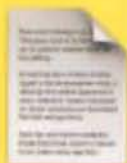


Production for Graphic Designers



Alan Pipes



fourth edition

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Contents

Preface	9
1 Introduction	11
Some history	12
Printing pictures	15
Enter lithography and photography	17
■ Milestones in the history of production technology for graphic designers	20
Getting started: studio equipment	21
➤ Design Trailblazers Saul Bass	24
2 Text & type	27
Type	28
Some history	28
The language of type	34
How type is measured	37
Width and spacing	38
<i>Ems and ens 39; Kerning and tracking 39; Leading 41;</i>	
<i>Justification and hyphenation 42</i>	
Text	44
Correcting text proofs	47
Casting off and copy fitting	48
➤ Design Trailblazers Zuzana Licko	50
House style	52
Choosing and recognizing typefaces	52
<i>Serif or sans serif? 52</i>	
■ Helvetica	54
<i>Earmarks 55</i>	
Legibility and readability	59
Typesetting systems	61
Hand lettering and calligraphy	62
"Strike-on" or "cold-metal" setting	63
Hot metal: hand and machine setting	65
Phototypesetting	67
Computer systems	68
<i>More choices of typefaces 68; Quality and flexibility of digital type 68;</i>	
<i>Type manipulation and custom font design 70;</i>	
PostScript and TrueType 73	
<i>OpenType 76</i>	
Summary	76
<i>Hot metal or letterpress 76; Cold metal or strike-on 76; Photosetting 77;</i>	
<i>Computer setting 77</i>	
➤ Design Trailblazers Erik Spiekermann	78

3 Illustration 81

Line and tone	82
Screens and halftones	84

Color	90
Flat color	90
Duotones	92
Full-color reproduction	92
Color separations	96
Cultural implications of color	97

➤ Design Trailblazers Chris Ware 98

Designing for disability access	100
---------------------------------	-----

Choosing and preparing illustrations	101
Briefing an illustrator or photographer	101
Scaling and cropping	102
Desktop scanning	105
Drawing and painting by computer	105
Copyright	109

Summary	111
----------------	-----

➤ Design Trailblazers Lucille Tenazas 112

4 Computers and their peripherals 115

Hardware and Software	116
Software	117
The processor	118
Memory: ROM and RAM	119
<i>Frame Buffers 120</i>	
Displays	120
Input devices	123
Digital cameras	125

➤ Design Trailblazers Paul Rand 126

Scanners	128
Output devices: laser printers and imagesetters	130
<i>Hardcopy: other technologies 133</i>	

Choosing a System	136
Turnkey systems	136
Selecting, upgrading, and networking the system	137
Health and safety	138
Summary	139

➤ Design Trailblazers Neville Brody 140

5 Prepress 143

Layout	144
Grids	146
Imposition	148
<i>Paper creep allowance 150</i>	
Page layout	151

➤ Design Trailblazers Bruce Mau 152

Digital make-up	154
Page layout programs	154
■ e-books	157
■ Make a preflight check	158
Full-color digital prepress	159
■ Color management	160
Repro	162
Film make-up	162
Picture proofing	164
<i>Color bars 166</i>	
Summary	167

➤ Design Trailblazers David Carson 168

6 On Press 171

Paper	173
The raw materials	174
Recycled paper	176
Handmade paper	177
Machine-made paper	178
The characteristics of paper and board	180
Choosing the right paper stock	182
Inks	185
Formulation	185
Viscosity and tackiness	186
Specifying inks	187
Selecting your supplier	188
Printing processes	189
Offset lithography	190
<i>The litho press 194</i>	
Gravure	197

➤ Design Trailblazers Pentagram 200

Letterpress	202
Flexography	203
Screenprinting	204
Collotype	206
Xerography	206

Digital print	207
Digital print technologies	208
Printing processes: the pros and cons	209
<i>Offset litho 209; Gravure 209</i>	
■ Emerging print technologies	210
<i>Flexography 211; Screenprinting 211; Letterpress 211; Collotype 211;</i>	
<i>Xerography 211; Digital print 211</i>	
Things that can go wrong	211
Finishing	214
■ How does a designer specify finishing effects?	217
Folding and binding	217
Summary	221

➔ **Design Trailblazers** Malcolm Garrett **222**

7 **Digital Design** **225**

What is the internet?	226
How to get started	227
Email	228
Decoding internet addresses	228
Newsgroups	229
Chatting on the net	230
Netiquette	230
Acronyms and smileys	230
Ftp: uploading and downloading	231
World Wide Web (WWW)	231
Designing for the World Wide Web	232
<i>Do designers really have to learn HTML? 233; Writing your own</i>	
<i>home page 234; Optional extras 240</i>	
Standard and non-standard HTML	240
Graphics formats: GIFs and JPEGs	243
Testing your pages	243
Publicizing your pages	244
Human factors in website design	245
Designing for the small screen	245
Summary	247

➔ **Design Trailblazers** Tomato **248**

Appendix: Standard Sizes for Paper, Books, and Envelopes	250
Glossary	252
Abbreviations and Acronyms	261
Further Reading	262
Web Site Resources	263
Magazines and Journals	264
Organizations	265
Index	266
Picture Credits	272

Preface



When the first edition of this book was published, way back in 1992, computers were rarely seen in graphic design studios—there were some expensive turnkey systems around, mainly used for producing national newspapers—but the predominant means of layout was the mechanical. Now computers are not only ubiquitous in every area of the design-to-production cycle, but it is hard to imagine how books and magazines were ever produced without them.

