

Our master brand visual language

World Vision



Use of the master brand must be reviewed by our designers

If you are using the World Vision master brand on any external communications media, please submit this work to the Creative Solutions Manager from Communications & Creative and the Brand Manager before finalising. This will help to ensure the correct and consistent use of the master brand throughout the organisation.

Our brand story

The World Vision brand

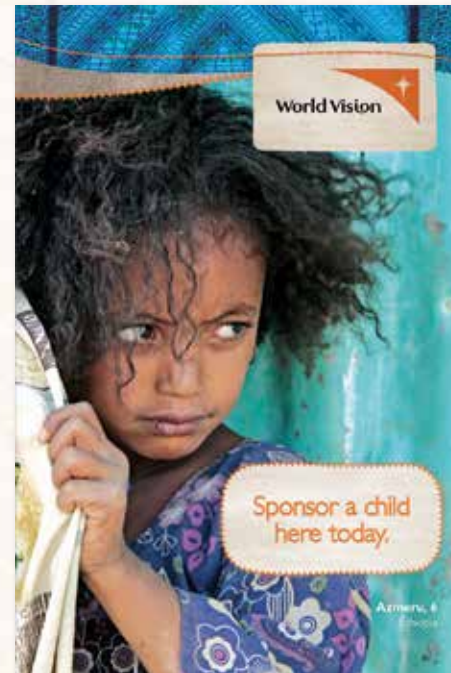
Our brand visual language is the way we visually express who World Vision is and what we stand for through elements like logos, typography, images, colours, textures and shapes. Using the same visual language consistently across all communications materials can help to build recognition of our brand over time. It can also help to differentiate us from others in our industry by creating a visual identity that is unique to World Vision Australia, and owned by us.

World Vision – The thread connecting people

Connecting people who want to help with those who need support, World Vision is the thread that brings people together, enabling Australians to make a world of difference for children.

The thread reminds us that we are all connected, by bringing the stories of the world's poorest people into the hearts and minds of everyday Australians. By doing this it reveals the common ground we all share and shows the difference we can make together.

The threads in a fabric also represent the varied and wonderful people and groups that make up a community. When we come together with a shared world vision, our threads combine to create a fabric: something bigger and stronger than each thread alone.



Important: Use of the master brand must be reviewed by our designers

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40 Hour Famine Style Guide



VGen Style Guide



Multiplying Gift Appeal Style Guide



Note: Style guides for Don't Trade Lives, Child Health Now, VGen, 40 Hour Famine and Multiplying Gift Appeal are available separately.

Web, Video and Field Resourcing style guides are also available.

Please contact Communications & Creative to obtain any of the above.

Important: Use of the master brand must be reviewed by our designers

Our logo

2.1

Our logo

The logo must not be modified in any way. Electronic master artwork should always be used so that proportions and spacing are consistent.

Full colour CMYK format is preferred, except when printing methods restrict the use of colours.

The logo always sits in the top right-hand corner, except when it is used in a tag.

Full colour format

The full colour logo is made up of C0 M68 Y100 K0 and Black (shown top).

Two colour format

The two colour World Vision logo is made up of PANTONE 021 and PANTONE Pro. Black (middle left).

One colour format

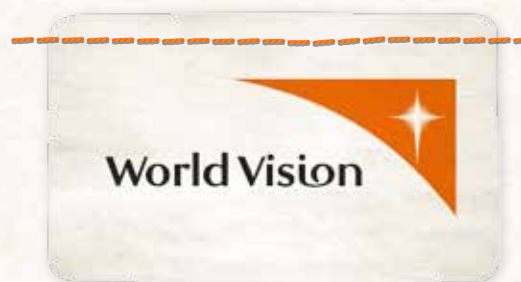
The one colour World Vision logo is Black (middle right).

Examples

The two most commonly used logos are the tag version (above left) and the CMYK logo (above right). Which logo to use will depend greatly on the nature and purpose of the final product in which they are used.

A bleed version of the World Vision logos can be used if required and must bleed off the top right-hand corner at all times (bottom).

CMYK in a tag with stitch



CMYK



PANTONE



Black



CMYK with bleed



Black with bleed



Important: Use of the master brand must be reviewed by our designers

Our logo space

2.2

Clear space

When using the World Vision logo and product relationships, keep a minimum clear space of "x" surrounding the top, right and bottom sides of the brand, and a 3x clear space on the left hand side free from any typography, illustrations or any other graphic.

'x' is equal to the x-height of the 'World Vision' logotype.

Minimum size

The minimum recommended print size of the World Vision logo and World Vision product relationships is no less than 15mm.

Minimum size in a tag

The minimum recommended print size of the World Vision logo and World Vision product relationship in a tag is no less than 20mm.



Important: Use of the master brand must be reviewed by our designers

Incorrect use of our logo

Incorrect use

This page shows examples of the incorrect use of the World Vision logo.

