

# Advanced Higher Graphic Communication

## Typography & Page Layout

### Layouts for DTP & Printing

A printed product or job must be well planned. The combination of ideas used in planning and designing the product is called a layout. It can be defined as the arrangement of all the units or elements into a printed, usable format. These units or elements include the heading, sub-heading, text matter, illustrations, and photographs. The preparation of a complete set of layouts will require: thumbnail sketches, rough layout, and a comprehensive layout. A definite plan, predetermined, is very necessary.

#### Values of good planning

Graphic planning allows the designer to review and revise his or her thoughts. Printed work is often completed in less time and each person who performs a mechanical function leading to the final product knows their job. Questions are kept to a minimum.

Spelling, wording, and the placement of material must be accurate, otherwise the final product will have little value. The specifications of the client for their printed material must be accurately met. This will result in a high-quality final product and the client, commercial printing plant management, and the skilled workers will be satisfied that their work has fulfilled a particular requirement.

#### Pre-layout planning

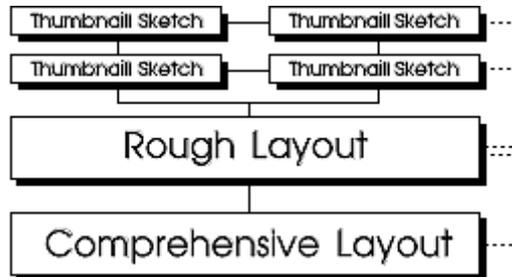
A pre-layout planning form should be completed to help formulate the ideas of the person who is going to originate the printed job. Each of the 12 questions that follow should be recorded for reference during the layout preparation:

1. *Objective of the product.* What is the purpose of the finished product? Is it to sell? Inform? Reference?
2. *Target group.* Will the printed material be for personal use, for scientists, for teenagers, or for some other group? The design approach would be different for each.
3. *Personality of the product.* Should it be sophisticated, gaudy, dignified, humorous, or have some other quality? The type of paper, typography, and illustrations depend on these decisions.
4. *Style of the finished product.* Will it contain photographs? Will it be strictly typographic, or will it contain cartoons, illustrations, or a combination of both?
5. *Layout format.* Will the product be a booklet, folder, bulletin, brochure, pamphlet, or an entire book?
6. *Approximate trimmed dimensions.* What will be the physical size of the printed product? This will affect which standard paper size can be used.
7. *Approximate number of pages.* Will there be one sheet printed on only one side or on both sides? Will a sheet be printed on both sides and folded? Will there be several pages?
8. *Approximate number of copies.* The number of copies desired often determines the printing process used.
9. *Finishing and Binding requirements.* Will the printed sheets from the press or duplicator need to be trimmed, folded, scored, or bound together by one of several methods?
10. *Layout required.* Does the customer require thumbnail sketches, a rough layout, and a comprehensive layout.
11. *Estimated hours for completion.* How long will it take to complete the entire job? The answer to this question will depend on the answers to the ten previous questions, and will assist in making a cost estimate.

12. *Approximate date of completion.* This involves consideration of the time available per day, and the number of hours or days required.

### Layout Procedure

The sequence followed for preparing graphic layout materials is drawing thumbnail sketches, rough layout, and comprehensive layout. Several *thumbnail sketches* are usually prepared. The selection is made by the person who is ordering the product.



The *rough layout* is made up of the thumbnail sketch chosen. This layout is generally the same size as the final product and contains all of the copy and illustrations. Alterations can be easily made between the thumbnail sketch to the rough layout, and again between the rough and the comprehensive layout.

The *comprehensive layout* is based upon the general arrangements of the thumbnail sketch and the rough layout. This is a precision layout which permits the customer to see what the final product will look like. The overlay sheet generally attached to the base sheet is used to indicate how the final product should be produced.

### Design and Layout considerations

Copy analysis is the first essential when designing a job. Thorough knowledge of the job is needed; then the operation will simply become one of mixing brains with type and/or illustrations.

Thoroughly understand the meaning of the copy before attempting actual work. Study the copy; analyse it. It is time well spent.

To hit upon the correct formula, there are certain considerations that must be kept in mind. They are in the following brief points:

1. Planning is important.
2. Design and layout are essential to obtain a quality finished product.
3. Make it readable. A printed product is designed to give information.
4. A layout is a blue-print, a master plan.
5. Compose the final product in the appropriate media; then arrange to compose it with the actual type, illustrations, and photographs.
6. Simplicity is important.
7. Knowledge of type and typography is necessary.
8. The printers' point system must be understood.
9. Basic design principles must be understood.
10. Knowledge of colour and its effect on people are important.

