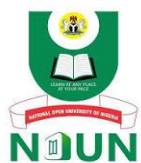


**COURSE
GUIDE**

**MAC 221
EDITING AND GAPHICS OF COMMUNICATION**

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Introduction

You are welcome to MAC221 – EDITING AND GRAPHICS OF COMMUNICATION. This material is probably the first of its kind in Nigeria as there is nowhere you will find a locally authored book on this course. In this course, I have been able to share my experience both as an academic and professional communicator, having worked with the best institutions in Nigeria in both categories. I worked as a reporter, correspondent, writer, columnist and sub editor with the best titles in the land, including *Daily Times* and *The Guardian*. Presently, I teach in Covenant University, Nigeria's University of the Year in the private category.

The course deals with text and graphics and how you edit them, in order to make them fit for communication. The course is technical in nature, and it is impossible to write by someone who has not worked as professional sub editor before. The course has the major and minor things you need to know about sub editing, especially with graphics. You may have read so many things about sub editing in the area of copy preparation but probably not much about how graphics are edited for meaningful communication. This guide provides information regarding how you can maximise the benefits of the knowledge that the course offers.

Course Aims

The aims of this course are as follows.

1. Expose you to the very first volume on Editing and Graphics in Nigeria and probably West Africa.
2. Prepare you for the knowledge that can make you a professional in the area of graphics.
3. Help you transpose this knowledge into skills with which you can impart others.
4. Make you a versatile text and graphics editor.

Course Objectives

At the end of this Study Guide, you should be able to:

- decipher the details of this course
- unfold the responsibilities that await you in the course and how to carry them out
- obtain the advice and instructions you need to follow the course through

Course Materials

1. Text books – The books and materials referenced in this course have been carefully selected to complement your study.
2. Dictionary
3. Computer Systems, loaded with graphic software applications such as CorelDraw, PageMaker (or Adobe In Design), Microsoft Publisher, Photoshop.
4. Computer Peripherals – CDs, Flash Disks, etc
5. Old Newspapers
6. Layout Sheets
7. Calculator
8. Assignment File

Exploring Editing and Graphics of Communication

The Technical Nature of the Course

One thing you should know from the onset is that this course has some technical areas and calculations that must be mastered. For instance, you must have a working knowledge of most of the software applications listed above, and most of these applications are calculation-based. For example, you may never be able to use Corel Draw if you are bereft of arithmetic. Other materials such as layout sheets involve some level of calculations. You must be prepared.

Study Units

The following are the modules and study units you are to expect in this course.

Module 1 Graphic Features of Communication

- | | |
|--------|---------------------------------------------------|
| Unit 1 | Introducing Editing and Graphics of Communication |
| Unit 2 | Format, Forms and Uses of Graphics |
| Unit 3 | Devices of Editing and Graphics of Communication |
| Unit 4 | Input, Output and Storage Devices |

Module 2 Typography

- | | |
|--------|-----------------------|
| Unit 1 | Text as Communication |
| Unit 2 | Anatomy of Type |
| Unit 3 | The Graphic Process |

Module 3 Text Editing, Graphics and Communication

Unit 1	Reasons for Editing
Unit 2	Introducing the Sub editors
Unit 3	Headline Casting
Unit 5	Editing of Text Graphics

Module 4 Image Editing, Captions, Layout and Design

Unit 1	Photographs
Unit 2	Caption Writing
Unit 3	Layout and Design
Unit 4	The Printing Process

References and Textbooks

The books that were referenced in this course are probably among the best anywhere in the world. Just in case you come across an issue to clarify from any of these books, please feel free to do so as the publishers are clearly stated. Most of the books are available for purchase on the Internet.

Assessment Exercises

This volume has many self-assessment exercises which are not meant to be submitted. But I must advise at this point that these questions are instrumental to a thorough understanding of the course. You should endeavor to practice them. Any time you want to practice any of them, read the contents and then close the book and attempt the questions. Another way you can help yourself is to always try and summarise what you have read in very few sentences and then compare your summary with the summary in the book. If there is a marked difference, you may not need to worry, as there are many ways by which a summary can be written. But just ensure that your summary contains the substance of what you have read.

Tutor-Marked Assignments (TMAs)

Tutor-Marked Assignments are put at the end of every unit in this Course Text. You have to carry out the assignment as instructed, as they are supposed to be graded. The only exemption to this is this Course Guide which does not have one. TMA is supposed to carry some 30 per cent of the marks

Final Examination and Grading

Any examination that borders on graphics is never written for less than three hours which is what is recommended here. The examination questions will always touch on the critical aspects of the course. However, it is such that if you diligently do the self assessment exercises and your tutor-marked assignments, you should not exercise any worry over your exams. 70 per cent of the marks are for exams.

Warning: Diligence is Key

This course is such that you cannot grow or master it if you are lazy. Unlike courses which you can simply read and then sit for an exam, this course compulsorily requires that you both read and practice. These have to be done regularly. There is really no end to the dynamism of the course as new applications are being made everyday to cater for the needs of the increasingly sophisticated audience. Therefore, when you stop learning, you start dying intellectually, and you may not catch up easily if trends pass you by.

Conclusion

Always bear it in mind that this course is practice-oriented. It is either you are ready for it or not. At the beginning of the course, please familiarise yourself with the modules and units, and then draw your own schedule of study. Do not rely solely on the schedule of the university. Your own study schedule should complement that of the institution. Try and read ahead of the next unit to be taught. The preliminary knowledge you gain from that will help in mastering what you will be taught.

Summary

If you diligently follow the instructions given to you in this guide, you will be successful and become a thoroughbred professional, ready to fly.

