SAULT COLLEGE OF APPLIED ARTS & TECHNOLOGY

SAULT STE. MARIE, ONTARIO

COURSE OUTLINE

Course Title: GRAPHIC DESIGN III (Production Art Basics)

Code No.: ADV 204-3

Program: Advertising Art & Graphic Design

Semester: Three

Date: Fall 1987

Author: Ken Bradford & Ken MacDougall

New: _____ Revision: ___X___

APPROVED: _____NKoch_____ _____AuG. 13/87_____
   Chairperson   Date

GRAPHIC DESIGN III (PRODUCTION ART)

Building upon the knowledge and skills developed in Graphic Design I and II, the challenge in this course will be to transpose basic design principles into thoughtful commercial presentations. At this third level, the emphasis is on execution as well as creative originality. The skill and craftsmanship needed to exemplify professionalism are continually monitored to make you aware of what is required of you to attain and maintain a high level of production.

This course is designed to provide a grounding in the basic skills and techniques necessary to begin preparing artwork for the initial stage in the process of multiple reproductions produced by the commercial printing industry.

(I) **EXERCISE ONE:**

(1) RULES AND FILL-INS:

Drawing instruments - india ink and black paint

Ruling:

Rules:

1 pt ————————————

2 pt ————————————

3 pt ————————————

4 pt ————————————
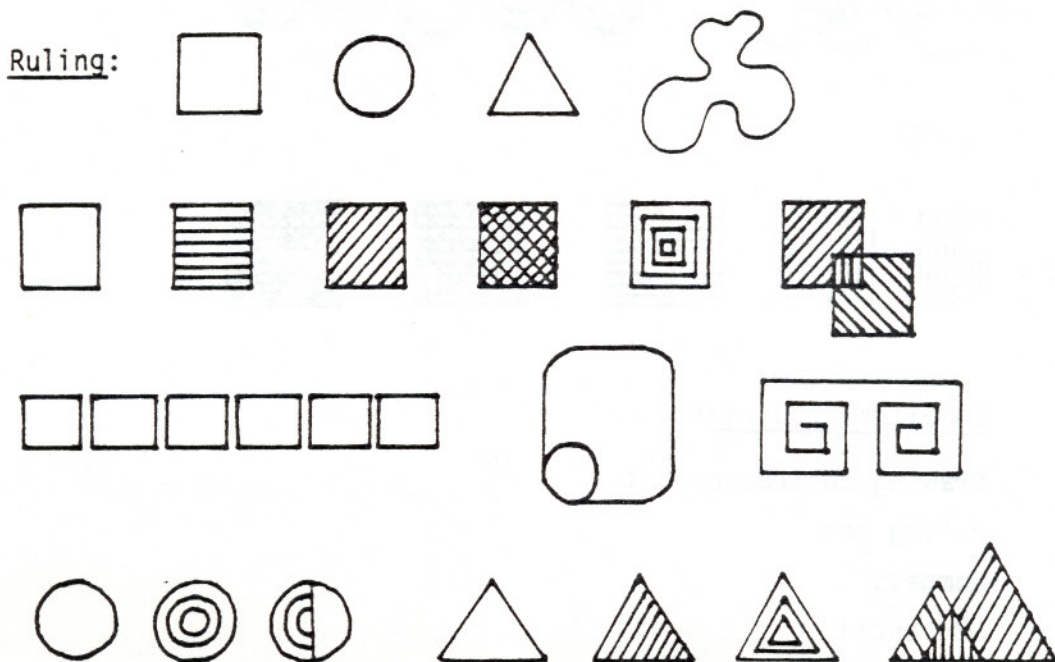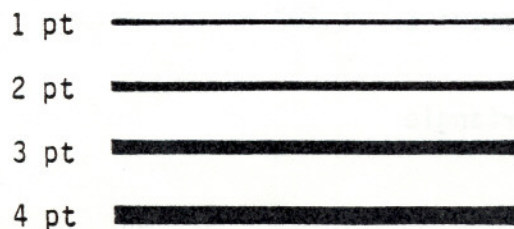
Fill-ins:

