

How to make your graphic designer's life easier

A publication: yes, but what type?

When a publication is required, it can prove difficult to decide on the format. A poster could be more pertinent than a brochure or vice versa.

The selection of a communication media, the format, number of pages, its weight, how it will be diffused, are also the responsibility of the graphic designer.

It would definitely be useful to meet with us at the beginning of your project to discuss the different possibilities before making your final choice.

The Texts

Proofread & corrected

The text files where possible should be provided as a final version once all have been proofread by the concerned parties (making sure that track changes have been accepted and that the history of any modifications has been deleted). After the initial document layout the addition of a paragraph or even a simple sentence could lead to a complete overhaul of the work in question.

File formats

We can handle all formats of current word processing programmes (MS Word, OpenOffice...)

Correction proofs

We accept the following types of proofs:

- › corrections on a printed paper version which you should send by post – although more and more rare. It is useful to use the [conventional correction signs](#), but even more important is the legibility of your corrections (one proof using red ink, and being certain about your corrections).
- › the annotated pdf file, which allows us to 'copy-paste' your corrections, so mistakes are reduced to a minimum. This function is easy to use in [Acrobat Reader](#).

For some exceptional cases we accept Word files containing track changes (but please contact us before).

Basic conventional typographic rules

We process your texts either automatically, or manually, so that they respect the typographic rules of the language used. As these adaptations can't always be automatic, we ask you to follow a few rules. We only mention herewith the rules which we can't automate and which often cause us problems.

In English (British)

Figures and numbers

The abbreviations for the ordinal numbers are:

First by 1st

Second by 2nd

Third by 3rd

Fourth by 4th

and so on.

Composing numbers

Numbers are composed by Arabic numerals for quantities, dates, years, order.

For quantities the norm (ISO 31-0) imposes a no-break space to separate thousands and hundreds, but usage permits a comma. Decimals are separated with a dot: 12345.67.

Roman numerals are used for dynasties, popes, historical events...

Quotation marks

Single quotation marks are used without a space after the opening quotation mark and before the closing quotation mark. If quotation marks are used within other quotation marks we use double quotation marks.

Example: 'The usherette said: "Give me your ticket." I gave it to her.'

Capitals

In general typing a whole title, paragraph or word in capitals should be avoided. When necessary capitals should be accentuated.

Difference between a hyphen and a dash

The hyphen is used to join words and to separate syllables of a single word (hyphenation). The dash is used as a break in thought, for enumerations, for dialogues.

If we receive the following sentence:

"In the 20th century Vizma BELSEVICA -a very productive Latvian poetess- «clumsily» composed more than 13.000 poems with the same ink pen".

we have to change it manually to:

'In the 20th century Vizma Belševica – a very productive Latvian poetess – "clumsily" composed more than 13 000 poems with the same ink pen.'

In French

Figures and numbers

The abbreviations for the ordinal numbers are:

Premier by 1^{er} and I^{er}

Premiers by 1^{ers} and I^{ers}

Première by 1^{re} and I^{re}

Premières by 1^{res} and I^{res}

Deuxième by 2^e and II^e

Deuxièmes by 2^{es} and II^{es}

Troisième by 3^e and III^e

and so on.

Primo, secundo, tertio, by 1^o, 2^o, 3^o (the letter o is used in superscript instead of the little ° which means degrees)

Composing numbers

Numbers are composed by Arabic numerals for quantities, dates, years, order.

For quantities the norm (ISO 31-0) imposes a no-break space to separate thousands and hundreds. Decimals are separated with a comma: 12 345,67

Roman numerals are used for dynasties, popes, ecumenical councils, parts of a work, millenniums, centuries...

Quotation marks

French quotation marks (chevrons) are used with a no-break space after the opening quotation mark and a no-break space before the closing quotation mark.

If quotation marks are used within other quotation marks we use double English quotation marks.

Example: « L'ouvreuse m'a dit: "Donnez-moi votre ticket." Je le lui ai donné. »

Use of capitals

In general typing a whole title, paragraph or word in capitals should be avoided. If necessary capitals should be accentuated, also in the beginning of a sentence. For example: 'École' and 'À propos' and not 'Ecole' and 'A propos'.

Difference between a hyphen and a dash

The hyphen (-) is used to join words, for grammatical liaisons and for hyphenation. The dash is used for enumerations, for dialogues, as a break in thought (with a no-break space after the opening dash and before the closing dash).

If we receive the following sentence:

"Au 20ème siècle Vizma BELSEVICA -poétesse lettonne très productive- composa «maladroitement» plus de 13.000 poèmes avec le même porte-plume".

we have to change it manually to:

«Au XX^e siècle Vizma Belševica – poétesse lettonne très productive – composa "maladroitement" plus de 13 000 poèmes avec le même porte-plume.»

In Dutch

Figures and numbers

The abbreviations for the ordinal numbers are:

Eerste by 1ste or 1e

Tweede by 2de or 2e

Derde by 3de or 3e

and so on

Composing numbers

Numbers are composed by Arabic numerals for quantities, dates, years, order.

For quantities the norm (ISO 31-0) imposes a no-break space to separate thousands and hundreds but the use of a dot is admitted. Decimals are separated with a comma: 12 345,67

Roman numerals are mostly used for dynasties and popes.

Quotation marks

In general the double English quotation marks are used for literal quotations and single quotation marks for all other usage. No space is used after the opening quotation mark or before the closing quotation mark.

Example: 'De ouvreuse zei: "Geef me uw ticket." Ik gaf het haar.'

Often the use of quotation marks is guided by house-style rules, so it is preferable to use the house-style of the organisation for which you're writing.

Capitals

In general typing a whole title, paragraph or word in capitals should be avoided. If necessary capitals should be accentuated.

