

Material Makeover: Publications and Website Critique Clinic

This session includes:

- designing a printed piece that supports your communications objectives
- using design concepts that help to bring main ideas to the surface
- using design principals to effectively convey your message

Design Building Blocks

There are five basic elements for the design of a printed piece: format, line, type, shape and texture.

1. **Format**

The first decision, after defining and shaping your message [S.O.C.O.] but before beginning any design, is to decide the best delivery of your message (web or print). Once the delivery method is decided, it is important to establish the size of the design. Printed pieces may vary in size while web based material is more standard. 1024x768 is now the most common screen size. 800x600 is the safest size when keeping older monitors in mind. Next you can turn to using the basic design elements.

2. **Line**

The simplest of the elements, line (also called a “rule”) can be used to organize, decorate, connect or divide the other elements so that the reader better comprehends the message.

3. **Type**

The type style, size and spacing are all essential elements of the design. Type can also convey mood.

4. **Shape**

Shape is often incorporated into a design in terms of the shape of the text blocks and in the form of photographs and graphical elements. Shape adds cohesiveness to a design.

5. **Texture**

Visual texture is an object’s surface characteristics—rough or smooth. It is used as a support element to reinforce an idea.

Design Principles

There are four basic concepts (principles) that are used to structure content and graphics in design. Following the principles will help your materials to look more professional, organized, unified and interesting.

1. **Contrast**

Contrast essentially defines shapes and space on the viewing area. Extremes can give a design interest, keep it from being static and even help establish a visual hierarchy. Keep in mind that high contrast on screen can be distracting or even painful to look at, whereas in print a severe contrast could be a point of interest. Some contrast is always necessary for legibility.

2. **Unity/Repetition**

You can strengthen a piece by repeating visual elements throughout. You can repeat color, shape, texture, sizes, etc. As with contrast, remember to use a light touch on screen as patterns can cause eye strain.

3. **Proximity**

Proximity is like family: items relating to each other should be close together. When grouped closely, items become a visual unit. Use this effect to organize information for the reader.

4. **Alignment/Balance**

Every element on a page should be placed thoughtfully, with some visual connection to another element. Using guides to align chunks of text, photos, etc. is a good way to keep things organized. Balance can be achieved by thinking about how they eye moves around the screen or page, is there space to rest? Are all the heavy elements on one side?

Designing the Print Format

The format of a printed piece is the basic size and shape of the piece. The format possibilities are virtually endless.

However, in many cases the format will be predetermined by a standard paper size – e.g., an 8.5” x 11”, tri-fold brochure or standard letterhead.

When the choice of format is up to you, there are two main questions to consider:

1. What visual impact do you want to have and what format would best accomplish this?

[This can be the most important creative decision to be made because format plays a big role in creating the proper mood for the piece.]

2. What constraints exist? There are many practical constraints on a project, such as:

- Quantity of the print run
- The amount of money budgeted for paper and printing
- The quantity of text and art
- The final use of the piece
- How the piece will be folded
- Whether the piece will be mailed, and how it will be posted

Good design can be made great by the creative use of format ... your creativity balanced by practical constraints.

Designing for a Web Format

Things to consider when designing a website include the screen size, file size and types of media (html/video/flash).

When possible, a best practice in this area is to create a website that is flexible and will resize to fit the browser. In other cases, use a preset size, defined by pixels per square inch (ppi, sometimes referred to as dpi). The most common screen size is 1024x768 pixels. The older standard of 800x600 pixels is safest when considering all viewers. It is important to consider your audience in this decision.

File size is also important. Screen resolution is always 72 dpi. Any photo or image for the web must be saved at 72 dpi. To find out if your image is set to this resolution, open your image in any photo editing program, choose “image size” and look for the dpi.

