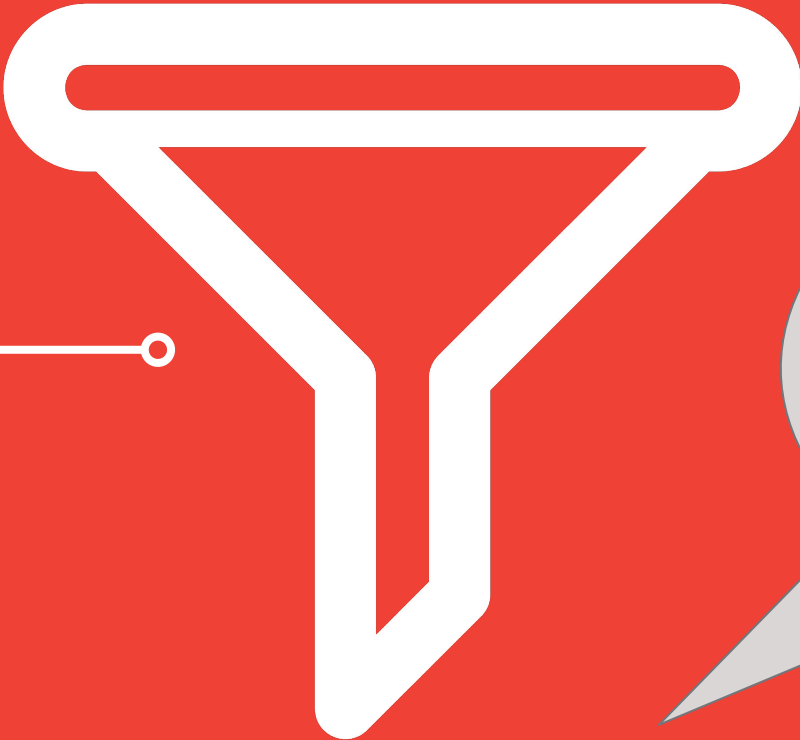
*Direct requests from  
the Producer/AH*

*Notes, scribbles  
and scamps*

*Someone 'swinging'  
by someone's desk*

*Client calls*

*The filter condense all of the above into a  
single briefing document and submit to  
the Creative Resource Manager*



*The brief*

The creative





# CHECK LISTS

## FINAL ARTWORK DELIVERY



# THE ARTWORKER'S CHECKLIST

## QUALITY CONTROL (QC)



### General

- ☐ Check image resolution is 'good enough'
- ☐ Check all colours are brand CMYK for print or RGB for screen based assets – delete all unused
- ☐ Correct logo and logo spacing for piece
- ☐ Document size is correct as per brief/print specifications
- ☐ Correct bleed if for print, based on the supplied print spec

### Copy/type

- ☐ Consistent formatting
- ☐ Bullet point lists – full stop at the end, or not
- ☐ Sentence case headings
- ☐ Full-stops at end of headings or not
- ☐ Ragged lines – use NBS to tidy widows, orphans and short words
- ☐ Ligatures off
- ☐ Double space check – find and replace
- ☐ Spell check to UK English

### Final delivery

- ☐ This will often depend on what the client or print supplier has specified. When all other checks have been completed choose one or more of the following methods:
- ☐ For full artwork use 'Package' in Illustrator or InDesign
- ☐ For PDF use one of our PDF presets to export or save as
- ☐ If final deliverables can be sent by email or Google Chat then fine but we do have an external Google Drive folder for this at:  
/Volumes/GoogleDrive/Shared drives/GPJ London External Share/Graphics Suppliers External share