There are no exceptions where these examples of usage are acceptable, including work completed by external agencies or collaborations.

Logo elements

The World Vision logo elements (for example, the text or the star) cannot be used separately. All elements in the World Vision logo must be used together and remain in proportion.



DO NOT distort, stretch or condense the World Vision logo or product relationships in any way.



DO NOT box the World Vision logo or place the master brand over a coloured background.



DO NOT add your own type to the World Vision logo. Always use approved product lock-ups.



DO NOT alter the colour or appearance of the World Vision logo or logotype.



DO NOT flip or reflect the World Vision logo or symbol.



DO NOT decorate or add any graphic styles to the World Vision logo.



DO NOT alter the colour of any of the graphic elements of the World Vision logo.



DO NOT put the World Vision logo on any high contrast fabric backgrounds or images.



DO NOT reverse the World Vision logo out of a solid colour.

Important: Use of the master brand must be reviewed by our designers

Our logo in a tag

2.4

Our logo in a tag

The World Vision logo in a tag consists of the logotype with the star and horizon symbol, contained in a fabric tag, which is "stitched" onto other elements.

This allows the logo to be moved away from the top right-hand corner and to be used at various angles.

It can be used to sit above a thread or below a thread, see examples opposite.

The tag can be incorporated by attaching it to any stitch already used as part of the design. This may sit under or over the fabric.

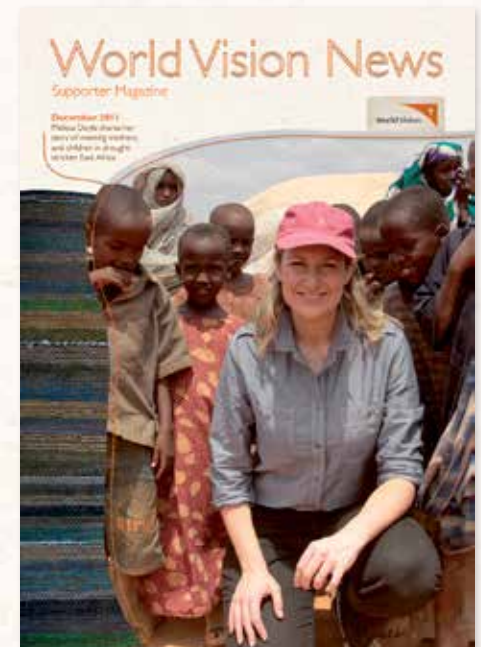
Which stitch?

The I Stitch is the default stitch when attaching a tag, but any of the stitch options may be used (as shown).

Drop shadow

To allow the tag to stand out on light backgrounds, a drop shadow may be applied. These measurements apply for artwork up to A3.

Drop Shadow: Opacity 25%, Distance 0.5mm, Angle 135°, Size 1mm.



Important: Use of the master brand must be reviewed by our designers

Approved logo relationships

2.5

The World Vision logo with other approved logos.

This page shows examples of the correct way approved relationship logos can be presented within the master brand guidelines.

Approved relationship logos are:

Child Health Now
KIDS HOPE AUS.
Team World Vision

Child Health Now



World Vision
Action



KIDS HOPE AUS.



World Vision



Team World Vision



Important: Use of the master brand must be reviewed by our designers

Our brand architecture

3.1

Masterbrand



Masterbrand application

- Emergency appeals/preparedness
- 40 Hour Famine
- Multiplying Gift Appeal
- General Donations
- Wills and Dequests
- Linking Hands
- One Just World
- All publications and communications
- When WVA is part of a coalition



Umbrella Advocacy & Campaigns (Non fundraising) Brand

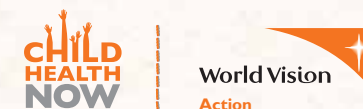
- Don't Trade Lives
- Child Health Now
- Vision Generation



Co-Branding

Note: Only to be used when contractually obligated

- KIDS HOPE AUS.
- Child Health Now
- Team World Vision
(To be reviewed FY13)



Important: Use of the master brand must be reviewed by our designers

Our brand application

3.2

Product/Campaign unique differences

All campaigns must retain their DNA from our master brand. This includes logos, typography, images, colours, textures and shapes. Campaign specific elements have been created to make each campaign unique, but have been done so in the master brand style.

Unique elements of a campaign visual language should remain the same from year to year, but with changes to collateral.

Primary messages should remain the same from year to year.

Secondary messaging changes may be needed due to changes in focus countries or donor promise.

Case study – MGA

- Campaign font – Treated Gill Stencil
- Campaign fabric – Grain sack with frayed edge
- Grain sack split with broken stitch
- Sticky tape

Case study – VGen

- Campaign font – Gill Stencil
- Campaign colour – PANTONE Yellow 137
- Speech bubble
- Images tinted with the orange filter



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Our colours

4.1

Primary colours

The World Vision primary colours are Orange and Black in CMYK, using the colour break down shown opposite.