A capital in the beginning of a sentence is never accentuated. For instance: 'Eén of twee?'

Difference between a hyphen and a dash

The hyphen (-) is used to join words, for grammatical liaisons and for hyphenation. The dash is used as a break in thought, for enumerations, for dialogues (with a no-break space after the opening dash and before the closing dash).

If we receive the following sentence:

« Ben CRABBE gebruikte in Blokken - bij de 3500^{ste} aflevering - weer een speciale woordspeling. 'Van mensen die nooit wat geven, daar krijg ik wat van' zei hij tot één van de kandidaten ».

we have to change it manually to:

'Ben Crabbé gebruikte in Blokken – bij de 3500ste aflevering – weer een speciale woordspeling. "Van mensen die nooit wat geven, daar krijg ik wat van" zei hij tot één van de kandidaten.'

No 'hard' returns at the end of a line

Although this problem doesn't often occur anymore, some writers still use the old-fashioned 'typewriter' system at the end of the line. For us it is very difficult to distinguish the real 'hard' return from the 'soft' return.

Consistency, consistency...

As modern language evolves, we are open to modify these rules. Our main concern is to produce consistent elements which improve the quality of your publication.

It is more difficult to harmonise a list of addresses or a bibliography by means of exchanging correction proofs than to integrate consistent elements directly when writing or editing your texts. When several authors work on a same publication it would be a good idea to create your own style guide.

Images

How can you find out if your images are of a good quality?

We have to distinguish between two uses: screen use (72dpi) and printed use (250dpi).

An easy way to check if your images are OK for print is this rule: divide the size of your image in pixels by 100. The result is the size of which the image can be offset-printed. The size in pixels can often be found by a right-mouse click under 'Properties'.

Example: an image of 600 x 400 pixels could give a nice result on your screen, but when we apply the formula:

600 pixels: $100 = 6$

400 pixels: $100 = 4$

it would seem that this image can be reproduced at 6 x 4cm... somewhat insufficient for a poster.

Today, with a consumer camera with a definition of 6 Megapixel (2 112 x 2 816 pixels) it is possible to print images up to A4-size. A professional camera of 12 Megapixel (3 000 x 4 000 pixels) enables a print up to A3-size. We can double these sizes by means of interpolation without losing too much image quality.

Besides the reproduction rights, be cautious of images found on the internet. They have been optimised for a quick download and are unsuitable for reproduction: low resolution (DPI) and jpg compression.

Important: original digital images are in the RGB colour model (red-green-blue). In order to print them, we change them to the CMYK colour model (cyan-magenta-yellow-black). This is why a printed image will never be exactly the same as the one on your screen.

Copyrights on the use of images

To illustrate a publication, we often receive photos which have been found on websites. Sometimes our research work is quite difficult! When we discover amongst your photos a photo of a famous photographer and we contact client to ask if he got the reproduction rights he replies 'which rights?'. Generally speaking, all images are protected by copyright. Nevertheless, some works are in the public domain (works which have been given to the public domain by the author, or in Europe 70 years after the death of the author). A good example of this is the Mona Lisa.

Several solutions exist to illustrate your publications:

- › photos or illustrations produced by yourself;
- › public domain photos;
- › stockphoto libraries with cheap royalty free photos (Fotolia, Epictura, Shutterstock...);
- › order images from a photographer/illustrator/graphic designer against payment;
- › use of existing images with a payment of reproduction rights (the reproduction of Guernica by Picasso on a leaflet with a print-run of 5 000 copies won't cost you more than 10 000€).

Logos

Frequently, when a publication is being produced, we learn that clients often want to put the logos of all the respective partners on the cover page. We're not particularly fond of these logo mosaics in all kinds of colours, which generally can distract from the main visual and your message.

In the meantime, if you wish to do the above then follow these rules when supplying us with your logos:

- › send us the right version (colour, black and white, negative, with or without baseline...)
- › try to avoid .jpg files. We prefer .eps illustrator, .png or .tif;
- › respect line art definition (x pixels: 200 = y cm).

Production

Good for Printing

When the layout and mock-up are finished, we will send you a final proof: the 'Good for printing'. Please check this final proof carefully as a little mistake could slip in unintentionally. Often even the most obvious errors can go unnoticed. Once we had actually started the print run of some posters, after a lot of proofreading, and the main title still read as 'Psychologic Conference'...

Printing

It's important from the very beginning to decide on what kind of publication is to be produced. A "pdf only" document can't be changed easily into a printed brochure. Also problems could occur when a brochure which is intended to be finished with two staples suddenly has to be transformed to a glued binding.

Language change in black

When a brochure is published in two or four colours and in several language versions, it can be financially beneficial to effectuate the language change in black.

Instead of printing the different language versions independently from each other, this technique consists of printing the basic colours yellow, magenta and cyan in common for all the language versions. With the fourth colour (black) the specific language is printed. This saves money on printing plates and plate changes.

This technique also presents some limits:

- > less dynamic layout
- > titles and text only in black
- > it is preferable to start the layout with the longest language version
- > all language versions must be printed together.

So this technique is more convenient for books or brochures rather than posters.

'In House' alternatives

Some of our clients ask us to supply them with 'MS Word templates'. But it is nearly impossible to produce a reliable template which works on all of your workstations and with all of your printers.

There are numerous combinations possible between:

- > Operating systems (Mac OS X, Windows XP, Vista, 7...);
- > Program versions (Word 97, 2004, 2007... OpenOffice...);
- > Brands and models of printers (inkjet, laser...).

This makes it impossible to create a template which will work with all these possible combinations.

Kaligram works in a Mac OS environment and we use professional programs for layout, image processing, cartography... We only use the Microsoft Office programs for our own administration, or to print out your texts.