# TRAINING SESSION ONE – 14.04.22

## WHAT IS ARTWORK?

# ARTWORK

## NOUN

A creative document that is being prepared for or is ready for final delivery

# ARTWORKING

## VERB

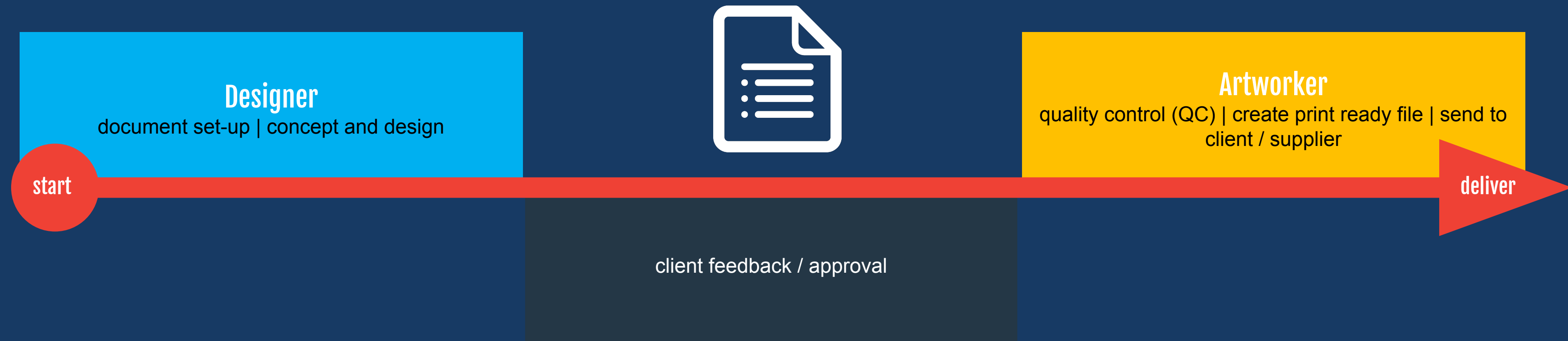
Working on a document to ensure it is delivery ready