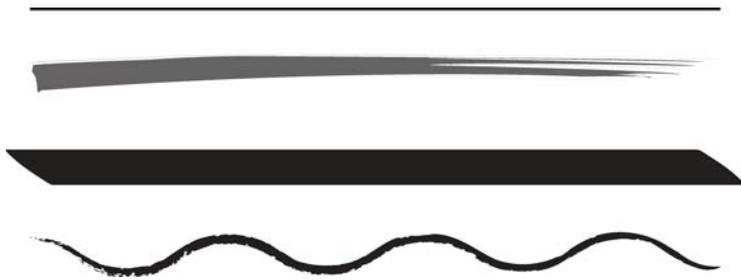
Another consideration is that larger files will take longer to load. Although Internet connections continue to get faster, it is important to remember many people still have slow connections when considering what media to include. For example, a 10 second video will be more useful than a 2 minute video.

There are many issues to consider when choosing what type of media to use (HTML/Flash/Video).

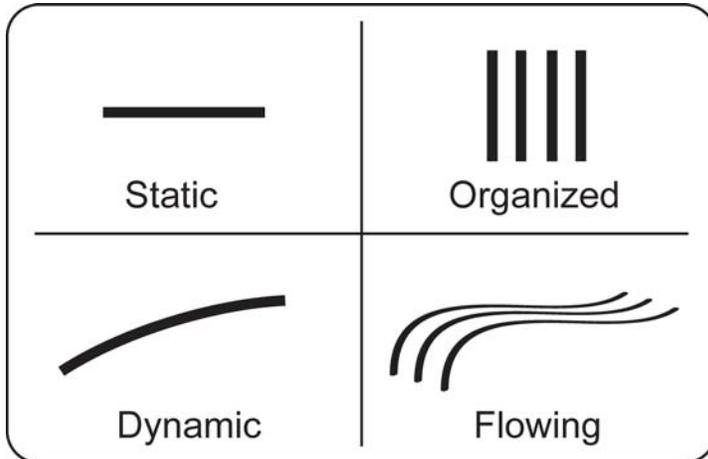
- Accessibility (does it need to be accessible to all, compliant with the Persons with Disabilities Act, etc.?)
- The amount of money budgeted for programming
- How often it will need to be updated

Designing with Line

This simplest element of design has the power to direct the eye. At its most basic, a line can add strength to an idea or communicate a feeling. Each of the following lines has a distinct feel.



- Use lines to create a mood.



- Use lines as an organizer.

Lines can be used to join related elements or to divide unrelated ones. Borders—lines organized around shapes—organize and define.

- Use lines to add texture.

Designing with Type

For most communications, the text is a major design element. How you use type can make or break your delivery.

Cardinal Rule: *When communicating a message, the type should never get in the way of communicating.*

Categories of Type

Typefaces are divided into four general categories: serif, sans serif, script and decorative. In each category, there are thousands of different type families.

Serif Gets its name from the little feet (strokes) at the bottom. Traditional thought is that the strokes improve legibility on the printed page, so body copy is often set in a serif typeface for print.

San Serif Doesn't have the little feet, and has a more modern feel. A San Serif typeface is also much easier to read on-screen.

Script *is derived from calligraphy and most commonly used to convey elegance and sophistication.*

Decorative (or display) faces are to be used sparingly, for headlines or impact.

Consider:

- Which type style will best communicate the feeling of your message?
- Does the typeface complement or detract from your message?
- What combinations of typefaces might be effective?
- Is the size chosen adequate? Appropriate for the audience?

Relationships Between Typefaces

If you are using more than one typeface on a page, you will need to pay attention to the relationships between them.

Concordant

In a concordant relationship, you use only one type family; for example, you might stick with Times Roman for headlines, subheads, and text, only occasionally using Times Roman Italic or Times Roman Boldface.

Conflicting

When you combine typefaces that are similar (but not exactly the same) in style and weight, you end up with conflicting typefaces. This can be disturbing to the reader because things are not quite the same but they aren't quite contrasting, either. Rule: never put two typefaces from the same category on the same page.

Contrasting

In a contrasting relationship, you combine typefaces that are distinctly different. When done well, contrasting typefaces create visual appeal that attracts attention. Typefaces can contrast in terms of size, weight, structure and direction.