Combination Ruling and Filling-in:
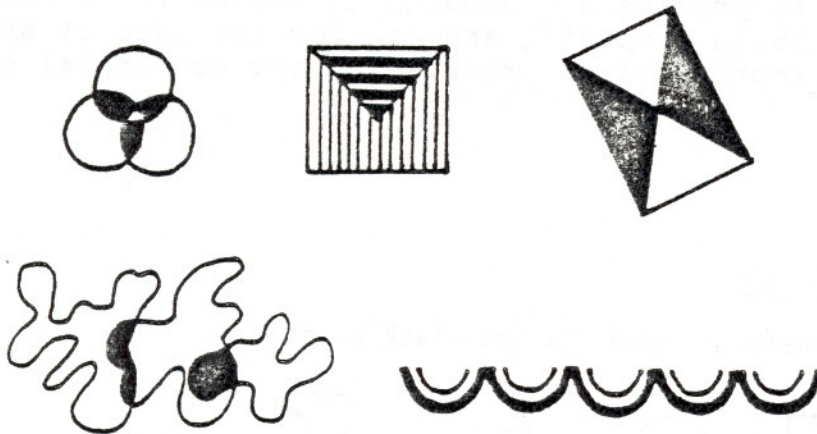
Tones:
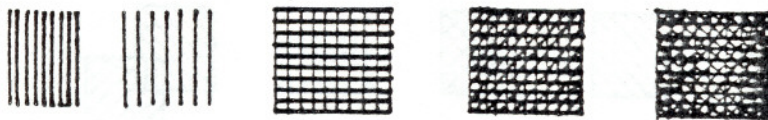
Supplies required:

Drawing Instrument Set

Ruling pen

Compass

HB pencil

India Ink (waterproof)

Acrylic paint (waterproof)

White-out

Brush - NO. 3 or 4 sable

No. 27 illustration board 15" X 20"

T-square

30 - 60 - 90 (12") triangle

French curve

(2)   Complete two panels of ruling and fill-in designs, comprised of several basic design shapes within a 14" X 9" area (from a 10" X 15" section of a 30" X 40" sheet).

OBJECTIVES:

The student will practice this exercise to ensure that:

(i)   The understanding of precision, skill, and craftsmanship is necessary in preparing many commercial pieces for production.

(ii) The opportunity is given to demonstrate a creative interest in some fundamentals of graphic structure.

(II) EXERCISE TWO - TEXT TYPE INDICATION:

(1)   Practice HB pencil indication in line:
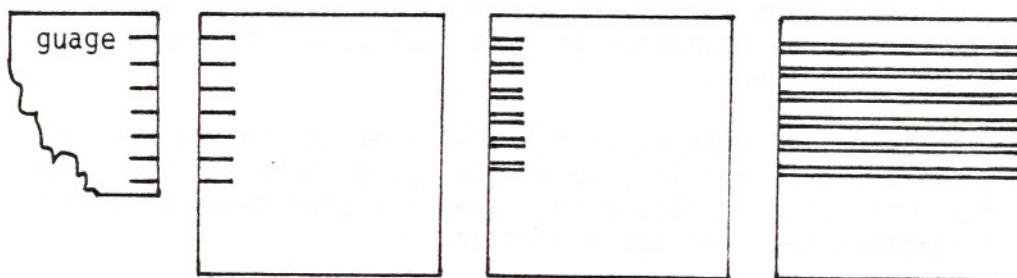
x height - pencil line indication with T-square and paper guage in points or fractions of an inch. Measurement is taken from actual size type in Type Specimen Book or from point scale ruler.
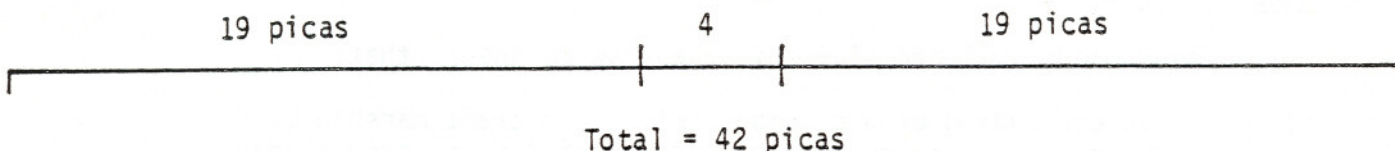
Supplies required:

T-Square

HB-H pencils

Bond paper pad 14" X 17"

No. 27 illustration board

Haberule or Line Guage or Agency rule

(2) Complete a page of type indication lines (base line and
waist line) indentation 1 em quad (☐) in a measure of
19 picas (ems) with a 4 pica (em) gutter.