White can also be considered a primary colour. This is used extensively as a feature colour due to the high ink coverage of our mater brand.

Secondary colours

The World Vision secondary colours are Brown and Warm Grey in CMYK, using the colour break down shown opposite.

Spot colours

Spot colours are used sparingly and mainly used in two colour jobs such as letterheads and envelopes.

PANTONE Orange 021
PANTONE Pro Black
Brown PANTONE 168
PANTONE Warm Grey 9

RGB

Never use RGB colours for printing.

NOTE: This document is printed on a CMYK colour copier. As colour copies can vary the swatches on right are not colour accurate. Please always refer to proprietary PANTONE colour swatches for matches.

World Vision primary process colours



Orange

Cyan: 0
Magenta: 68
Yellow: 100
Black: 0



Black

Cyan: 0
Magenta: 0
Yellow: 0
Black: 100

World Vision primary spot colours



Orange

PANTONE
Orange 021



Black

PANTONE
Pro Black

World Vision primary RGB/HEX colours



Orange

HEX: #ff6600
R: 255
G: 102
B: 0



Black

HEX: #000000
R: 0
G: 0
B: 0

World Vision secondary process colours



Brown

Cyan: 0
Magenta: 50
Yellow: 70
Black: 60



Warm Grey

Cyan: 0
Magenta: 11
Yellow: 20
Black: 47

World Vision secondary spot colours



Brown

PANTONE
168



Warm Grey

PANTONE
Warm Grey 9

World Vision secondary RGB colours



Brown

HEX: #7d4a27
R: 127
G: 81
B: 43



Warm Grey

HEX: #9a8b7d
R: 161
G: 149
B: 136

Important: Use of the master brand must be reviewed by our designers

Our typeface

5.1

Our typeface

Our brand typeface is Gill Sans.

Opposite are the main variations of the Gill Sans family that can be used in the collateral we produce.

Headings

Gill Sans Bold is the default font for headings and subheadings. This can also be used to highlight web addresses, phone numbers and calls to action.

Body copy

Gill Sans Light is the default font for body copy, with Light Italic and Bold used where needed. The default size for body copy is 10pt.

Gill Sans Regular is the alternative when reversing text out of a solid colour. This is the default font for laser setups to ensure legibility in varying print conditions.

Captions

Gill Sans Regular is the default font for image captions. This is legible on lighter backgrounds as well as reversed out of a solid colour. The default size for captions is 8pt.

Gill Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Sans Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Sans Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Sans Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Sans Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Sans Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Important: Use of the master brand must be reviewed by our designers

Our typeface stitched

5.2

Gill Sans Light (stitched style applied in Adobe Illustrator)

The Stitch Font graphic style is applied to Gill Sans Light type in Illustrator and then exported for use in other applications.

The stitched Gill Sans Light typeface is the default for the major heading on a page. This can also be used for captions, calls to action and graphic elements at the designer's discretion. The size ranges from 25pt and up.

Gill Stitch (font)

We have created a font that resembles the stitched Gill Sans Light typeface used throughout the brand. It is based on Gill Sans Light font.

The primary purpose of the font is to substitute the stitched Gill Sans Light typeface where a font is required. The most common uses are for personalised data and digital content.

Gill Stitch is NOT a replacement for the stitched Gill Sans Light typeface. However, Gill Stitch can be used when the stitched Gill Sans Light typeface is below 25pt in limited situations at the designer's discretion.

Gill Stitch can only be used in Black or WV Orange to match the stitch. It requires a drop shadow set at 40% opacity (multiply), 0.5pt offset, 0pt size (solid).

Gill Sans Light (stitched style applied in Adobe Illustrator)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Sans Light (stitched style applied in Adobe Illustrator)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Stitch (font)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Gill Stitch (font)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Our support typeface

5.3

Our support typeface

Our support typeface is Adobe Garamond Pro.

Opposite are the main variations of the Adobe Garamond Pro family that can be used in the collateral we produce.

When to use Adobe Garamond Pro

Our support typeface is primarily used in letter copy when a serif font is required.

Adobe Garamond Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Adobe Garamond Pro Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890*

Adobe Garamond Pro Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Adobe Garamond Pro Semibold Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890*

Adobe Garamond Pro Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890

Adobe Garamond Pro Bold Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz@1234567890*

Important: Use of the master brand must be reviewed by our designers

Overview

Fabrics are used to symbolise and identify the different regions and communities where we work. They demonstrate the diversity of our communities and add a tactile quality to our communications media.

The two types of fabrics

Regional fabrics represent a specific country or region and are used as the hero fabrics in our collateral.