Web vs. Print

The default type size in many software applications is 12 pt font. Although this generally creates readable type on screen displays, 12-pt text can sometimes look clunky on a printed page. If designing for a wide audience where type size is an issue, you can offset this "clunkiness" by adjusting the "leading" or space between lines of type. Sizes between 9 and 11 pts are common for printed text in publications such as annual reports, brochures, etc. Keep in mind that some fonts display differently at different point sizes, so print an example of the desired typeface at various sizes to explore options.

Working with Large Amounts of Text

Nothing repels the eye faster than too much text. Copy-heavy material requires good design to aid the reader:

- Remember the negative space around the text box is just as important as the positive space the text fills. Let the paper show through where you can; resist the urge to fill all the space with shaded boxes, clip art, etc. and instead leave white space.
- Create a visual **hierarchy** within the information to facilitate skimming. Readers use visual cues (such as bullets, bold text, underlines, italics, all caps, etc). When choosing what to read first and how much time to spend in a section. For each level of hierarchy, incorporate only one distinct visual cue.
- Font choice and line spacing can make a large amount of text look either dense or light. As line spacing becomes more extreme, the block of text begins to read as separate lines rather than a shade of gray.
- When writing for the web it is better to break large blocks of text into smaller more digestible chunks. Readers tend to have shorter attention spans when surfing the web.

Designing with Shape and Texture

Shape is any element that is used to give or define form. Shape can be created in a variety of ways:

- Type can be used to create shape.
- A photograph or illustration can provide shape.
- A solid block of color is a shape.

Shape can hold the interest of the reader. On a page that is heavy with type. Shapes help:

- Relieve the eye.
- Break copy into smaller segments.
- Separate and organize (such as with sidebars).

Shape can be used as a tool to lead the reader's eye through the design, helping them to understand the concept.

Shapes are most powerful when they support the message and add meaning.

Use the Principle of Unity/Repetition

The “whole” of a design should be better than the sum of its parts. It will be when the multitude of elements work with each other. Unity is the coordination of design elements.

Unify a design by using similar elements (this is where templates in popular computer packages obtain their usefulness).

Another way to achieve unity is through repetition – repetition helps organize information and guide the reader.

Repeat aspects of the design throughout the piece. Virtually any element can be repeated: the typeface used for headlines, rules, icons, drop caps. The consistency that repetition brings provides readers with visual clues that unify.

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Use the Principle of Proximity

Proximity implies a relationship between items – the reader assumes that items that are near to one another are related and those items that are farther apart are not related.

When creating a design, you should group related items together to form a logical, communication unit. Text elements – such as a headline and the related story – that are working together in communicating a message should be visually connected (as opposed to "floating").

By grouping similar elements, you organize the page and help readers know where to begin.

Chamber Concert Series
Santa Rosa Junior College

Friday February 8 at 8 p.m.
Alexander String Quartet
Mozart, K387, Bartok#3, Beethoven, Opus 59, #1
Sam Pritchert & Ethel Libitz, violins,
Sandra Yarbrough, viola; Mark Wilson, cello
Friday, March 1, 8 p.m.
Trio Artaria
Beethoven "Archduke" Trio, and trios by Haydn,
Schoenberg and Magnard
Richard Samson Norantz, violin
Reception following concert in SRJC Art Gallery
Friday, April 26 at 8 p.m.
Santa Rosa Chamber Players
Brahms G Minor Piano Quartet,
Schubert Arpeggione Sonata
Polly Hollyfield, violin, Linda Batticcioli, viola,
Norinne Antiqua-Tempest, cello,
Margaret Park-Raynolds, flute, Robin Plantz, piano
All concerts in Newman Auditorium,
Emeritus Hall, Community Education
Tickets \$10 and \$8
For ticket information phone (707) 527-4371



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Use the Principle of Balance & Alignment

When considering balance in graphic design, it helps to think of a painting by one of the great masters. Although most people probably can not explain it, one of the basic attractions of such a painting is the sense of balance within the composition – everything has its place and a purpose within the composition.