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MODULE 1 GRAPHIC FEATURES OF COMMUNICATION

Unit 1	Introducing Editing and Graphics of Communication
Unit 2	Format, Forms and Uses of Graphics
Unit 3	Devices of Editing and Graphics of Communication
Unit 4	Input, Output and Storage Devices

UNIT 1 INTRODUCING EDITING AND GRAPHICS OF COMMUNICATION

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content:
3.1	Definition of Terms
3.2	Editing and Graphics of Communication: A Definition
3.3	Graphics of Communication: Social Sciences
3.4	History of Graphics in Brief
3.5	Basic Types of Graphics
4.0	Conclusion
5.0	Summary
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1.0 INTRODUCTION

The phrase “Editing and Graphics of Communication” has three content words and two structural words. The content words are the keywords and they are: “Editing”, “Graphics” and “Communication”. The structural words are “and” and “of”. These conjunctions, though often meaningless in themselves, are joined to the content words in order to make the phrase “editing and Graphics of Communication, complete and meaningful. For a proper definition, it is necessary to pick the content words one after the other and describe it as this move will logically provide the platform to evolve a proper definition of the term. One can only delve into the details of this course on the platform of proper definition.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- describe clearly what Editing and Graphics of Communication is all about
- define concisely first, the individual words that make up the course and the course as a whole
- describe the course from the standpoint of social sciences
- explain the history of Editing and Graphics
- have a working knowledge of computer graphics.

3.0 MAIN CONTENT

3.1 Definition of Terms: Editing

This is a process of enhancing the quality of texts or graphics through amendment, as well as addition and subtraction of materials. Editing is an improvement process by which a graphic item is made adequately readable, understandable or communicable. Editing can be done on images, as well as on texts. Different kinds of editing that can be performed on texts including structural, copy as well as proofreading. Most layout and graphic software applications like Photoshop, QuarkXPress and Corel Draw (and Corel PhotoPaint) have the capacity to edit, as well as manipulate graphics and texts.

The more the number of professionals who edit a graphic or editorial item, the more the quality improves. This is why in editing, two heads are better than one. Part of this course is devoted to editorial and graphic editing.

SELF-ASSESSMENT EXERCISE 1

Define editing and list the software that can be used for editing.

Graphics

Graphics are texts, drawings, designs, illustrations or images that are deliberately created via a medium by hand or some other means in a manner that makes visual, cultural, aesthetic or commercial meaning. The creator of a graphic may draw an inspiration from himself, some other beings or from his or her environment. Please note, graphics, within the context of this course, are not meaningless drawings. They are deliberate creations. They are not accidental or acts of serendipity.

Graphics can be functional or artistic. When graphics are functional, it means that they are not mere impression but actually useful or are performing some particular functions. For instance, the texts and photographs you see in newspapers are not for decoration, They are published to inform, educate and inform. When they are artistic, they are created for style to invoke or provoke one's sense of aesthetics and create some fantasy, feeling or figment of imagination.

SELF-ASSESSMENT EXERCISE 2

Define graphics, giving at least five examples. How can graphics be functional or artistic?

Communication

Communication is the transmission of a message from one point to another that produces some effect. According to Harold Lasswell (1948), a useful and convenient way of describing communication is to make it answer these pertinent questions: Who says what? In what channel? To whom? With what effect? Berelson and Steiner (1964) define communication as 'the transmission of information, ideas, skills and emotions e.t.c by the use of symbols-words, pictures, groups e.t.c. it is the act or process of transmission that is usually called communication'.

Hovland, Janis and Kelley (1953) define communication as 'the process by which an individual (the communicator) transmits stimuli (especially verbal) to modify the behavior of other individuals (the audience).

From these definitions, one thing is clear. Communication is from one party to another and it is effected when the person receiving the communication has made meaning out of what he has communicated and responded to accordingly. Where there is no response, then communication is one-way. But when there is response, communication has been done.

SELF-ASSESSMENT EXERCISE 3

Define communication and explain four stages of the communication process, according to Harold Lasswell.

3.2 Editing and Graphics of Communication: A Definition

From the foregoing, it is established precisely that editing is an improvement process while graphics are texts or designs that are created. Communication is the process of transmitting a meaningful message from one point. It is also established that graphics of communication means the creation of graphics to make meaning. From a simple syllogism, one could therefore, define Editing and Graphics of Communication as the process of improving texts or graphics that are created to be transmitted or communicated meaningfully.

The implication of this definition is multifarious. First is that graphics are created or produced. Second is that graphics communicate. Third is that graphics that communicate can be improved upon for more meaningful communication. The definition can therefore be reworded as *the process of producing and improving graphics for information, education and entertainment*. When graphics educate, inform and entertain, they are said to make the right meaning. When a graphic makes the right meaning, it implies that it has been transmitted as a message, instruction, idea or an impression.

SELF-ASSESSMENT EXERCISE 4

With your knowledge of the three keywords, define editing and graphics of communication.

3.3 Graphics of Communication: Social Sciences

Graphic Communication is simply the process of producing graphics to communicate to an audience. Whether what you are communicating is through a composed text, drawing, photograph, illustration or slides, you are either communicating an idea, passing an instruction, sending a message in a way that is culturally meaningful to your audience. The term “culturally meaningful” means that what you are communicating must be doing one, two, three or four of the following:

- Persuading
- Informing
- Educating
- Entertaining

Here lies the difference in definition from that of the engineering people. An engineer or geometrician is most likely not going to define graphic communication from the entertainment perspective, even though he likes to develop the technology in order to provide entertainment for others.

This is because it involves the development of massive algorithms that are complex and may not be entertaining but only mathematical or computational. In social science and as it concerns us in this book, graphic communication must impact the audience and that impartation must educate, inform and entertain.

Graphic communication occupies a major place in visual communication, which, as the term suggests, is communication through two or three-dimensional visual aids and forms. The effectiveness of graphics of communication is determined by the rate of response of the audience of that communication. When it is highly effective, it means that the associated audience has responded highly and vice versa.

SELF-ASSESSMENT EXERCISE 5

What is the area of convergence and divergence on the definitions of communication graphics by social scientists and engineers?

3.4 History of Graphics and the Tools Used

Some of the earliest graphics and drawings known to the modern world, from almost 6,000 years ago, are that of engraved stone tablets and ceramic cylinder seals, marking the beginning of the historic periods, and the keeping of records for accounting and inventory purposes. Records from Egypt predate these and papyrus was used by the Egyptians as a material on which to plan the building of pyramids; they also used slabs of limestone and wood. From 600–250 BC, the Greeks played a major role in geometry. They used graphics to represent their mathematical theories such as the Circle Theorem and the Pythagorean Theorem.