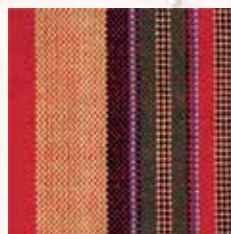
General fabrics are used to add texture or support the regional fabrics. Some plain regional fabrics can also be used as general fabrics where appropriate.

Selecting our fabrics

Where possible, select a fabric that originates from the same country or region represented in the accompanying image and/or story.

However, if a suitable option can't be found from the country or region, the most aesthetically pleasing fabric should take precedent.

African regional fabrics



Americas regional fabrics



Asia & Pacific regional fabrics



Generic fabrics



Matching our fabrics

6.2

Using our fabrics

Select a regional fabric to support and enhance the image. This can be achieved by matching a key colour in the image with the colours of the regional fabric.

A general or plain fabric may be added to complement the regional fabric, but avoid using two vibrant fabrics together.

A general fabric can also be used in place of a regional fabric to soften the colour palette in a design.

Fabric matching examples

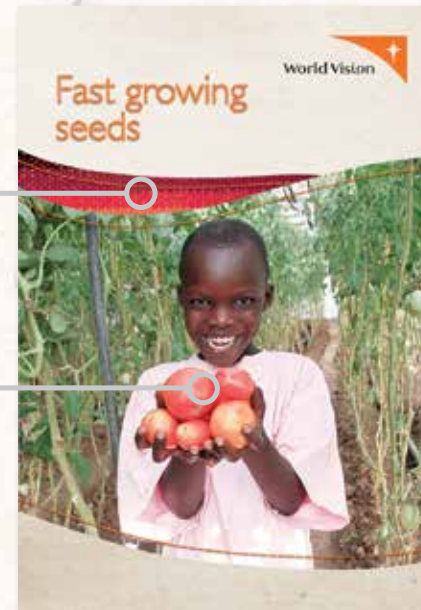
Some examples of how fabrics are matched to corresponding imagery are included to the right.

Campaign fabrics

Where a hero fabric has been used in a major campaign, it is important to avoid using the same fabric for another major campaign.

Please make sure the fabric is never used above 150% scale, and that you are using a colour corrected, CMYK Photoshop file of the selected fabric for print materials.

Fabric matching examples



Adding general fabric examples



Important: Use of the master brand must be reviewed by our designers

Our recycled paper texture

6.3

Our recycled paper texture

All our work is printed on actual recycled stock, however to achieve a recycled look it is more cost effective to print the recycled paper details and imperfections. This allows us to control the colour intensity and the flexibility to print white areas where necessary.

Using our recycled paper

The recycled paper texture must be printed at 100% of the original file size, except when printing outdoor, where the files need to be proportionately increased.

The recycled paper texture is available in A5, A4 or A3 sizes. The A3 size can be tiled for greater coverage if needed.



Important: Use of the master brand must be reviewed by our designers

Stitching

Stitching is the thread that holds the brand together. The successful combination of stitching, fabric and organic shapes gives the World Vision brand its own distinct style.

There are five stitch graphic styles.

I Stitch

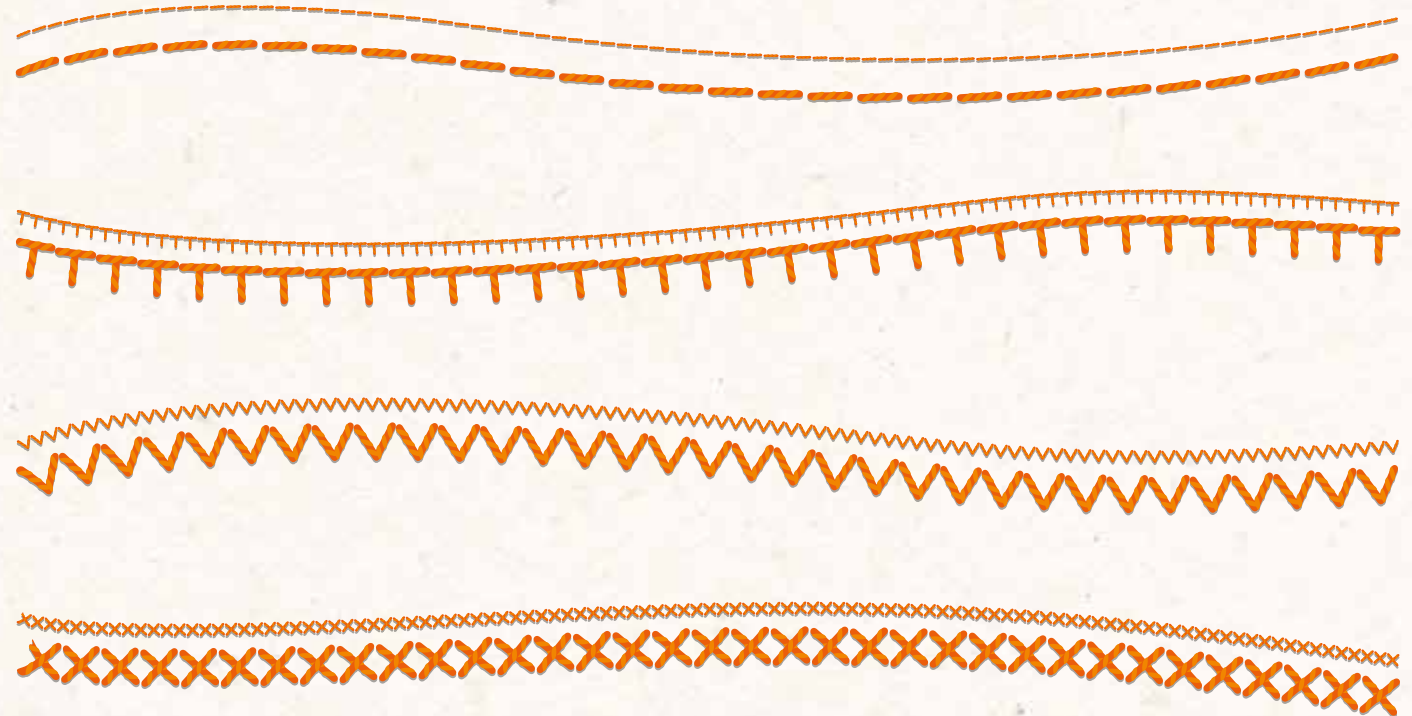
The most common and useful stitch. Can be used to border fabrics, create boxes, create icons, create graphics and many more applications.

