

1: [www.enganchecubano.com](http://www.enganchecubano.com):Customer reviews: The Production Manual: A Graphic Design Handbook

*The Production Manual: A Graphic Design Handbook provides readers with the practical expertise necessary to print and produce creative work.. This hands-on guide allows graphic design students to apply the knowledge acquired during their course.*

Understanding how different measurements are used helps to prevent problems in job development and specifications between the different professionals involved in the process. As these are fundamental to the development of any design project, it is important to understand the differences between them. For example, a millimetre is a precisely defined increment within a centimetre. Equally, points and picas, the basic typographic measurements, have fixed values, such as the 48pt text above. All absolute measurements are expressed in finite terms that cannot be altered. Ems and ens, for example, are relative measurements that have no prescribed, absolute size. Their size is relative to the size of type that is being set. The two alphabets shown left are both set in 18pt type, but the bottom alphabet set in Century Gothic has wider characters and extends further across the page than the top alphabet set in Hoefler. This has an impact on typesetting as a wider typeface can be set in a wider measure or column width and still be comfortable to read. It is linked to the size of the type so that if the type size increases, so does the size of the em, i. The em defines elements such as paragraph indents and spacing. In 72pt type, for example, an en would be 36 points. An en dash is half an em dash and a hyphen is one third of an em dash, and so it is smaller than an en dash. The size of all these dashes is relative to the type being set. Programs for desktop publishing work operate with a bias toward points and picas, while drawing programs favour millimetres. However, the preferences of all programs can be changed to work in whatever measurement is most appropriate. Measurement clarity is crucial in many design aspects as ambiguous terms can often be confusing. However, using these should present no problem, providing you know what is being expressed. There are six picas or 72 points in an inch. This is the same for both a traditional pica and a modern PostScript pica. There are six PostScript picas to an inch. These two dialogue boxes are from a drawing program right, which expresses type in millimetres, and a desktop publishing program below, which expresses type in points. The values indicated are 12pt and 4. The advantage of using points is that they present a much clearer expression of a measurement than the broken millimetre number.

## 2: The Production Manual - A Graphic Design [www.enganchecubano.com](http://www.enganchecubano.com) Download - Link 4share

*About The Production Manual. The Production Manual: A Graphic Design Handbook provides readers with the practical expertise necessary to print and produce creative work. This hands-on guide allows graphic design students to apply the knowledge acquired during their course.*

The poster is part of a series in which each design celebrates a different typographical element. In order to make the most of the possibilities available to them, it is crucial for designers to gain a firm understanding of the different types of image file that exist. Both formats have specific strengths and weaknesses that make them suitable for different purposes. Rasters have a fixed resolution, which means that an enlargement of the image results in a quality decrease, as shown in the detail. Vectors are therefore scalable and resolution independent. As shown below, because vectors are path-based, they can be enlarged infinitely yet remain crisp and clear. Vector files must be saved as EPS formats to retain their scalability. They are used for corporate logos and other graphics as they are easily portable and cannot be altered from within desktop publishing programs. The poster features a base raster image a continuous tone photo that has various layers applied on top. Type is scalable and vector-based, as are items such as the logos, allowing them to be placed over the artwork without introducing any of their own background. This considered approach to art direction offers a break from the norm – both in process and result. Think type vector and image raster – the basis of most designs such as the ones pictured below. Normally photographic elements will be saved as a raster file format while other, overlaying elements will be vector-based images, such as text or logos. The type is also constructed from vectors, with each character essentially being redrawn as it is resized on the page. This ensures all elements that are intended to have sharp outlines, type and logos for instance, do, and likewise the tonal values of photographic elements are preserved. Each pixel contains colour information for the reproduction of the image. Bitmap images are not easily scalable as they have a fixed resolution, meaning that resizing will create distortion. Converting a continuous tone image, such as the greyscale photograph of the chair below, into a bitmap reduces the tonal palette to black and white only. A designer can choose the sensitivity threshold at which a program decides whether a grey tone becomes a white or black pixel. Converting the image to a bitmap with a 50 per cent threshold command creates a high-contrast, black-and-white image. A pattern dither uses a half-tone-like pattern to simulate information but can produce a distinct and overbearing pattern, as seen below left. A diffusion dither offers a less formal, less structured dithering process. In both the latter effects, the dither simulates colour information. In the example below right, it has created a grainier image. Unlike a continuous tone image, a line-art image has no tonal variation and so does not require screening for print. Line art was traditionally used to illustrate publications with the image printed via an engraved copper plate or a carved wooden block. Orange left This modern version of line art was created by design studio Thirteen for mobile telecommunications company, Orange. In this design the line-drawn image is reversed out of a black background, thus inverting the traditional black-on-white approach. The designs feature images produced in greyscale, which makes them appear to have been screen-printed. The use of greyscale also allows the designer to quickly change the colour of the designs. A greyscale is used to reproduce continuous tone photographs. It does this by converting its colours into the most approximate levels of grey so the resulting greyscale thus contains up to shades of grey. The intensities of these greys are reproduced on the printing plate through the use of a half-tone screen. A greyscale image is a half-tone image in which different

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## 9: The Production Manual: A Graphic Design Handbook by Gavin Ambrose

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