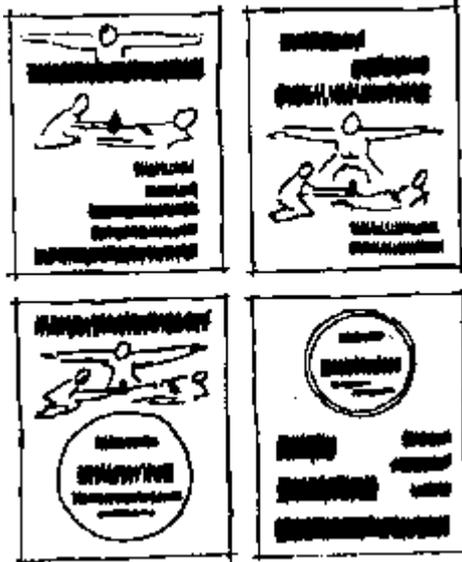
### Thumbnail Sketches

Thumbnail sketches are simple idea sketches which will help the designer to obtain an attractive and acceptable final result. The client can see the ideas and then choose the layout which he or she prefers.

Thumbnail sketches serve these three primary purposes; they:

1. Graphically preserve ideas;
2. Visually portray ideas; and
3. Compare two or more ideas visually.

Preparation of these sketches should begin immediately after the desired product has been selected and after completion of the pre-layout planning sheet. Copy selection precedes thumbnails; therefore, one of the responsibilities of the designer is to obtain all the copy that will appear on the final product. The originator of the planned printed product should have this information readily available.



Method of preparation

1. Prepare the pre-layout planning sheet and list the copy.
2. Choose the final size of the printed product and plan to sketch the thumbnails, in correct proportion, one-quarter size.
3. Select the copy elements needing emphasis. Block and shade areas of space in the approximate position that each element is desired. The space given should be a representation of the desired final size.
4. Use straight line to represent type that is 12-pts or smaller in size. Do not necessarily use lettering for either the large or small type.
5. Outline the space for illustrations or photographs. Within this space, sketch the illustrations or content of the photograph. This permits another person studying the sketches to obtain a basic idea of the content. Detail is not needed for thumbnail sketches of illustrations or photographs.

It is important to sketch several ideas from which a final selection can be made. Skilled designers prepare at least four thumbnails for any copy given to them. Don't be afraid to prepare as many thumbnail sketches as you have ideas. It is often difficult for the novice to visualise large numbers of varied possibilities.

### **Rough Layout**

The second major step in any layout procedure involves the preparation of a rough layout. This layout is an improvement or refinement of a thumbnail sketch, or even a combination of two or more of these.

The purposes of a rough layout are:

1. Force a selection of one of the several sketched ideas;
2. Begin refining a specific idea; and
3. Provide a tangible item that can be studied and changed.

Actually, a rough layout can be considered a pre-final product. Therefore, in many cases, it can be used as the basis for the final product without the need to produce a comprehensive layout. In many instances it will be necessary to produce at least two rough layouts, for client approval and comparison.



#### Method of preparation

1. Study the several thumbnail sketches that have been prepared.
2. Select the one that best presents the content of the final two-dimensional product. Selection can then be made by the designer and/or the client.
3. Obtain a sheet of paper that allows for the layout to be drawn in full size.
4. Refer to a type specimen book and select the type font(s) you intend to use in the design.
5. Block or outline the area that will be devoted to type and illustrations according to the thumbnail (or combinations of them) selected.
6. Letter all type within the rectangular outlined areas, based on the copy. Use straight lines to represent the x-height of 12-pt type and smaller.
7. Sketch the illustration(s) within the outlined areas. They should be of a higher quality and contain more detail than a thumbnail sketch illustration. The rough layout should reasonably resemble the finished product.
8. Study the rough layout; make any additions/changes. Consult the client of the final product as this gives the client the opportunity to suggest changes if necessary.

#### **Comprehensive Layout**

The comprehensive layout is the most important step in the production of a printed work. It is the master plan or blue-print of the finished product, and therefore its value cannot be over-emphasized. It allows the designer and the client to see the finished product and to make changes if necessary.

After the designer and the client have made all the necessary decisions, the comprehensive layout will contain all of the information needed to guide specialists who will produce the final product.



#### Method of preparation

1. Study the rough.
2. If the complete material is to be multi-coloured, choose the colours and the content for each. Use coloured pencils or marking pens to represent the colour of each element.
3. Letter all type in the exact position desired. Make the type look like the actual kind.
4. Lines should be used to designate the correct position, even if the layout contains 12 point type or smaller. However, the typewritten copy should be attached.
5. Draw the illustrations carefully in the correct position.
6. Block the space for the photograph(s) or the illustration(s), if they are used, and attach the glossy print if it is available. If the photographs have not yet been taken, give directions as to the content, and; where the subject or photograph contents can be obtained.
7. Prepare an overlay sheet to protect the finished layout after all content has been placed on the layout.
8. Thoroughly review the layout. Be certain that you have included all copy and given full production information on the overlay sheet.

A designer is primarily concerned with the layouts or plans of work to be carried out. Most designs involve two very different completed layouts. One may be the carefully drawn and coloured finished comprehensive (colour visual) for the client; the other is visually much simpler, but technically more detailed. This second layout, referred to as either the working layout, the printers' layout, or the composing room layout, is for the printer and serves as the equivalent of the architect's working drawing.