T Stitch, V Stitch and X Stitch

These more complex stitches are used to house fabrics. They can also be used to create breakout boxes.

Font Stitch graphic style

The Font Stitch is a version of the I Stitch that can be applied to type. The Font Stitch has no spacing between each stitch and adaptive corners that make it possible to create intricate shapes. This style is also useful for complex icons and graphics.



font stitch graphic style applied in Adobe Illustrator
font stitch

Creating our stitch

7.2

Using our stitch

To apply our stitch to an object or type, the program Adobe Illustrator (CS4 or above) is required.

1. Open Adobe Illustrator

- Open the file *WVA_Master_Stitch_Style_ALL.ai* (located in WV MASTER BRAND > Stitch Styles AI)
- Save a copy with the required file name you intend to use
- Open the Graphic Styles panel (Window > Graphic Styles)
- The five stitch styles are now available to use.

2. Select the object

Using the selection tool to click on the object or group of objects that require stitching and delete off all fills and strokes.

3. Apply the stitch

With the object or group of objects still selected, click on the graphic style required.

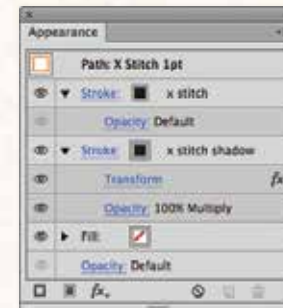
4. Adjusting the weight

- Open the Appearance panel (Window > Appearance)
- Click on stroke (stitch) and adjust the increments
- Click on stroke (shadow) and match the increments

Graphic Styles Panel



Appearance Panel



Stroke Stitch



Stroke Shadow



Important: Use of the master brand must be reviewed by our designers

Our font stitch size guide

7.3

Useful tips

Our stitched Gill Sans Light typeface must maintain the same proportions at any size for consistency. We have provided a guide to adjust the weight of the stitch depending on the size of the text.

Use this scale to maintain consistency when creating headings above 90pt.