In the recent time, computers have been made more powerful and are now capable of drawing both basic and complex shapes and designs. In the 1980s, artists and graphic designers began to see the personal computer, as a serious design tool, one that could save time and draw more accurately than other methods. 3D computer graphics became possible in the late 1980s with the powerful SGI computers, which were later used to create some of the first fully computer-generated short films. The Macintosh remains one of the most popular tools for computer graphics in graphic design studios and businesses.

SELF-ASSESSMENT EXERCISE 6

Briefly trace the history of graphics up to the present time.

3.5 Basic Types of Graphics

There are two main types of graphics namely:

1. Vector graphics, and
2. Bitmaps.

Vector Graphics

Vector graphics (Mukhopadhyay & Chattopadhyay, 2007) are those which can be created straightaway on a computer without engaging a third party system or facilitation. For instance, you can type texts, draw lines, curves, shapes and fill them with some color without the use of any third party gadget or appliance. These are generally referred to as graphic primitives and they, especially the shapes, are generated from a set of programmed algorithms that determine their positions, length as well as their directions. The following diagrams are examples of vector graphics.

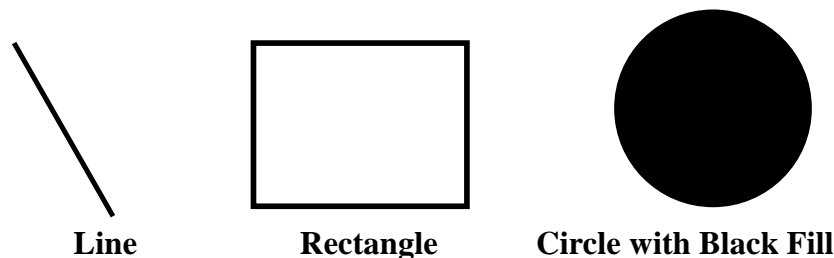


Figure 1: Examples of Vector Graphics: Line, Rectangle, Circle (with black fill)

SELF-ASSESSMENT EXERCISE 7

Describe vector graphics, with illustrations and how they are created on your computer screen.

Bitmaps

Bitmaps or rasterised images (as technical persons and engineers prefer to call them) cannot be imputed into your system without the use of an application independent of your computer. Unlike vector graphics which are generated from a set of algorithms that determine their position, direction, weight and length, bitmaps consist of tiny square-shaped picture elements, which are called pixels – a reason why bitmaps are also called pixilated graphics. Each pixel is the small dot

that a computer can recognise. Each pixel maps a location in an image and has numerical color forms, each with a value. The photograph you take with your camera is a classic example of a bitmap graphic



Figure 2: Photograph is the typical example of bitmap graphics

Other examples are scanned images. With the use of a scanner, you can input a bitmap image into your computer. Many high resolution scanners exist that can give high quality scans. Moreover, you can also get bitmap images from other sources such as clip art (ready-made images that can be imported from elsewhere into an application for use or editing) and the internet.

SELF-ASSESSMENT EXERCISE 8

1. How does a bitmap graphic differ from vector graphics?
2. What is a pixel? What are its characteristics?

4.0 CONCLUSION

Editing and Graphics of Communication is a course the importance of which cannot be overemphasised. In most of today's mass communication –print, broadcast, advertising and internet – graphics play a key role in the efforts to create meaning out of communication. In some cases, without graphics, communication is doomed while in others graphics are the dominant elements that create meaning. Yet in others, without graphics, communication becomes empty. How does it feel if all

that you are reading in a newspaper is all text and no graphics! How will it look like if the Internet is devoid of graphics? It will be boring!

In order to make the graphics in communication have meaning, then editing becomes imperative. Without editing, graphics becomes frustrating, chaotic and annoying. Editing is the improvement process that must be carried out for graphics to perform the communication role of persuasion, education, information and entertainment. This is why the definition is, *the process of producing and improving graphics for information, education and entertainment*. The fact that the graphics of communication, in their variegated manner, has a chequered history and a bright future has made the study of importance to mankind. This book is designed to explore it in a manner that makes it understandable.

5.0 SUMMARY

In this unit, I succeeded in defining and describing what editing and graphics mean and I looked at the individual content words first, and the full title of the course as a whole. I also looked at the course from the standpoint of the social sciences, from you should have appreciated its importance to humanity. The unit also touched on the history briefly and topped it with the basic types of graphics.

6.0 TUTOR-MARKED ASSIGNMENT

Describe Editing and Graphics of Communication from a social science perspective.

7.0 REFERENCES/FURTHER READING

Berelson, B. & Steiner, G. (1964). *Human behavior: An Inventory of Scientific Findings*. New York: Harcourt, Brace, and World.

Hovland, C. I., Janis, I. L. & Kelley, H. H. (1953) *Communications and Persuasion: Psychological Studies in Opinion Change*, New Haven, CT: Yale University.

Lasswell, H. (1948). *The Structure and Function of Communication in Society*. In L. Bryson (Ed.). *The Communication of Ideas*. New York: Harper.

Mukhopadhyay, A & Chattopadhyay, A. (2007). *Introduction to Computer Graphics and Multimedia*. Kolkatta: Vikas Publishing House.

UNIT 2 FORMAT, FORMS AND USES OF GRAPHICS

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Bitmaps File Format
 - 3.2 Forms of Graphics
 - 3.3 Resolution
 - 3.4 Uses of Graphics
 - 3.5 The Graphic Process
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

Unlike vector graphics which can be used in any application, bitmap images must be saved in some formats before they can be usable. Originally, many bitmap image files are heavy and must be resaved in a format that is lower in size, and not constitute a burden on the work or the application where it is going to be used. Different file formats exist but they differ in the manner they support image bitmaps or vectors, and the way they compress them.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- differentiate formats that graphics are available in
- identify where those formats are available and accessible
- state the different forms of graphics in terms of visual presentation
- state the meaning and importance of resolution in graphics
- describe the different uses that graphics can be put in
- describe the graphic process.

3.0 MAIN CONTENT

3.1 Bitmap File Formats

The formats include but not limited to JPEG, TIFF, PDF, PSD, CPT. They are explained below.

JPEG

JPEG is a standard format for image compression developed by the Joint Photographic Experts Group (chiefly in the United States). Because of its high-end and highly effective compression system, its use cuts across several platforms of graphic, web and image processing applications. JPEG can be used on any color mode from the 8-bit grayscale, to the 32-bit CYMK (Cyan, Yellow, Magenta, and Black).