Compositions that are off balance just seem a little wrong and off kilter.

There is more than one way to achieve balance. Being balanced does not necessarily mean that all the elements are perfectly symmetrical – that can lead to a static design – but rather that groups of elements on a page have equal weight and appropriate placement. This means that every item should be consciously placed on the page.

Every item should have a visual connection to some other element on the page.

The conscious use of alignment is one way to achieve balance.

Using Clip Art

Clip art is royalty-free art that can be used to illustrate your printed piece. For some designers, there is a temptation to overuse these free images, which has given clip art a bad rap. However, clip art can be used well when it is used to:

- **Grab Attention.** Use large, unique or dramatic images as dominant elements.
- **Organize.** Clip art can be used as a visual cue when the images are tied to the subject of the text (think icons).
- **Establish or Enhance a Mood.** You can incorporate art that adds to the tone of the piece. How the art is drawn is as important as the image itself.

There are two types of clip art users: compulsive and creative. The Compulsives uses clip art to fill holes in a design. The Creative incorporates the art from the beginning (rather than using it as an afterthought).

You can be creative, not compulsive, when using clip art by:

- Thinking bold, big and dramatic and treating good clip art like good photographs--making it dominant.
- Customizing the art.
- Using art in an original way. Instead of using a globe to illustrate the world, find an unconventional piece that is a visual metaphor.
- Place several small pieces together in a montage.

Using Photographs

People have a bias toward photographs with people in them – good photos of people get the reader's attention.

There are many sources of free or relatively inexpensive photos: photo archives, stock photography, CDs, your organization's files, an in-kind donation from a photographer (or a photography student).

Photographs come in four varieties: Wow!, Ho-hum, So-so, and Oh no! Use the "Wow!" ones, and use the following techniques to improve the other three:

- Adding a border or margin to a picture can give it a sense of formality. It presents it as a figure on a stage.
- A full bleed picture runs off the edge of the page making the image seem larger and more active.
- A partial bleed runs off one, two, or three sides leaving room for text but still giving a larger than life quality.
- Cropping a picture is a great way to change the focus of a picture giving it new meaning and emphasis.
- Adding texture or changing the color of a photo is a great way to personalize it to meet your needs. However, one must be cautious of overusing common program filters. Filters are effects built into a program that one can apply to a picture that give it a certain style or look. If used sparingly these can enhance your design, but the overuse of these filters can make your design seem ordinary and cheap.

Designing Email That People Will Read

Traditional Email

jane, thanks again for meeting with me yesterday—it was a great “first” meeting in developing/updating our website content. i have gone through the information we discussed and compiled a list of updates/revisions for john. he and I are meeting at 2 PM tomorrow, thursday, october 9th to discuss said changes. in the meantime, i have scheduled the first three of our regularly-scheduled meetings to discuss future updates/revisions of the website content in the calendar. the first on tuesday, november 11th. we'll get acquainted with the team and discuss the goals of the work group. the second is a check in on thursday, december 4th. and the third will kick off our new campaign on tuesday, january 6th. again, all of these are scheduled in the calendar, but if you'd like me to send you a reminder i can do that as well.

thanks,

amy

Problems

- Looks dense
- Unattractive font
- Information is buried in paragraphs
- Nothing stands out

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Email with Design Elements

Jane,

Thanks again for meeting with me yesterday — it was a great “first” meeting in developing/updating our website content!

First Update/Revision meeting set

I have gone through the information we discussed and compiled a list of updates/revisions for John. **He and I are meeting at 2pm tomorrow, Thursday, October 9th to discuss said changes.**

Future Update/Revision meetings set

In the meantime, I have scheduled the first three of our regularly-scheduled meetings to discuss future updates/revisions of the website content in the calendar:

- **Tuesday, November 11th:** *get acquainted with team, discuss goals of work group*
- **Thursday, December 4th:** *check in*
- **Tuesday, January 6th:** *begin new campaign*

Again, all of these are scheduled in the calendar, but if you'd like me to send you a reminder I can do that as well.