20-30pt

font stitch 1pt

30-45pt

font stitch 1.5pt

45-60pt

font stitch 2pt

60-75pt

font stitch 2.5pt

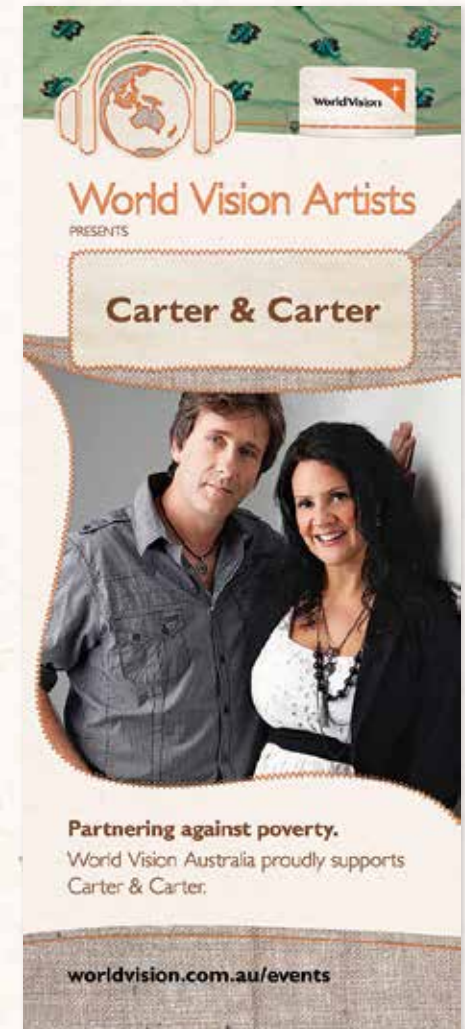
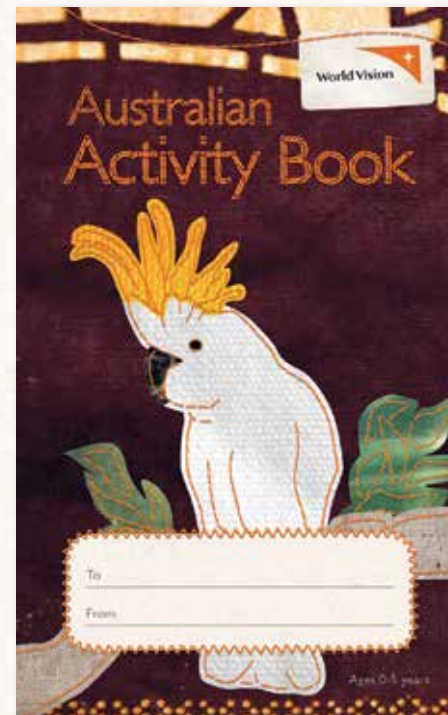
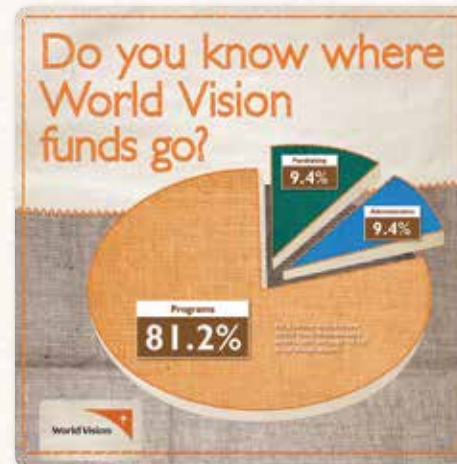
75-90pt

font stitch 3pt

Important: Use of the master brand must be reviewed by our designers

Useful tips for stitch usage

- When using multiple stitches on a page, keep the point size consistent.
- Source files should be imported at 100% to reduce file sizes.
- Balance the amount of stitches with fabrics and content. Don't over stitch.
- Only use the font stitch for complex shapes. Other stitch styles won't adapt as well to intricate details resulting in warping.
- When changing font size, amend the font stitch point size to maintain consistency.
- You can use a lead in or lead out stitch, a loose thread or a break in the stitch to add detail.
- A lead in or lead out stitch works particularly well with headings.



Our icons & graphics

8.1

Overview

Icons and graphics are important tools used to assist communication across our brand. The styles vary depending on how they are used in our collateral, but always maintain brand integrity.

Icon style

The general formula for icon creation is to keep it as simple as possible, yet ensure it is easily recognisable what the icon represents.

Basic icons can either be a stitched outline or solid hand-drawn shape. You may add a plain fabric behind a stitched outline to generate a solid background.

Graphic style

For more complex graphics, you may introduce different coloured fabrics and text to add detail.

The style should maintain a hand-drawn look where possible to stay true to the brand. Add as much detail that is necessary without making the graphic too complicated.

Basic icons



Basic icons with fabrics



Graphics



Important: Use of the master brand must be reviewed by our designers

Overview

Our maps are generated much in the same style as our graphics. The outline is hand drawn and the Font Stitch is then applied. The base colour of the background is a general fabric, followed by a regional fabric to highlight a country or region.

Location names

Names can be added if needed in either Gill Sans or Adobe Garamond Pro. A keyline or circle can be used to point to the specific location.

Key areas

To create a map highlighting a specific region or location, repeat the same method as a full scale map. However, the required section can be housed in a stitched frame and labeled accordingly. The key area can be marked with an X or circle. The ocean may be filled with a blue fabric.