19 picas	4	19 picas

Total = 42 picas

Panels or columns to be indicated in two different "weights"
and to consist of at least 4 or 5 paragraphs per column to
a depth of 60 picas. Work to be executed on bond paper
10" X 12".

OBJECTIVES:

(1) The student will practice section (1) of this exercise and will
begin to understand the requirements necessary to properly
illustrate the mechanics of type indication for layout roughs
or comprehensives.

(ii) Section (2) of this exercise will reveal to the student the
graphic vision required to simulate the "Tone of type" and
its importance in occupying a specific area based on a pre-
determined mathematical dimension.

(III) EXERCISE THREE - TEXT TYPE INDICATION:

(1) Line spacing (leading):

General Rule: The longer the line, the more spacing or "leading".

Generally 12 pica (em) column is leaded 1-2 pts — 1 pica (em) = 12 pts
Generally 20 pica (em) column is leaded 2-3 pts — 6 picas = one inch
Generally 30 pica (em) column is leaded 3-4 pts — Large - Caslon
Small - Garamond

Type face with large x height requires more leading.

"Comparison charts" give truer indication.

Leading specified with pt size 9/10 9/11 etc. (9/9 solid)

To determine leading in printed type column, measure from base line
to base line and subtract pt size (referring to pt size in Type
Specimen chart), the difference being the leading as 1, 2, or
more pts. The Haberule Type Guage is used to determine results for
this exercise.

Leading is used from 1 pt to 4 pt and the word "slug" is the term to describe leading greater than 4 pt, such as 6, 8, or " 12 pt slug ":

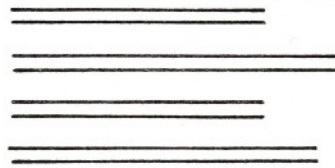<div align="center">

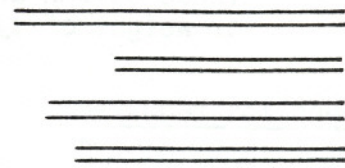" Leads " - under 6 pts

" Slugs " - 6 pts and over

</div>

(2)   Column Widths Indication:

<div align="center">
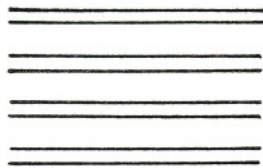
Justified   Flush left/   Flush right/ragged left
                   Ragged right
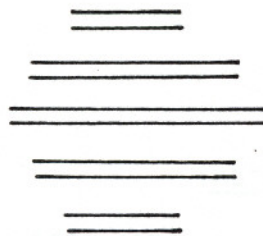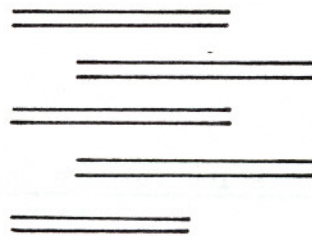
Centred   (i) Asymmetrical   (ii) Runaround
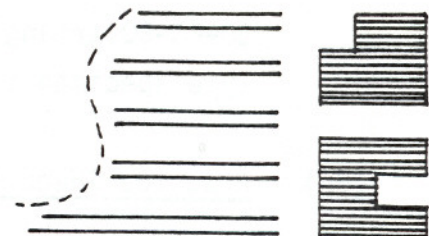
</div>

(i)   Asymmetrical must be balanced to fit layout elements.

(ii)   Typographic must be provided with layout indicating the exact shape of the column.

(1a)   Practice Sheet for Text Type Indication (Leading):

On 8½" X 11" bond paper, indicate text with various leading or slug effects using a 12 pt size (from base line to base line).

Get x height from type specimen book.