Thanks again!

Amy

Strategies:

- Use color
- Use attractive fonts
- Allow space between topics
- Use headers to highlight topics
- Use bold type for information you want to draw to the reader's attention.
- Use bullet points instead of dense paragraphs

In Short...

High-powered, effective, long-lasting designs have...

- Stopping power
- Staying power
- Selling power

Use the design elements of line, shape, texture and type, and the principles of contrast, repetition, unity, proximity, alignment and balance to create designs that catch attention and get results.

Material Makeover: Critique Clinic

Use the following questions as well as the Design Checklist on the next page to critique sample materials.

Look for positive examples for each of the five Design Building Blocks and four Design Principles. Also, look for and suggest ways the piece could be improved.

1. How would you rate the piece and the message: Snooze, Ho Hum, Interesting, or Inspired?
2. Was it informative? Why or why not?
3. What do you think was the central message?
4. What feelings did it generate?
5. Did it capture your heart? Did it stimulate your mind? Why and how?
6. Was the message clear and to the point?
7. Did it build bridges and relationships?
8. Would it motivate you to take action/respond? Why and how?
9. What did you appreciate most?
10. What would you suggest as a design strategy to help strengthen it?

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Design Checklist

<ul style="list-style-type: none"><input type="checkbox"/> When you look at the piece, where does your eye go first?<input type="checkbox"/> Is this where it should go?
<ul style="list-style-type: none"><input type="checkbox"/> Who is the intended audience?<input type="checkbox"/> What visual impact should this piece have on the intended audience?<input type="checkbox"/> What is the end use? Does the format support that?
<ul style="list-style-type: none"><input type="checkbox"/> What do you notice about the dominant shapes?<input type="checkbox"/> Is there a focal point?<input type="checkbox"/> Which shapes jump off the page and which play a minor role?<input type="checkbox"/> Which shapes hold your interest and which are distracting?<input type="checkbox"/> Do the shapes lead your eye through the design?<input type="checkbox"/> Are the shapes helping to sustain the reader's interest?<input type="checkbox"/> Are the kinds of shapes used appropriate to the concept?<input type="checkbox"/> Are there photographs? Illustrations? Shaded areas? Text blocks?<input type="checkbox"/> What shape is the text taking? Does it make sense to break it into various blocks?
<ul style="list-style-type: none"><input type="checkbox"/> Is the design balanced? What elements have been used to achieve balance?<input type="checkbox"/> If unbalanced, was it by design ... does it feel obviously unbalanced?
<ul style="list-style-type: none"><input type="checkbox"/> Does the design look unified? Do the various elements look as though they belong together?<input type="checkbox"/> What is repeated (or could be repeated) to help to unify and organize the piece?<input type="checkbox"/> Are items grouped logically or are things floating in space?<input type="checkbox"/> Are things aligned (right or left) or placed willy-nilly?
<ul style="list-style-type: none"><input type="checkbox"/> Does the type style best communicate the feeling of the message?<input type="checkbox"/> Does the typeface complement or detract from the message?<input type="checkbox"/> Are the combinations of typefaces effective?<input type="checkbox"/> Is the type size chosen adequate? Appropriate for the audience?<input type="checkbox"/> How many different typefaces are used?
<ul style="list-style-type: none"><input type="checkbox"/> Which elements distract the eye?<input type="checkbox"/> What might you remove or rearrange to make this a better layout?

Glossary of Web Design Terms

Back End

What happens “behind the scenes” of a website. This could mean anything from the work required to format HTML code on a simple web page, to creating a shopping cart, to developing a complex script which interacts with a database full of information.

Broken link

This occurs when the file a link is referring to has been moved or renamed. Also called a dead link. Leaving broken links on your website can lower your status in search engine results.

Browser based

A web application supplied to users directly through a web browser is a “Browser Based” application. All the necessary software is hosted on a remote server. Browser-based apps are the wave of the future, as people are increasingly cautious of downloading potentially virus-laden applications from the internet.