Where we work



Campaign specific (MGA)



Australian cities



Key areas



Working with our images

9.1

Maintaining resource integrity

- Don't flip images unless you have approval from Field Resources first
- Don't manipulate images to change context (ie. don't cut and paste a Kenyan child into a backdrop of a Cambodian marketplace)
- Can clean up snotty noses etc. if approved by Field Resources first
- Can't use images where kids aren't wearing shirts or shorts or skirts etc.
- Must always maintain child's/person's dignity
- Don't use images that have the potential to degrade or look down on individuals

Privacy Issues (VERY IMPORTANT)

- Can't show shirts/school uniforms etc. that give away location - especially with KIDS HOPE AUS. These must be deleted before use.
- Don't delete general logos on clothing without necessary approval
- Can't show child's full name (ie. on Bounceback cards)

Technical

- All images for print must be set to CMYK and 300dpi
- Creative Solutions can only accept press quality resources for print
- Colour correct to achieve an accurate representation
- Colour correct to achieve contrast and vibrancy, not flat and lifeless

The golden rule

- If in doubt about whether you can/should alter something - please ask someone from either Creative Solutions, The Brand Team or Field Resources

Important: Use of the master brand must be reviewed by our designers

Child out of context



Child with a snotty nose



Low resolution image



Flipped image



Our stock options

10.1

Overview

There are two stock options available, both from K. W. Doggett Fine Paper. One coated option and an uncoated option. This is to maximise flexibility when producing printed material due to the volume of diverse work generated. The two stocks complement each other allowing the flexibility to mix stocks within the same job.

Grange - Laser/Offset

A high white uncoated wood-free sheet. This Australian made offset paper offers excellent opacity, an even surface and high bulk. Grange Laser/Offset is a competitively priced sheet suitable for laser and offset printing purposes. Proudly manufactured by Australian Paper.

Grange - System Board

A bright white multi-purpose board with high bulk and an even surface, Grange System Board responds well to ink and conversion processes. Economically priced, Grange System Board is manufactured by Prado (Portugal).

Sovereign - Silk

A bright white, A2 quality coated paper with outstanding colour reproduction, runability and minimum drying time. Text and cover weights feature a double coating, assuring excellent ink lift with renowned qualities of smoothness, opacity and bulk. Sovereign A2 Silk is available in reels for sheeting purposes and you now have the option to offset your purchase as carbon neutral. Sovereign A2 is a high quality art paper at a very affordable price; manufactured by Hankuk Paper (Korea).

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	70 gsm	80 gsm	90 gsm	100 gsm	110 gsm	120 gsm	135 gsm	Sheet sizes
GRANGE LASER/OFFSET								Bold figures indicate grain direction
								320 x 450 455 x 650 650 x 910 910 x 650 720 x 1020 320 x 450 450 x 320 455 x 650 650 x 910 910 x 650 720 x 1020 320 x 450 450 x 320 455 x 650 650 x 910 720 x 1020 455 x 650 650 x 910 720 x 1020

K.W.DOGGETT Fine Paper

	150 gsm	210 gsm	250 gsm	300 gsm	Sheet sizes
GRANGE SYSTEM BOARD					Bold figures indicate grain direction
					650 x 910

	90 gsm	100 gsm	113 gsm	128 gsm	150 gsm	170 gsm	200 gsm	250 gsm	280 gsm	300 gsm	310 gsm	350 gsm	360 gsm	400 gsm	Sheet sizes
SOVEREIGN															Bold figure indicates grain direction
Silk															320 x 450 450 x 320 455 x 650 635 x 880 650 x 910 720 x 1020 320 x 450 450 x 320 455 x 650 650 x 910 910 x 650 720 x 1020
Hi-Bulk Art Board															320 x 450 450 x 320 455 x 650 650 x 910 720 x 1020 1020 x 760 455 x 650 650 x 910 720 x 1020

Our file management

Introduction

This section is to help designers understand the filing requirements for all artwork created in the studio.

This will ensure consistency and efficiency with our file management to make all files more accessible to other team members, and ensure all artwork is easily traceable for archiving and recalling purposes.

Naming structure

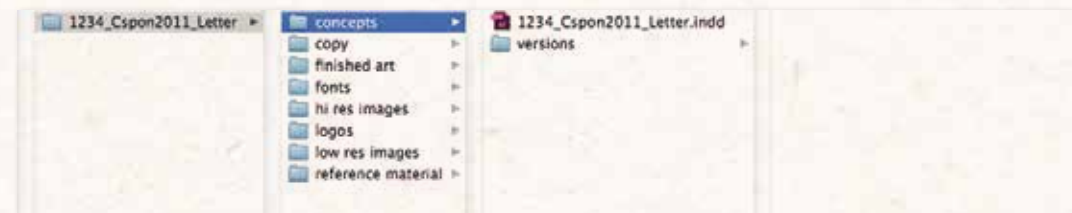
File names must contain these elements of information separated by an underscore (note: job folder and file names need to be the same):

1. Job number (four digits)
2. Campaign name (include the year if it's an annual campaign and abbreviate the name if necessary)
3. Job element (for example, Letterhead, Envelope, etc.)
4. Application prefix (applicable for file names only, not job folders)