Leading suggested as: 2 pts   -   12/14

3 pts   -   12/15

4 pts   -   12/16

solid   -   12/12

Exercise to be done retaining tone as evenly as possible to indicate the "weight" of the type face as being the same throughout the entire passage.

(2a) <u>Practice Sheet for Text Type Indication (Column Arrangement):</u>

On 8½" X 11" bond paper, indicate all of the column arrangements in Section (2), using an average column width of x18 (x in this context is the symbol to specify column width and the figure 18 is the "measure". In this case 18 refres to 18 picas (or ems), a pica being equal to 12 pts or 6 picas to an inch or 6 x 12 = 72 pts per inch.

These column arrangements need not indicate any specific leading or weight of type.

<u>Supplies required:</u>

Haberule

HB or H pencil

No. 2 Bond paper pad

T-square

30-60-90 triangle

Type specimen book

(3a) <u>Practice Sheet for Tone and Texture Indication:</u>

Simulating the tone and texture of body text is important in that it will represent the weight of the type (light, medium, or bold) and also reveal the texture or character of the type - e.g. some have a quiet feeling, some look rough, etc. Both of these features are always considered to present the right expression or feeling in the advertisement. They also augment the content of the concept.

(i) Using the broad edge of a chisel-point pencil, rule lines representing a type size. With equal pressure across the measure, the finished block of lines should simulate the right tone of the printed copy.

(ii) Rule lines with ink and lightly break or scratch with a knife blade to indicate the irregularities of word lengths.

(iii)   Using an HB or H pencil, rule a passage of text using the
        " looping " technique. The edge of the T-square is used to
        maintain a solid base line. Try to indicate the add ascender;
        but, generally stay within the x height or from base line to
        waist line area. This exercise should also be done with pen
        and ink for heavier text. Try to represent natural word lengths.
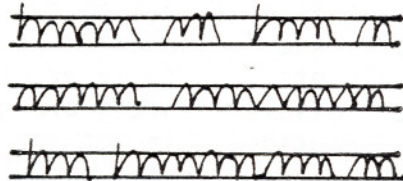
iv)   The " Greeking " method most accurately simulates the texture
        and tone of type. This method in actual practice is used most
        often only on highly finished layouts or comprehensives ("comps").
        The objective here is to simulate type as closely as possible
        without creating actual words. The basic structure of " Greeking "
        is represented by a few simple strokes and then separated over
        and over again in rough " word lengths ". The strokes should not
        touch.

        Using a base line and waist line, very lightly drawn as a guide,
        this technique is best represented by using a pen and fine nib
        or pencil. Avoid identifiable letters such as c, f, g, k, r, s, t,
        x, y, z.
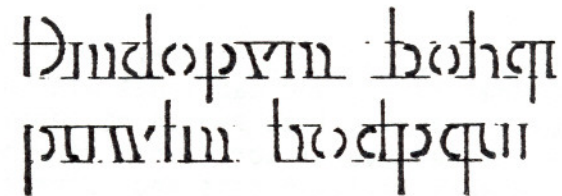
        Paragraph indentation and ending add a more realistic visual effect
        to all forms of type indication, especially on good finished or
        comprehensive layouts. Some of these type indications should also
        be tried with colour; however, make sure that the colour is such
        that a continuous tone is maintained and that no dark spots are
        created. Transparent colours such as transparent inks or watercolours
        should be avoided because of the danger of overpainting and resulting
        dark spots.

(IV) <u>EXERCISE FOUR</u> - <u>DISPLAY TYPE INDICATION</u>:

(1)   <u>COMP (COMPREHENSIVE) LETTERING</u>:

Is the technique of simulating headlines and other display sizes
of type and lettering on finished comps and layouts.

Lettering or " Type " in ads is divided into two divisions: " Text "
type - from 5 pts to 14 pts, and " Display " type - usually from
18 pts and larger to 36, 42, etc., up to 72 pts and sometimes even
much larger. All of these " display " sizes are generally used for
the " headings " or main " captions " in ads and are often used in
sub-headings instead of bold face " text " sizes.

This process is not to be confused with the use of " transfer "
lettering which is most often designed for and used in preparing
" camera ready " work. Comp lettering here is intended to be used
to express the " content " of the ad and to communicate a message.