Database

A database is an accessible warehouse of information, much like the records of an excel file. A database allows a large amount of data to be stored and retrieved in an organized way by applications and users.

Dial-Up

An Internet connection that uses telephone lines to access the World Wide Web. Also referred to as "slow speed," and for good reason. This is the lowest common denominator when considering file size, load times, media, etc.

Flash

A robust authoring software (made by Macromedia and recently bought by Adobe Systems) that enables website developers to create rich applications with motion. Flash can be used to build an entire website, or to develop dynamic elements which can then be placed into a site built in another program.

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Front End

The part of a website that the end user interacts with. You are interacting with the Front End of a website when you open your browser and surf the web.

FTP

Stands for "File Transfer Protocol." This is a method by which files are exchanged between computers or between computers and servers.

High-speed

Refers to an internet connection that is "cable" or "DSL." With a high speed connection, you are literally able to move at a faster speed than with other connections, such as Dial-Up.

Hyperlink

Coding an image or piece of text so that a user may click the item to visit another page. Usually, hyperlinks are underlined to show that they are clickable bridges to other webpages.

Javascript

A programming language created to enhance the user experience. Unfortunately, most search engines are unable to properly index information supplied within the scripts.

JPEG

A JPEG is the most common image format used by digital cameras. This is also the most common format for storing and transmitting photographic images on the World Wide Web.

Meta tags

Information placed on webpages which is not intended for users to see. This data is placed in a file to communicate with search engines and other internet applications.

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Page weight

The amount of Kilobytes of information each page of a website contains. The higher the page weight, the more time it takes to load. As a rule, a page shouldn't weigh more than 100KB on average. Page weight includes image weight, Flash weight, text weight and script weight. Anything on a webpage contributes to the page weight, however minutely.

Resolution

Refers to the sharpness and clarity of an image. The term is most often used when referring to monitors, printers and bit-mapped graphic images.

Screen resolution signifies the number of dots (pixels) on the entire screen. For example, a 800-by-600 pixel screen is capable of displaying 800 distinct dots on each of 600 lines. This translates into different dpi measurements depending on the size of the screen.

The most common screen size is 1024x768 pixels. The older standard of 800x600 pixels is safest when considering all viewers.

RGB

RGB is the color language used by computer monitors and digital cameras. It stands for "Red, Green, Blue." These three colors of light combine in varying degrees to create all the colors of the rainbow. CMYK is used to describe ink color in Print.

Script

A term used in programming to define an action or set of actions that is executed by a third party application instead of the computer itself. Programmers use scripts to create custom movements and actions, which enhance the user experience on the web.

Search engine

Any software (usually browser-based) that "spiders" the web, catalogs every page based on certain keywords and returns the most relevant results possible to a user's search criteria.

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Server

A computer designated for handling requests from other clients and programs on a network. The World Wide Web – the entire Internet – is actually a huge group of servers all linked together across a worldwide network.

Sidebar

In web design, this refers to information that is set apart from the main body of information, usually in a box that is on the left or right of the page.

Sitemap

A sitemap is a page displays all the links to every page on a website. It is helpful to have an overview of the site and how all the different sections fit together as one entity.

Slow speed

Synonym for Dial-Up internet connection.

Template

A powerful tool in website design that allows you to use the same look for multiple pages. Using a template, web designers can create an entire website containing many pages, and then update the entire website's look by changing only one file.

Glossary of Print Design Terms

Accordion Fold

Parallel folds in a print piece, each folding in the opposite direction than the one before it so that the entire piece folds and unfolds like an accordion.

Bleed

A term used in printing to describe the ink running to the very edge of the paper. A "full bleed" is when the ink reaches the edge on all sides of the page. In the design file for a printed piece that bleeds, the artwork must extend past the borders so the printer can trim the paper down and achieve the desired look.

Brochure

A promotional piece of literature (in any shape or size). Many people are stuck on the definition of a brochure being a tri-fold of an 8.5"x11" sheet of paper. Thinking outside the box for brochure shape and size can help you stand out from the crowd!