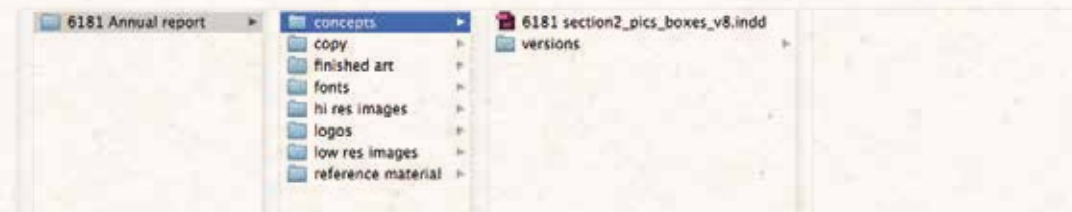
Saving multiple rounds

- The “concepts” folder should only contain one file per job element. This is the working file and must be up to date during development.
- After completing Round 1, save a copy in the “versions” folder and add the suffix “R1” to the file name (repeat for _R2 _R3 etc.)
- Only current working files without any “R” prefixes should populate the “concepts” folder to avoid confusion for other team members.
- To restore an old round, copy the “R” file from the “versions” folder into the “concepts” folder and save it as the working file.

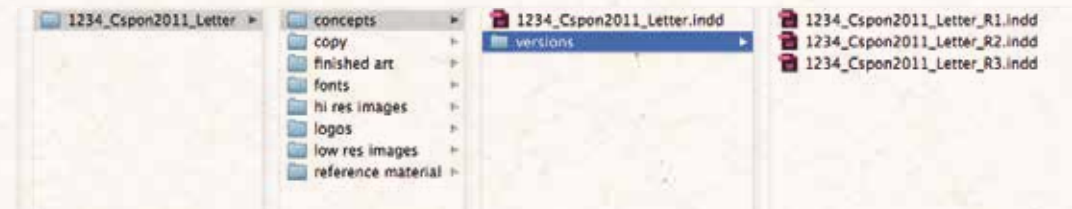
Example of the correct way to name a job folder and working file:



Example of how NOT to name a job folder and working file:



Example of how save copies of rounds in the “versions” folder:



Important: Use of the master brand must be reviewed by our designers

Packaging FINAL artwork

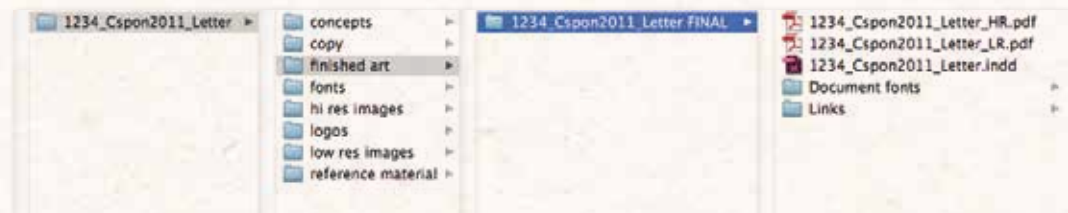
1. Save all package files to the “finished art” folder.
2. By default, InDesign adds the word “folder” to the packaged folder name. This can be confusing.
3. Replace this suffix with “FINAL” in capitals for all finished art folders. Don’t add the suffix “FINAL” to any file names. (the word FINAL is to indicate to other team members that the packaged folder contains final artwork)
4. Save a low resolution PDF in the packaged folder with the suffix “_LR” added to the file name for emailing and previewing.
5. Save a high resolution PDF in the packaged folder with the suffix “_HR” added to the file name including all bleed and crop settings.

Archiving FINAL artwork

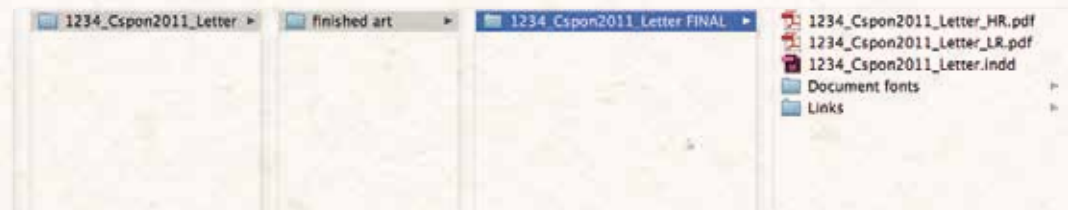
Once a job has been successfully printed/completed, please prepare the job for the archive folder.

1. Delete all folders except for the “finished art” folder containing packaged art folders.
2. Copy the low resolution PDF into the jobs folder for reference.
3. Email a FINAL ART announcement to Creative Solutions, Project Management, Resourcing and the Marketing job owner.
4. Finally move the entire job folder into the archive folder.

Example of packaged artwork in the “finished art” folder with PDFs included:



Example of packaged artwork in the “finished art” folder ready for the archive:



Thanks. Go forth and create!