The JPEG system can compress an image file from 2 which is low compression and high quality to 255 (high compression but low quality) and still have an appreciable amount of quality that can be used in publishing. The astonishing compression ration makes JPEG files a compression of choice for websites. New features in the system allow you to attach image properties and values as well as restrict compression to a specific area of the image.

TIFF

The Tagged Image File Formats also have good compression ratio but probably not up to that of JPEG. It is not widely used as JPEG because it supports up to seven encoding schedules, though it is applicable in both grayscale and color undertakings. The different encoding routines means there are different versions of TIFF. Another disadvantage is that it cannot save information for duotone color mode even though it is good for CYMK and RGB. Besides that, TIFF files can take some time to load when they are compressed using Packbits 32773, or CCIT because it takes the application decode it.

PSD

Every designer using the Adobe Photoshop graphic application must be used to the PSD file format. The Photoshop is an image editing application that is popular with graphic designers. The PSD file is the Adobe Photoshop default file saving format. This format is so native to Photoshop that it may not work successfully or at all in some other applications. PICT files have similar limitations as they function only

perfectly well in Mac Operating System. Before you can use PICT in other systems, it has to undergo some changes in its properties.

PDF (Portable Document Format)

The PDF or Portable Document Format is perhaps the most popular file compression format. This popularity may not be unconnected with its flexibility and cross-platform features which allow you to use it in nearly all word processing or graphic applications. The PDF system is based on the PostScript imaging system which displays with high precision contents that have been compressed. The PostScript system operates the PostScript language to describe the layout of vector and bitmap images for display and for printing uses.

MPEG

MPEG, an acronym for Moving Pictures Experts Group, is a standard for compressing both audio and video data in a way that they can be stored or transmitted. MPEG is the moving version of JPEG.

SELF-ASSESSMENT EXERCISE 1

Explain at least three formats in which graphic can be saved and stored. Explain the PSD and JPEG file compression systems?

3.2 Forms of Graphics

2-D Graphics

Two-dimensional computer graphics are the computer-based digital images that are generated mostly from two-dimensional models. 2-D graphics will not normally show all sides of an object but they can adequately represent objects. For instance, if you want to represent a cube on a page, you could simply draw a square to represent it and call it a cube. Another example is if you want to represent a soccer ball with a graphic. You could simply draw a circle and draw interspersing lines to form the squares. With this, 2-D convincingly offers an acceptable representation of a real world.

3-D Graphics

Assuming you want to represent a triangular prism, you could go ahead and use a simple 2-D shape to represent it. But when details need to be studied about the object you are trying to represent, you would soon discover that your two dimensional shape was grossly inadequate. This

is where the 3-D option comes handy. A triangular prism that you have represented with a simple shape actually has four sides to it, namely the three triangle sides and a base. The following is an illustration of a 3-D shape.

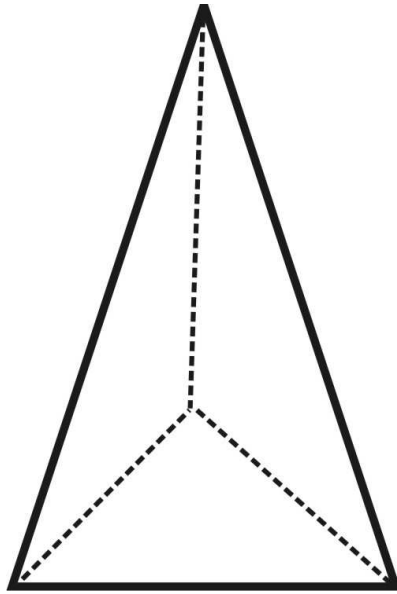


Figure 1: A three-dimensional triangular object

In the foregoing diagram, four sides have been combined to give an impression of a triangular object which would have otherwise been represented as a simple, primitive triangular shape. A close look at the diagram shows the first triangle which you see as the front view and is represented with the weighty triangle (the darker one). The other two triangles are not visible to you which is why they are represented by the dotted lines (engineers and geometers call them hidden lines). If the objects are disassembled, the four parts that constitute them become easily discernible as shown in the figure.

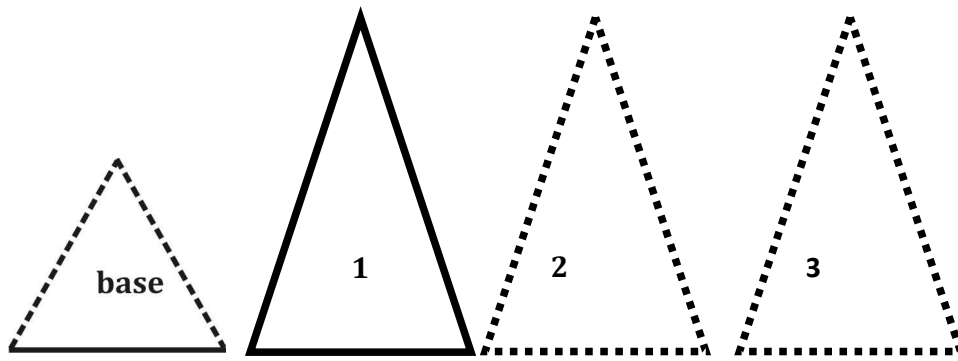


Figure 2: The four parts of a 3-D triangular object in Unit 2 Figure 1

Three dimensional drawings are more vivid in engineering designs as shown in the following diagram in Unit 2 Figure 3. In engineering designs, forms that are created are far more complex than the triangle object shown above. The diagram shows three parts which are drawn in three dimensions showing the various parts of the solid form.