<u>OBJECTIVES</u>:

The display type indication exercise is the foundation upon which
students build their skills and craftsmanship development. The
student will gradually develop knowledge, skills, and respect for
lettering and typography. The deliberate practice and study of
letterforms and type design will be reflected in the successful
end result of the ads/artwork created. Students will discover that
ads will be more expressive and contain greater feeling of
communication and impact.

(1a)   On ruled lines in a No. 3 pad, lightly lay down the base lines,
waist lines, descender lines, and cap lines with the aid of a
type specimen book and a flat lead sketching pencil sharpened to
a chisel point. Practice several words in different letter styles
from serif style to sans serif in caps and upper and lower case.
The aid of a soft lead round pencil can also be used to sketch in
" thin " strokes of some letters. The hardness of the pencil in
display type indication should be 4B to 6B for the emphasis is
most often that of darkness as in bold face type.

(1b)   This exercise will be executed using India ink (waterproof) and
pens of different kinds, such as simple flexible pointed to the
more stylized Speedball nibs such as B-4, B-6 (round-nosed nibs)
to the C-4 type (chisel-nosed nib).

With large letters the work can be preplanned in pencil outline
in roughs and then used with No. 3 paper as a visual aid or
" swipe " traced through and rendered on an overlaying sheet.

Or, the large letters can simply be worked on a single sheet and then filled in using pen and ink, or brush and ink, or brush and colour.

Chisel pointed markers can also be used and should be experimented with. The popularity of markers is such that they can simulate actual printing colours to show a client a "real" likeness to the final printed product.

(V) EXERCISE FIVE - COPYFITTING:

Converting "typewriter" composition into typographic form.

The " copy " or " manuscript " submitted to the designer is usually accompanied by many other pieces to be assembled into a complete Ad format which could be anything from a letterhead to a complete book, including many photos, illustrations, logos, etc. The copyfitting for all of the " words " must be mathematically transposed from the manuscript into specific letter styles that will fit into a pre-designed shape or area. It must also be such that it, along with all of the other images, will satisfy all of the principles of a good design. By means of a series of experiments with several related type styles and sizes, the designer finally arrives at the most suitable and submits this to a proofing stage where it is proof read and corrected for changes or " typos " before a final " repro " quality image is made. This image is mounted to the mechanical for " camera ready " production.

One of the first steps in beginning this process is to have a basic understanding of what type is, the physical characteristics of type as it was " <u>originally</u> " made. A small piece of metal was fashioned with a raised area acting as the actual letter (the surface of which actually "grabs' the ink and transfers to paper). This raised letter on the tiny block of metal is made to a very specific size or height. This particular height is determined by the actual surface area upon which it is mounted. This mounting surface is given a measurement. This measurement is calculated in " points ". This " point " system is made quite clear by further reading in the text books on " type " and " type design ". From this research and further study, some of the methods will be experimented with.

(1a) Using the Type Specimen book, work out several rectangular shapes into which your choice of type will fit. Change the point size and work out new shapes, depending upon whether your original choice was sufficient to occupy your specific shapes. Change your submitted manuscript by adding words or subtracting words for a better fit. Change the leading to fill the space better. In other words, copy-fitting takes a bit of trial and error and some experimentation to figure out just "what works best". Most of the language and typo-graphic termimology is discussed in Exercises Two and Three.

(1b) <u>Character counting and layout</u>:

Design a " page ", consisting of 2 columns of text type (5 to 14 points) and 3 lines of display type (18 to 72 points <u>or higher</u>):

- within an 11 X 14 page of bond paper
- either vertical or horizontal format
- two colours - black and <u>one</u> other colour
- text will represent approx. 2000 characters (approx. full page type written). Characters are counted as being <u>letters</u>, <u>spaces</u>, and <u>punctuation</u>. Students supply manuscript double spaced.
- display type not less than 48 pt
- columns to be of a " measure " (width of line in picas) not less than 18 picas (or ems)
- use the ruled line method for expressing the tone or weight of the text and use the method described in Exercise Four to indicate the " heading " caption or display type

(1c) <u>Line spacing and layout</u>:

Design your own ad with 3 photos or illustrations of different sizes and text, consisting of approx. 1500 characters done 12/14:

- display type could be used as " heading " or " subheading " lines
- photos or illustrations to be full colour and should be represented in this assignment as comprehensive - the size of the images to be student's choice
- a one or two pt border will surround finished piece
- the three photos (or illustrations) will have a one or two point border around the pictures with a one pica space between the picture and its frame line

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Some Methods for Copyfitting:

- Determined by calculations of character counting, etc.