# ARTWORKING

## CONTEXTUAL JOURNEY OF A CREATIVE DOCUMENT

Agency



start

Designer

document set-up | concept and design



Artworker

quality control (QC) | create print ready file | send to client / supplier

deliver

client feedback / approval

Client

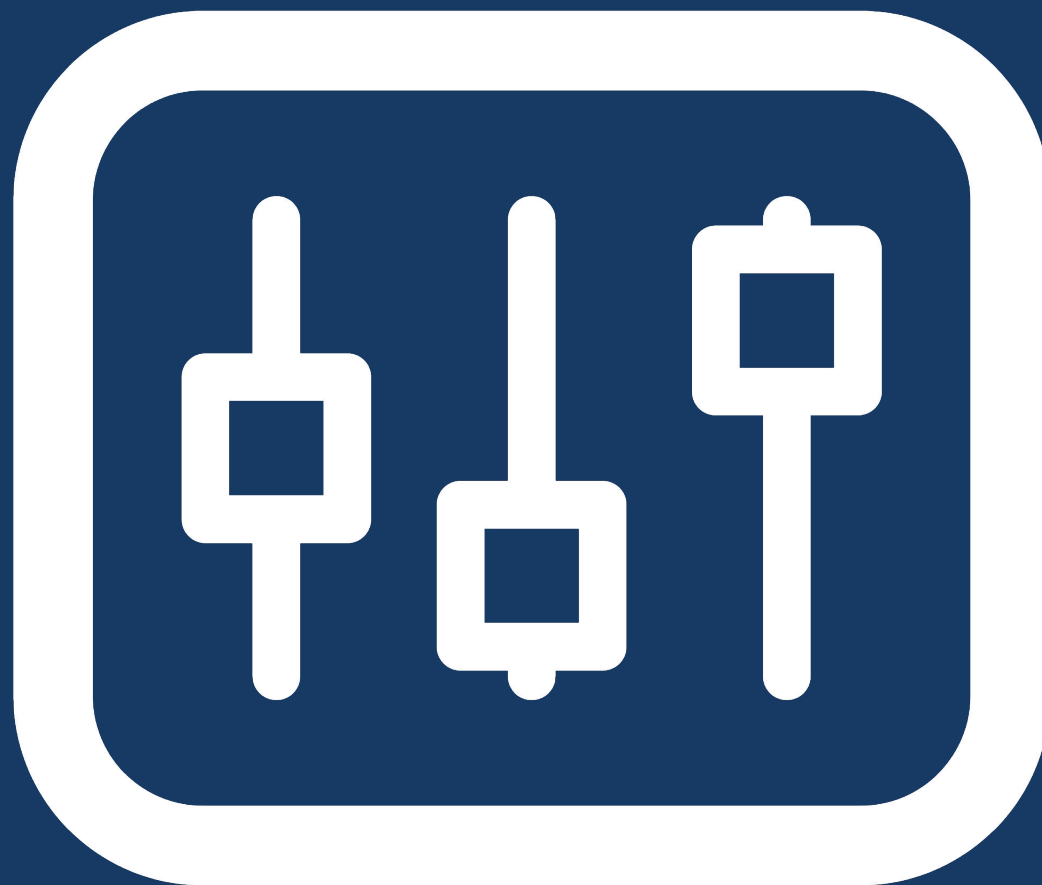


# SET-UP

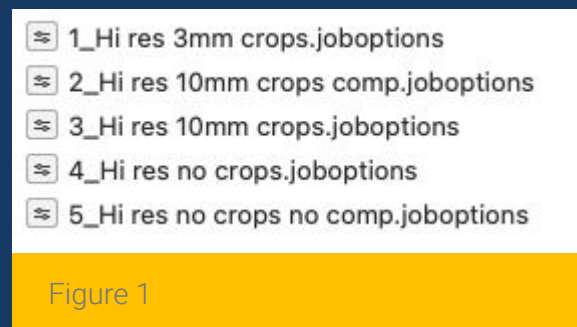
**MAC / ADOBE CC**

# SET-UP PDF PRESETS

**TIP**  
Open two Finder  
windows for this



- Please go to */Users/[your user name]/Library/Application Support/Adobe/Adobe PDF/Settings*
- Please open *studio\_work/Resources/2D/PDF presets*
- Copy the *.joboptions* files (Figure 1) to your Settings folder
- Use these 'presets' every time you make a PDF from an Adobe app. If you read their names and examine their properties they should make sense. Comp means the images get compressed, use these for small print and the non-comp ones for large format work. The 3 and 10mm crops describes the offset of the crop mark, this can be manually changed on a job-by-job basis.





# SET-UP COLOUR PROFILES

## TIP

Open two Finder windows for this



- Close all Adobe apps and open */Users/[your user name]/Library/Application Support/Adobe/Color/Settings*
- Please open *studio\_work/Resources/2D/Colour profiles/Europe prepress GPJ.csf*
- Copy the file *Europe prepress GPJ.csf* to your Settings folder
- Open Adobe Bridge and go to *Edit>Color Settings*
- Check '*Show Expanded List...*' and select the *Europe prepress GPJ* profile and hit apply
- Quit Bridge and open your Adobe app of choice



# SET-UP

## FOLDERS

# JOB FOLDER SET-UP



- In Finder go to *studio\_work/Ongoing\_work* look for the respective client subfolder and in there create a new folder, name that with the job number and job description
- In Finder go to *studio\_work/STUDIO ADMIN/35XXX000SO\_CLIENT\_PITCH\_YEAR\_copy&paste\_ONLY*
- Copy the folder structure from above into your new job folder





# SET-UP

## DOCUMENTS

# LARGE FORMAT PRINT DELIVERABLE

## DESIGN, INITIAL SET-UP



- Locate or create a job folder
- Create file and save to 1.Creative\_Concept or 2. Working\_Files using the GPJ file name convention, append with V1 eg *35IBM284SO\_Turnkey booth\_V1.ai*  
*35KYN008SO\_Kyndryl\_KLS22\_03\_Registration Door\_V1*
- Set-up document with 10mm bleed (20mm if fabric) in **CMYK** colour space, if scaling to 1:10 remember to scale the bleed
- Keep all linked images in the **\_LINKS** subfolder

## TIP

If there are multiple deliverables required for a large event, please include the item code as well as the description in the file name.

The Graphic Production Manager or Producer of the project may share a 'graphics matrix' spreadsheet with you that has this information on it.



# DIGITAL DELIVERABLE DESIGN, INITIAL SET-UP



- Locate or create a job folder
- Create file and save to 3.Digital using the GPJ file name convention, append with V1  
eg *35/BM284SO\_Turnkey booth\_V1.psd*
- Set-up document with no bleed  
in RGB colour space
- Keep all linked images in the **\_LINKS** subfolder





# TRAINING SESSION TWO – 19.05.22

## DESIGN AS ARTWORK



# DESIGN AS ARTWORK

IT WILL HELP

# DESIGN AS ARTWORK

## FILE SET-UP

For any **design** work, please start as we mean to go on – you or a freelancer may have to create the final deliverable files of your work so the better shape it's in to begin with, the better.