In prepress too, that once analog world of lenses, photographic emulsions, and baths of chemicals has gone digital. Direct computer-to-plate, and even plateless print are becoming more familiar. Xerography and the newer digital print technologies are being used to produce customized short-run jobs on demand. And all the paraphernalia of prepress, currently the province of the repro service bureau, is being brought inhouse.

In the past few years a completely new medium (to designers at least) has shot to prominence—the internet. There was no mention of the internet in the first edition of this book. In the second edition it was deemed important enough to deserve its own chapter, now renamed Digital Design. Through the internet, designers are able to break the bounds of traditional print and incorporate dynamic online resources that could only have been dreamt about when the first edition was put to bed. Despite the rise of the internet, print is still a large part of our lives. According to Printing Industries of America, Inc, printing is still one of the largest manufacturing industries in the USA—employing over a million people in almost 44,000 establishments, and selling over \$157 billion of products in 2003. The industry is dominated by small- and medium-sized businesses, most employing fewer than twenty employees—along with their computers.

This completely revised fourth edition addresses the exciting changes that have taken place since the first three editions of *Production for Graphic Designers* were published. Pre-digital methods of production are still important to know, but have been repositioned into a more appropriate historical and pedagogical context. A development in the second edition was to include, in-between chapters, inspirational profiles of important practicing designers along with portfolios of their work. This coverage has been expanded in the fourth edition.

I should like to thank the friends and colleagues who helped in the production of the first edition, particularly my editor Ursula Sadie at Calmann & King, picture researcher Elizabeth Loving, designer Richard Foenander, Chris Myers at Bookworm Typesetting, and Rosemary Bradley, who commissioned me to write it. Grateful thanks are also offered (almost alphabetically) to Aldus UK (now

Adobe) for a copy of FreeHand (now back with Macromedia) with which to produce the line drawings; Joty Barker of Face to Face; the staff of Brighton Polytechnic (now the University of Brighton) Library at St Peter's House; Jane Brotchie for access to her HP DeskWriter; Roger Burg of Monotype Typography; John Christopher of Strong Silent Type; Eleanor Curtis, formerly at the Royal College of Art, London; Bob and Sue Harrington of RH Design; Nikki Morton and Ruth Jindal for their help in locating and retrieving books; Stan Noble of Towers Noble Design; William Owen; Kanwal Sharma of Lewis Sharma Design; Martin Shovel for the use of his StyleWriter; and Elvis the goldfish RIP for his or her calming influence.

For the second edition I should like to thank my editor Damian Thompson at Calmann & King and designer Cara Gallardo at Area for making my text and picture ideas a joy to read. Cara also art directed the cover and chapter opening spreads, and I should also like to acknowledge and thank: photographer Toby McFarlan Pond; London Graphic Centre for the use of the keyboard introducing Chapter 2; Peripheral Vision, London, for the circuit board (Chapter 5) and cable (Chapter 7); The Pale Green Press, London, for the printing inks introducing Chapter 6. I would also like to mention Philip and Dave Clark of Brighton Print Centre for tirelessly explaining to me the finer points of practical printing; and finally to Lesley Ripley Greenfield, Editorial Director, College & Fine Art at Calmann & King for commissioning me to write this update.

For the third edition I should like to thank my editor Kara Hattersley-Smith at Calmann & King, whose encouragement and support contributed far more to that new edition than can be guessed from this small credit, Cara Gallardo at Area for once again designing my words and pictures into a pleasing and accessible whole, Michelle Clair at Tenazas Design, Kelli Daley at David Carson Design, Tim Kong at Tomato, Kevin Smith at Research Studios, Jane Spencer for lending me her precious books, and my colleagues at the Brighton Illustrators Group for providing images.

For this fourth edition, I should like to thank my editor Nell Webb for her many useful suggestions and eye for detail, Andrew Lindesay at the Golden Cockerel Press for his clear and logical redesign, Frost Design for yet another daring cover design, and picture researcher Amanda Russell for her patience in tracking down the images. Special mention should go to Bolaji Williams at Bruce Mau Design, Steven Bateman at Pentagram and my friends and colleagues in the high-tech City of Brighton and Hove.

Alan Pipes, Spring 2005