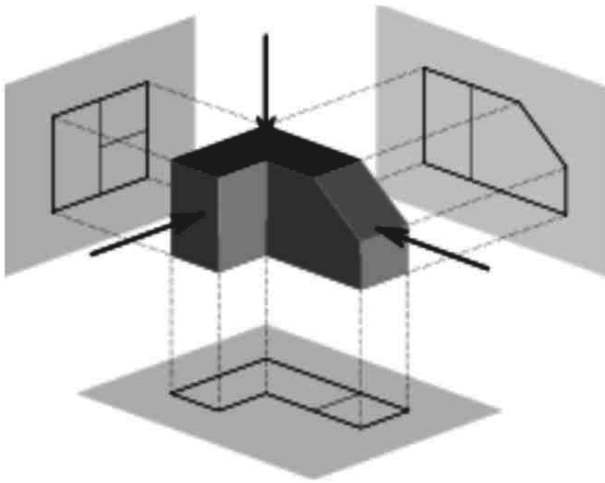


Figure 3: Three two-dimensional parts projected from the 3-D form

(Two) 2-D are flat images which can be cut out and assemble together to form three-dimensional objects. Two dimensional drawings are produced to show the designs of different parts of three-dimensional objects. Some software applications have three-dimensional transform filters, which allows you to manipulate flat two dimensional images to look like three dimensional. Photoshop can let you create three-dimensional stuff by adding shadows, extrusion or contour. In round or

conical shapes, you can determine the point of curves by adding a wire frame with which you are able to determine those points.

Animation

Animation is another type of graphic which can be modified from either two- or three dimensional drawings depending on what you want. Animation begins with the creation of a database of the objects which are produced sequentially, with a measure of time allotted to a sequence. When these sequences are played by animation software, they give an impression of motion, thereby making those objects animated.

The sequence of computer animation is created by first specifying the storyboard (what the action will be like). The objects that make the storyboard are distinctly identified. You may call these the *dramatis personae*. Each object must have a shape and its own movement as described in the storyboard. Still image frames are generated manually, or with the use of the relevant software, to simulate the sequence of the desired motion.

SELF-ASSESSMENT EXERCISE 2

1. Illustrate the differences between two-dimensional and three-dimensional images, and explain how two-dimensional images can be transposed into three-dimensional.
2. Describe animation graphics and how they work.

3.3 Resolution

You must have read that resolution is a vital element in a bitmap image. Each image has a pixel dimension which is the number of pixels set both horizontally and vertically in the image. The clarity of an image on your computer screen depends on the pixel composition of that image in relation to the pixel setting of the computer monitor.

If you have a 21-inch computer monitor and you have an image that measures 800 pixels in length and 600 pixels in width, then that image will be smaller on the screen because your screen can accommodate nearly double the size of your image. When preparing your image, especially for the Web, you must ensure that the image is such that it can be viewed without difficulty in a variety of screens.

All these point to the vital importance of the quality your pixel detail. When you begin to put into consideration the number of pixels that exist in your image when it is printed out, which is measured in pixels per

inch (ppi), then your concern is about the digital detail or “resolution” of the image. When you adjust the resolution of image, you are simply controlling how the pixels of that image conform to the amount of space in which it is going to be printed from the printer. Your printer will treat each pixel as a dot. From there it is easy to determine how many dots are contained in an inch. Hence image resolution is calculated in terms of dot per inch (or dpi).

Please note: that your image has the proper resolution on your computer screen is not a guarantee that your image will come out well from your printer. Most printers have been built to handle optimum resolution from the computer. But if the capacity of your printer is low and does not configure well with what is coming from the printer, you are faced with the problem of pixilation, which is a computer output with large, ugly looking pixels that make the image poor. In order to correct the pixilation problem, many printers can be fitted with more memory which enables them print images with more dots per inch.

SELF-ASSESSMENT EXERCISE 3

1. What is an image resolution in computer graphics?
2. How important is it in graphics?
3. Describe two ways that resolution problems can be resolved.

3.4 Uses of Graphics

Advertising and Entertainment

The use of graphics have revolutionised advertising practice and boosted entertainment. In the time when cost of shooting a commercial is skyrocketing, computer graphics have come to the rescue either by way of graphic texts and design or animation or both. Cartoon films also sell very well, and in several cases have box office hits. Besides that on your mobile phones, graphics provide the entertainment when the calls are coming in. Most or all of the graphics on the entertainment devices have been produced from the computer.

Publishing and Multimedia

It is in publishing that computer graphics is most visible. The high visibility has got to do with the fact that publishing has a mass audience, which can be as few as hundreds but as large as millions or billions. The World Wide Web now has billions of people who visit sites that must contain some graphics in order to make meaning to them. There is no website that does not contain a graphic no matter how small it is.

Newspapers that do not have nice graphics will die while ugly websites will attract fewer visitors. A newspaper with good contents and good graphics is not only the delight of an audience but also the joy of the advertiser and his agent, because it provides a good platform for them to sell their goods and services.

SELF-ASSESSMENT EXERCISE 4

1. How vital are graphics in the multimedia and publishing business?
2. What role does graphics play in the newspaper layout?

3.5 The Graphics Process

Before graphics can communicate, it must follow a process (Baran, 1999, Bertoline & Wiebe, 2005). This process has some stages. Each stage has its distinctive features.

The first phase is **problem identification**. Here, this problem is objectified into points and these points may be transposed into questions. By asking those questions, what you are trying to achieve becomes very clear. It is important to note at this stage that “problem” does not necessarily mean a difficulty or a challenge. It could simply mean idea, impression, feeling, imagination, thought, and so forth which can be communicated. In research, a problem statement simply means a statement of what you want to do.

The second phase is **visualisation**. After listing out the objectives and putting them into questions, you should look out for the key concepts that comprehensively encapsulate the whole idea of the problem. A good way of doing this is to look for the keywords in the problem statement. The keywords must be such that when all of them are defined, they adequately represent succinctly the problem you are trying to resolve. You begin to picture how those concepts are able to resolve the issues that are involved. The third stage is where you begin to sketch out your ideas in form of graphics. This **sketching stage** comes before the next phase of **preparation**, where you begin to subject your representation to judgment in order to determine its worth. This leads you to the final stage of **communication**.

SELF-ASSESSMENT EXERCISE 5

Describe the stages of the graphic communication process.

4.0 CONCLUSION

Graphics can be identified within the context of their formats and forms. Whichever way you look at it, resolution counts because it helps determine quality, with regards to pixilated graphics. Quality is critical because the usage of graphics, especially in a profession like advertising, where appeal is a critical factor, must have crossed the various stages that help guarantee that quality – problem statement, visualisation, preparation and communication are present.