- Read the project brief and the printer's specification document before you start, if these have not been shared with you please insist on seeing them
- Use the appropriate application *i.e. Ai for vector graphics, Id for copy heavy pieces and for PDFs with hyperlink interactivity, Ps for simple BITMAP images and static screen based media*
- Set the document up in CMKY mode for print work and RGB for digital work, use correct and up-to-date brand colour swatches

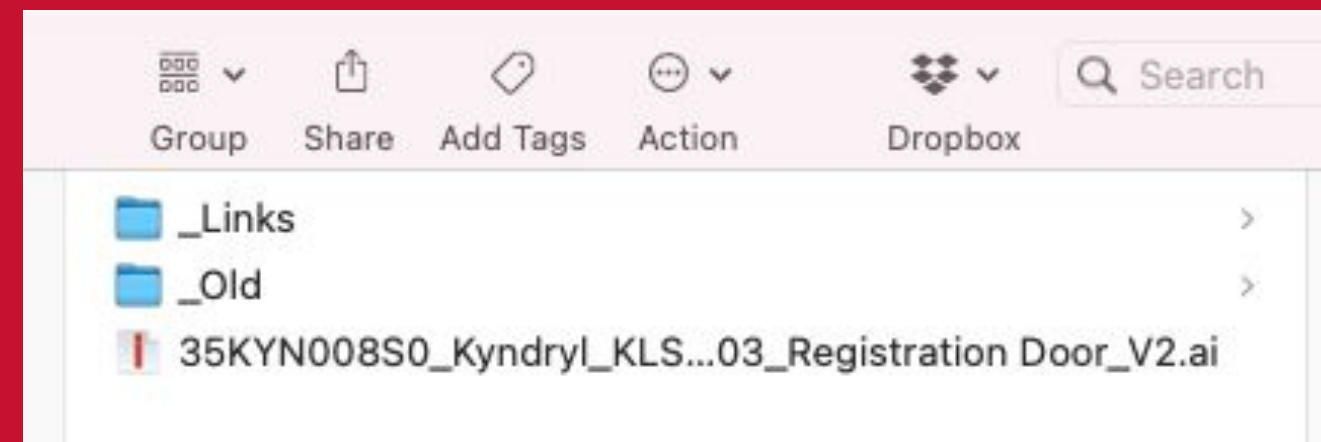
- Name your working file in accordance with the gui guidance in this document, making sure to append with V1
- In the absence of a print spec, include bleed:
  - Vinyl and Foamex tend not to need bleed
  - Fabric 20mm
  - All other 10mm
- For items larger than A0, set the document up at 10% of final output size – unless the print spec says otherwise
  - E.g. for a 2m x 2m piece, set up as 200mm x 200mm not 2000mm x 2000mm
  - Include '10pc' in the file name so the printer is aware of scale
  - Remember to scale the bleed size down too – if in doubt use [this calculator](#)



# ARTWORKING FOR PRINT WORKING

As you start to design your document, please bear in mind the following best practice

- When making amends, copy the V1 and re-append that copy with V2, archive the V1 in a folder called **\_Old**
- As you go on, remove any unwanted graphics, imagery and text from the pasteboard – if required again they will be in your V1
- If you are linking images to your design file/artwork, please file them in a subfolder called **\_Links**



## TIP

In its most basic form, the structure of the folder containing your working design and artwork files should look something like this.



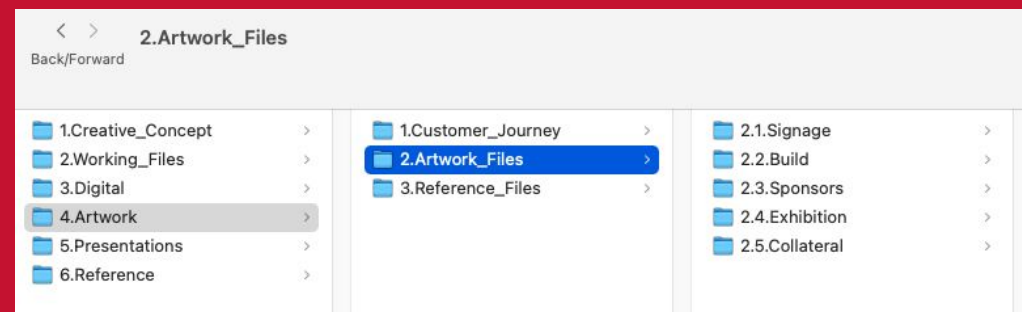


# ARTWORKING FOR PRINT

## FINAL DELIVERY PREPARATION

Once the piece has been approved internally and by the client it is ready to be ‘delivered’ or ‘dispatched’.