- Determined by square inch or area method

- There is also the possibility that the area size is pre-determined and the copywriter will be asked to " write to fit "

- If the copy is too lengthy:

   (1) adjust layout to fit it

   (2) select a smaller typeface

   (3) remove leading between lines

   (4) shorten script

- If the copy is too short:

   (1) adjust the layout

   (2) select larger typeface

   (3) use more leading

   (4) ask writer to add more words

(A) CALCULATION BY CHARACTER COUNT (ROUGH CONCEPT):

   (1) Counting the number of characters per line; letters, spaces, and punctuation marks are all considered to be characters

   (2) Multiply this figure by the number of lines in manuscript

   (3) Determine the width of text area on the art layout in picas (6 picas per inch)

   (4) Select typeface and size from type book

   (5) Copyfitting chart will tell you number of characters of your chosen typeface that will fit the width of copy area

   (6) Divide the total number of characters of script by the number from chosen typeface. This will give you the number of lines needed for the chosen typeface and quite often there are some characters left over.

   (7) Multiply the new established number of lines by the point size of your typeface to determine the height of the text area on the art layout. This point height can also be transposed into inches; 72 points = 1 inch or transposed into picas; 12 points = 1 pica

(B) CALCULATION BY SQUARE INCH (WORD COUNT):

(1) Draw several square inch blocks (tracing sheet) over various area in already set type in style and size in Type Specimen book and count the number of words in each to get average

(2) Divide this "average number" into total words of original script (typed). This will give number of square inches (approx.) to adjust into any rectangular shape you wish to suit the art layout

(3) If the total area was 15 square inches, then area could be arranged into several rectangles 3" X 5", 2½" X 6", 3 3/4" X 4", or the text area could be set up in two columns of 2½" X 3"

(C) TYPICAL BODY TYPE (WORD COUNT):

A "rough" number of words to fit into a square inch of typical body type:

6 point solid = 47	10 point solid = 21
6 point leaded = 34	10 point leaded = 16
8 point solid = 32	12 point solid = 14
8 point leaded = 23	12 point leaded = 11

(1) Create your space:
- count words in the manuscript
- pick "typical" type size and setting (solid or leaded)
- divide chart number into total words = total square inches (say 15 sq. ins.)
- create space with variable of 15

(2) To fit a pre-determined area:
- multiply width X height = total square inches (say 15)
- pick "typical" type size and setting (solid or leaded)(say 10 pt solid)
- multiply chart number (say 10 pt solid) - 21 - by square inch total 15 = 315; therefore script writer can write 315 words of text for fitting into "pre-detrmined" area

(3) To determine type size for given number of words in a given space:
- count number of words in copy (say 315)
- calculate number of square inches in given space (say 15)
- divide number of words by number of square inches; 315   15 = 21 (you could use "typical" type of 10 pt set solid)

A <u>combination</u> of actual " character counting " and square inch " word counting " may be necessary in certain situations. However, either method will not be perfect and will require a certain amount of give and take on the part of the designers of the ad.

These methods are only intended to introduce the student to some of the terminology used in the industry and the thinking required in doing a search for a solution in "copyfitting". New technology has greatly speeded up the calculation of determining how much copy is required to fit a certain space. With computer type setting equipment the experienced operator will still be faced with the problems of making choices as to type size, leading, measure, depth of text, inserting light face, bold face, or italic words in the middle of lines, etc. to say nothing of indentations, paragraph endings, word space and letter space, flush right, flush left, justified, etc. etc. etc... Behind all of this there is still the basic rule of good design which must be addressed first and foremost in the creation of the original concept through the step by step procedure until the final printed material is delivered to the client or customer.

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