5.0 SUMMARY

The unit examined the several formats and found that the JPEG format has a preponderance usage especially in 2-D and 3-D bitmap graphic forms. Graphics, however, go beyond these two forms. Animations constitute another example of graphics and the format of storage is usually the MPEG format which is far heavier than other formats. The unit also examined resolution as a critical factor in the quality and usage of graphics. The unit ended with the four-stage graphic process.

6.0 TUTOR-MARKED ASSIGNMENT

Of what importance is resolution to graphics?

7.0 REFERENCES/FURTHER READING

- Baran, S.J. (1999). *Introduction to Mass Communication Media Literacy and Culture*. California: Mayfield Publishing Company.
- Bertoline, G.R. & Wiebe, E.N (2005). *Fundamentals of Graphic Communications*. New York: McGraw-Hill Higher Education.

UNIT 3 DEVICES OF EDITING AND GRAPHICS OF COMMUNICATION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Associated Terms of a Computer System
 - 3.2 Computer Graphic Devices
 - 3.3 The Notebook
 - 3.4 User Interfaces
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

Graphics do not just occur. They are created. The creation process involves the deployment of facilities and equipment without which the job will be Herculean and almost impossible. Can you imagine an artist wanting to create a graphic page that will be transmitted to thousands of people without the computer? It means you have to create thousands manually and that may take thousands of hours. But the devices by which you create your graphics and edit them have made things simple. These devices and more are what this unit is all about.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- tell the difference between the hardware and software dimensions of the computer
- describe succinctly the devices that are deployed when you engage in graphic designs
- put in use the user interfaces that are relevant to graphic design.

3.0 MAIN CONTENT

3.1 Associated Terms of a Computer System

Hardware

The term **hardware** covers all of those parts of a computer that are tangible objects. Circuits, displays, power supplies, cables, keyboards, printers and the mouse are examples of computer hardware.

Software

Software refers to parts of the computer which do not have a material form, such as programs, data, protocols, etc. There are different kinds of software.

System Software

System software are programs that are pre-installed in your system when you purchase them. They are called low-level software because, unlike application software that the end user or the purchaser needs in order to perform some specific task (like accounting, graphic design, play games etc), system software operate the hardware in the background and generate the user interface and allow the operating system to interact with the hardware. System software files include libraries of functions, system services, drivers for printers and other hardware, system preferences, and other configuration files. The programs that are part of the system software include assemblers, compilers, file management tools and system utilities.

Operating System

An Operating System (OS) software is also a software that consists of programs and data that help coordinate the functions of computer hardware. But unlike other system software, you must install an operating system to enable your use of application software. An operating system functions in tandem with other system software to ensure the proper function of the hardware. It is the computer's most necessary software that mediates between the computer hardware and other software systems. No computer can function without an operating system. It provides the platform for the execution of other programs and application software. Operating systems are found on almost any device that contains a computer—from cellular phones and video games to computer servers. Examples of operation systems are Linux, Microsoft Windows and the Mac OS.

Application Software

In information technology, **Application software**, also known as an **application** or an "**app**", is computer software designed to help the user perform singular or multiple related specific tasks. It helps to solve problems in the real world. Examples include enterprise software, accounting software and office suites and media players. An application helps you perform a task.

An application thus differs from an operating system (which runs a computer), a utility (which performs maintenance or general-purpose chores), and a programming language (with which computer programs are created). Depending on the activity for which it was designed, an application can manipulate text, numbers, graphics, or a combination of these elements. Some application packages offer considerable computing power by focusing on a single task, such as word processing. In this book, the focus will be on graphic application software.

SELF-ASSESSMENT EXERCISE 1

1. Explain the hardware and the software components of a computer system. Can one function without the other?
2. A computer system is nothing without the system software. Does this statement make meaning to you?
3. A computer system is empty without an operating system. Discuss this statement and list few examples of an operating system.
4. How important is an operating system to graphic application software?
5. What category does a vector graphics editor belong?
6. How important is application software? Can a graphic artist operate without it?

3.2 Computer Graphic Devices

Computer System

The computer system comprises basically the central processing unit (CPU) or simple "processor" or "computer" and a visual display unit (VDU) also called "monitor". The VDU is the screen that displays all that is taking place in the CPU. The monitor comprises the display device, the circuitry and the box or enclosure. A modern VDU is thin film transistor crystal display thin panel while older monitors use a cathode ray tube which is somewhat similar to the one seen in a television set.

The CPU is that crucial part of a computer system that carries out the instructions of a computer program, and it is the abode of the computer's functions. The CPU carries out each instruction of the program in sequence to perform basic logical and arithmetical algorithms in an input and output system that manifests on the monitor. The major components of a CPU are the processor, the hard disk, the circuitry, the Random Access Memory and the power system.



Figure 1: A photograph of a desktop computer system showing a CPU, monitor, keyboard and mouse. (See input devices below)

3.3 The Notebook

A notebook, popularly called laptop is a personal computer designed for mobile use. A laptop integrates most of the typical components of a desktop computer, including a display, a keyboard, a pointing device, speakers and even a printer (in few cases) into a single unit. A laptop is powered by mains electricity via an AC adapter, and can be used away from an outlet using a rechargeable battery that is built into it.

A laptop battery in new condition typically stores enough energy to run the laptop for three to five hours, depending on the computer usage, configuration and power management settings and the manufacturer. When the laptop is plugged into the mains, the battery charges, whether or not the computer is running, except in a few cases. Laptop computers are fast becoming the vogue among young people, owing primarily to their mobility.



Figure 2: A photograph of computer notebook or laptop and its AC adapter cord

SELF-ASSESSMENT EXERCISE 2

1. Describe the basic components of a computer system.
2. What is a notebook?
3. How does a laptop computer differ from desktop?

3.4 User interfaces

Graphical User Interfaces (GUIs)

Whichever computer you are using or whatever you are using it for, you need the user interfaces to be able to use it successfully. A Graphic User Interface (GUI) or “GOO-ee” (Reavy, 2001) as is pronounced by some people, can be described as an interactive mode of operation that comes with the functioning of many programs. It makes it easier for people with limited computer skills to work with and use computer software. It is a visual front to a piece of software that links the user to the internal workings of a computer, or piece of software. The GUI can also be defined by its visual elements which simplify the way the user interacts with the computer.

Pointing Device

The most common component of a GUI is a pointer. This can be described as graphical image on a screen that indicates the location of a pointing device, and can be used to select and move objects or commands on the screen. It commonly appears as an angled arrow but it can be changed as preferred.