- If your file is clean, light and has been set-up and worked on in accordance with the steps listed previously in this section – copy the file to the correct subfolder within the 4.Artwork/2.Artwork files area of the job bag and append with AW
  - 2.1.Signage – directional and waypointing signs
  - 2.2.Build – booth and stand graphics and scenic
  - 2.3.Sponsors – ?
  - 2.4.Exhibition – ?
  - 2.5.Collateral – smaller print items that support the event such as cards, menus, badges, leaflets etc
- Check the document (quality control or QC) in accordance with the instructions in this document
- If you have any questions, queries or concerns, please check with a colleague to get a ‘sense check’ or a ‘second opinion’
- Produce the PDF in accordance with the instructions in this document



# ARTWORKING FOR PRINT

## IMAGE FORMATS

**BITMAPS** — these are pixel based images (bits placed on a 'map' or grid system. The resolution for these is expressed as number of pixels wide by number of pixels high.

### Examples of file types

- JPEG
- TIFF
- PSD
- PNG

**Vectors** — these are polygon shapes made of strokes and fills of colour with locations plotted at certain 'anchor points' across the shape. Vectors can be scaled up without loss of quality as an algorithm decides the new location of the anchor point and they are not set at a fixed resolution or made of 'bits' like a BITMAP.

### Examples of file types

- EPS
- Ai



# ARTWORKING FOR PRINT

## LARGE FORMAT IMAGE SIZE AND RESOLUTION

If your BITMAP image is not ‘big enough’ it can be resized in PhotoShop.

- Use the table in Figure 1 to the right as a guide
- Print a section of the artwork at 100% at A3 and place it on a wall and view it from a distance to get a ‘feel’ for how it will look when in situ at the event
- Go to Image Size
- Set to mm or cm
- If you have been given the DPI by the supplier, change the Resolution to that DPI with Resample set to Automatic
- If you now need to increase the width and height, change Resample to Preserve Details and by a few tens of mm at a time, increase the size
- Each time check the preview dialogue to make sure it looks OK – see Figure 2

quality level	viewing distance	image resolution
****	0 - 2 m	100 ppi
***	2 - 5 m	80 ppi
**	5 - 10 m	40 - 70 ppi
*	10 m and bigger	30 - 40 ppi

source: [www.nussli.com](http://www.nussli.com)

Figure 1

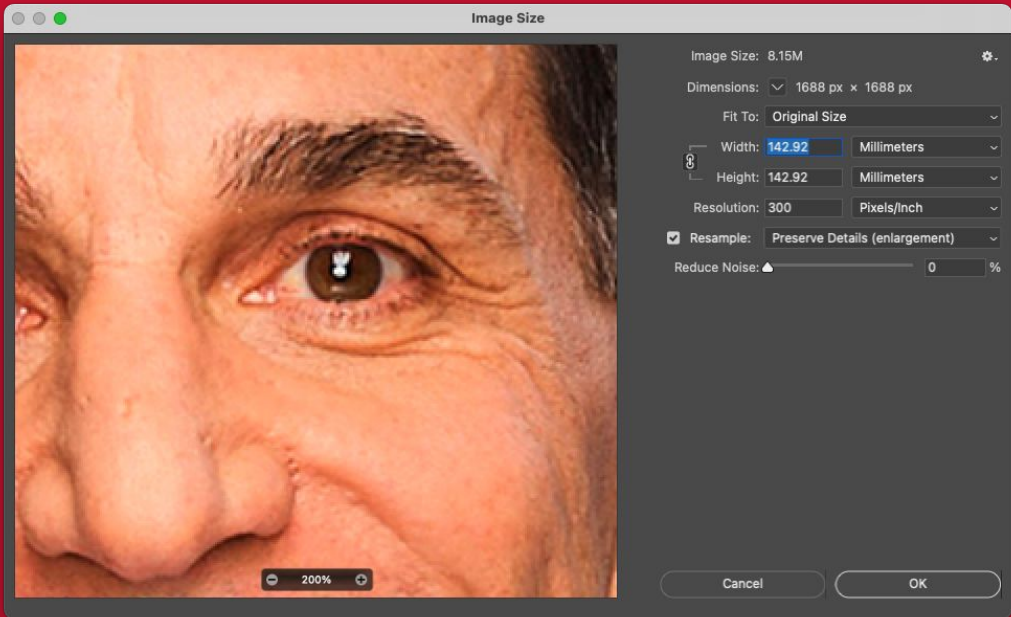


Figure 2



# THANK YOU

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