CMYK

Stands for the ink colors "Cyan, Magenta, Yellow and black." Also referred to as "full color." These four inks are blended on the printed page to create a continuous tone as you see in printed photographs.

Coated stock

Paper that will have a finish applied to it after printing to give the surface a shine. Synonyms: gloss, varnish. *See also: uncoated stock.*

Cover stock

A thicker paper, usually used as the cover of books and magazines due to their resistance to wear and tear. Also called cover paper.

Die cut

A specialized printing technique used to cut custom designed shapes directly into one or many sheets of paper.

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dpi

Stands for "dots per inch." Used to describe how many dots are used within a square inch to compose an image. The higher the dpi, the finer the print quality. Newspapers print at 170dpi, higher quality printing usually starts at 300dpi. *Synonym: ppi.*

Duotone

An image (usually photographic) produced by combining only two ink colors, usually black and a Pantone color. Any two colors may be used together to reproduce an image, however the combinations can produce unexpected results.

Emboss

A specialized printing method wherein the paper is stamped with a design. The result is a raised imprint on the paper.

Gloss finish

A highly reflective clear coating applied to a paper after printing. The benefits of employing a finish are: readability, photo enhancement, paper protection, etc. A semi-gloss will produce half the shine and matte finish will show a minimal shine.

Matte finish

A clear coating with little to no reflection. *See also Gloss Finish and Semi-Gloss Finish.*

Metallic ink

A special printing ink infused with flecks of metal to simulate a gold, silver or bronze surface. Definitely a head-turner!

Pantone®

The industry-standard method of ensuring that colors are reproduced as expected. These colors come pre-mixed exactly. Be sure to determine your corporate color using a Pantone book, then a graphic designer can then translate that color into equivalent CMYK and RGB colors for uses in other applications.

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Paper weight

The paper weight, represented in “pounds” (lbs. or with the # symbol), is determined by its thickness. The thicker the paper, the higher the weight. Standard normal paper weights are 24#, 70#, 80#, 100# and 120#. These paper weights can be expressed as "text," "cover," or “card” depending on the use. Letterhead is usually printed on a 70# Text, whereas business cards may be printed on an 80# or 100# cover weight. Stationary or internal book pages are lighter, 24# text for example.

Perfect Bound

A method of binding. The paper is stacked together and a plastic glue is then applied to the spine and covers to hold all the pages in place. This results in a flat, square spine to a book. *See also: Saddle Stitch.*

PMS

Stands for Pantone® Matching System.

ppi

"Pixels per inch" or "Points per inch." *Synonym: dpi.*

Print Run

Sometimes called a “press run,” this refers to the number of pieces to be printed in one printing session. As most of the cost is in set-up, you can save money per piece with a larger order. (500 printed pieces may be \$1000, but you could spend an extra \$200 to get 1000 printed, for example). Always ask for a range of quantities when requesting quotes from print vendors.

Printing plate

A surface that bears the likeness of the image to be printed. You’ll want to examine your print proofs carefully before your document goes to the plate stage, as this is an expensive step to do over for a missing comma!

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Registration

The exact alignment of color plates. This is very important when printing with more than one ink. For example, with a full color printout, there are four separate print plates (CMYK) which produce the tiny dots of ink in various patterns to create letters and images. Without proper registration, your images and fonts will appear fuzzy or muddy.

Saddle stitch

A basic binding method combining the signatures of a book together by sewing a wire or simply stapling them through their centers.

Semi-gloss finish

A semi-reflective clear coat applied to a paper after printing.

Stock

The term that is used to describe the specifics of the paper to be used for printing: The type of paper, its opacity, weight, texture, etc.

Swatchbook

Used in the print world to refer to a Pantone® book that has samples of all available print colors. There are many different kinds of books offered by Pantone® to accommodate various types of print methods and papers.

Text stock

Lighter weight paper used primarily for the inside pages of a book (the “text pages”).

Uncoated stock

This is the most common type of paper used for printing and copying. It has no special chemical finish or coating.