Menus

Menus allow the user to execute commands by selecting from a list of choices. Options are selected with a mouse or other pointing devices within a GUI. A keyboard may also be used. Menus are convenient because they show what commands are available within the software.

Common Widgets

A widget is an element of the GUI that a computer user interacts with and is also known as a control. They are what programmers use to build GUIs. Examples of widgets are text boxes, buttons, scrollbars e.t.c. Scroll bars are used to view the contents by moving them up or down. Buttons are used to instruct the operating system on tasks.

Icons

An icon is a tiny graphical image, small picture or object which represents a file, program, web page or command. These icons have very many functions depending on what icon it is. They can be used to open documents, execute commands and also run programs. Also, documents using the same extension or documents that open with the same programs have the same icons so they are usually very easy to recognise.

Window

A window is an area on a computer screen which performs the task of displaying information, independent from other windows or parts of the screen. Windows can easily be manipulated. For example, a window can be opened or closed. A window can also be minimised. This is when a button at the top right corner of the window, which looks like a hyphen or the minus sign is clicked. Also, the maximise task can be performed. There is also the restore task. Windows can be adjusted or put behind another window.

4.0 CONCLUSION

Hardware and software are germane to the operations of a computer. Without the hardware, the computer is naked or literally empty. Without the software, the computer cannot perform any specific task. Before you are able to carry out any graphic task, you must install a graphic software application or system software that has a graphic utility attributes. Even when you have these two assets, you still need those elements that help you communicate between the hardware and software. These are called user interfaces. Whether you are using a desktop computer or the Notebook, you cannot do without them.

5.0 SUMMARY

The unit differentiated hardware from software and did a breakdown of what the latter is all about. It stressed that these two aspects, though very crucial to the functioning of the computer, cannot make much unless you engage the use of graphic devices and user interfaces.

6.0 TUTOR-MARKED ASSIGNMENT

Discuss the Computer User Interfaces that you can deploy when designing graphics.

7.0 REFERENCES/FURTHER READING

Bertoline, G.R. & Wiebe, E.N (2005). *Fundamentals of Graphic Communications*. New York: McGraw-Hill Higher Education.

Reavy M.M. (2001). *Computer-Assisted Reporting: A Journalist's Guide*. California: Mayfield Publishing Company.

UNIT 4 INPUT, OUTPUT AND STORAGE DEVICES

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Input Devices
 - 3.2 Output Devices
 - 3.3 Output Media
 - 3.4 Storage Devices
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignments
- 7.0 References/Further Reading

1.0 INTRODUCTION

The CPU is the brain of a computer, but brain is nothing without an input device. An input device is usually a peripheral hardware that provides the data and control signal by which software interact with hardware, to produce a result. Hardware and software need data input for a specific output. A device is needed to be able to input these data, hence an “input device”. But the success of an input device is made real in storage and output devices. This explains why this unit is all about the three categories of devices.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- describe what input devices are and illustrate with diagrams and pictures
- describe what storage devices are and give examples
- describe what output devices are and give examples.

3.0 MAIN CONTENT

3.1 Input Device

The Keyboard

The keyboard which is perhaps the most commonly used input device is used to enter alphanumeric data into the computer. It provides keystroke shortcuts, make menu selections, play games and perform several other tasks. There are different types of keyboards. The differences arise owing to different manufacturers, purposes for which they are meant,

and whether they are built separately or inbuilt in some systems as in a notebook. However, a typical keyboard should have between 82 and 110 keys and must have at least four sets of keys, namely:

- **Alpha Keys:** These are the popular keys you use in typing you ABCD... to Z. You switch from a capital letter to small letter by the use of a function key called “shift”. Alpha keys also contain such characters as +,?, =, etc. It should be noted that such characters may be found elsewhere on some other types of keyboard.
- **Numeric Keys:** These are the keys from 0 to 9 and some characters like @, !, (,), #, etc.
- **Function Keys:** Usually F1 to F12.
- **Control Keys:** These are keys you use in performing some tasks. They include Del, Pg Up, Pg Dn, Shift, Caps lock, tab, shift, Microsoft Key, Fn, etc. The following images show a typical keyboard.



Figure 1: A typical keyboard

As stated earlier most laptops have their keyboards in-built. It should be noted that despite the fact that the keyboard is in-built, it is regarded as a computer peripheral. The following photograph is a laptop bearing a keyboard.



Figure 2: A laptop with its keyboard
Mouse

Basically, a mouse (plural: mice) is hand-held device that has a corresponding pointing device displayed on the computer monitor. The movement of the hand generally determines its position on the monitor. Computer systems cannot function if you do not use a mouse. The pointing device is the cursor in the shape of an arrow which you use to touch, activate, drag, draw, drop, resize, redo, undo something in the computer.

Different types of mouse are available. In the mechanical mouse you have the ball-rollers that determine the X and Y directions of motion of the mouse. Laser mouse uses laser while the optical mouse uses LED and optoelectronic sensors to detect the direction.



Figure 3: Input Device: The Mouse

The Scanner

A scanner, in some respect, is also regarded as input device though computer technologists often refer to it simply as a device for generating and transferring image into the computer. However, graphic artists and graphic experts regard it as an input device. A scanner copies an image from a paper surface. Such image could be a photograph or some other image and convert it into a digital format, based on some pre-determined parameters and display it on the monitor for further action. Such further action could be storage, editing, manipulation or simply for viewing. Most software applications have an input process from the scanner. Scanners are very useful tools that graphic artists use from time to time.

SELF-ASSESSMENT EXERCISE 1

1. Describe the four types of keys on a typical keyboard and explain their functions.
2. What happens if your computer does not have an input device such as a keyboard?
3. What functions does a mouse perform?
4. What is the difference between the mouse and the keyboard?
5. Describe a scanner. Do you regard it as an input device?
6. Describe three different scanners that you know and illustrate how each of them works.

3.2 Output Devices

The printer (also called a hardcopy device) is the major output device and no graphic artist can do without it. Where there is paper work, you must use the printer. Printers create graphics based on the data sent to it from the CPU. Most printers print these graphics as dots. The smaller these dots are the more the quality of the printed matter. The resolution or the quality of print is calculated in dots per inch. The more the dots are, the more the quality of the print. Printers can print either in color or black and white. The following are the types of printers available. Examples are dot matrix, inkjet, laser, electrostatic, among others.

3.3 Output Media

The printer uses different kinds of media for its output. Paper, though the most popular, is only one of the means by which graphics can be impressed.

Paper

Paper is made of cellulose materials that are ground and mixed together in a production system called calendaring. The features of the typical paper include the weight, which is defined in terms of heaviness; opacity which is defined in terms of its degree of imperviousness to light, grain which is defined in terms of the direction of the grains vis-à-vis the cut of the paper, finish which is defined in terms of whether it has gloss coating or mat quality varnish.

Most paper is produced from wood fibers, grasses, and flax and its quality depends on calendaring during the manufacturing. During stock preparation in a paper mill, the raw paper passes through the refining rollers for the surface finish. The more the paper passes through the

rollers, the more refined the paper. Therefore such papers as newsprint (the one you print newspaper with), serviette and the like are less calendared, therefore of low texture. In the calendaring process, the paper can be coated with some substance to create a better finish.

The texture of a paper is calculated in “grammage” (or gsm) in West Africa and elsewhere. The newsprint is 56 gsm though some variety could be as high as 60 gsm. Also available is the 70 gsm which most authors in Africa and Southeast Asia use to produce books. The 80 gsm is the type whose pack contains 500 sheets. This is the type that people use most for computer printers. Many Nigerian and Ghanaian printers called the 70 and 80 gsm “bond” papers. The bond paper can be high as 100 gsm in some cases. More calendared papers have gloss and mat quality, and they have more utility value when one is printing in color. Some highly calendared paper can be as high as 300 gsm that can be useful not only in printing but packaging.

Film

A printer can also print on a thin non-paper surface such as a film. The thicker the film, the easier a printer is able to print on it. A printer can also print film negatives which can be stereotyped to produce color prints, though here, there is an argument that the quality will be far lower when compared to color that is digitally outputted (color separation).

SELF-ASSESSMENT EXERCISE 2

1. Discuss two basic types of paper and how paper processing can yield different textures of paper.
2. How many media types for a printer do you know?

3.4 Storage Devices

In graphics, your storage devices count a lot. This is because a good chunk of your designs have raster graphics which can quickly eat up your computer memory. When your computer memory is overloaded, it affects the speed of your computer as the performance becomes unsatisfactory. The old storage devices such as floppy disks and Zip discs have become inadequate and outdated to back up your work. If you do not have a back up for your files, your system may end up shutting down and you end up losing your work. Therefore, your storage devices and the way you back up your work become very crucial. The following are popular storage devices.

Compact Discs (CD) and Digital Versatile Discs (DVD)

Most CDs have up to 700 megabytes capacity but DVDs can have higher capacity. It is not unusual to see sub editors burning CDs and DVDs to archive the built pages immediately after they have been published. Discs have been found to be reliable in the short time and they are often not affected by the computer virus when compared with other devices. But they have also been found to be a victim of time as they can easily be affected by heat, cold and some other vagaries. This is the reason why discs should not be solely relied upon if you want to store your work over a long period of time.

Flash Disks

Flash disks which are connected via Universal Serial Bus (USB) ports do come in various capacities. Some can be as small as 50 megabytes while some can be as big as 10 gigabytes. Their small, physical sizes make them preferable to many other storage devices. However, they are highly susceptible to virus attack, most especially if your computer is connected to the internet. It is necessary that you install effective anti-virus software on your computer and ensure you conduct a deep scanning before giving access to any flash disc.

Hard Drives

Hard Drives provide a reliable option to back up your files. There are two ways to do this back up. If you are using Windows Operating system, Microsoft has a process for internal backup of files on the hard discs that came with your computer. Otherwise you could get an external disk to back your files. External hard drives come in different sizes. Some can be as high as 100 gigabytes. Hard drives can also be attacked by virus but they are less susceptible than flash discs. In a newspaper set up it is necessary to have a hard drive that is networked to all the subeditors' computers. This is besides the hard disc on the individual computer.

4.0 CONCLUSION

For a successful career in editing and graphics of communication, the knowledge of devices is vital. The devices are often categorised into three – input, output and storage. Knowledge here means that you are able to use these devices very well. For instance, the scanner is a typical input device. Any graphic artist or page designer should be able to use it efficiently. Some storage devices are not reliable. For instance, some

compact discs easily give in to heat while some flash disks are at the mercy of computer viruses. The output devices like printers help you produce in black and white or color the graphics on your computer. They come in different categories.

5.0 SUMMARY

This unit looked at the input, output and storage devices of the computer and concluded that you need the three of them, for you to be able to create graphics and make them communicate.

6.0 TUTOR-MARKED ASSIGNMENT

Discuss two input devices that you know with regards to graphic communications.

7.0 REFERENCE/FURTHER READING

Bertoline G.R. & Wiebe, E.N (2005). *Fundamentals of Graphic Communications*. New York: McGraw-Hill Higher Education.

MODULE 2 TYPOGRAPHY

Unit 1	Text as Communication
Unit 2	Anatomy of Type
Unit 3	The Graphic Process

UNIT 1 TEXT AS COMMUNICATION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Text as Communication
 - 3.2 Elements of Type
 - 3.3 What is Typography?
 - 3.4 The Hot and Cold Type
 - 3.5 Font and Typeface
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further reading

1.0 INTRODUCTION

Typography is the design and use of typefaces as a means of communication. Gutenberg, associated with creating many letterforms and the development of moveable type, is often regarded as the originator of typography. Typography began with the handwritten letterforms and it captures everything from calligraphy through digital type, and type on Web forms.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify text as communication
- state the elements of type
- describe what typography is
- explain the meaning of hot and cold type
- explain the difference between a font and typeface.

3.0 MAIN CONTENT

3.1 Text as Communication

It is important to know that the main objective of any graphic is to communicate. The reader is looking at your design, waiting to be informed, educated or entertained or all. Any typical, informed reader will accord attention if he or she is able to enjoy these three ends. If two are available, he or she may still pay some attention. But when none of the three ends is available, he or she is in a hurry to get rid of that publication. Today's readers are more sophisticated than ever before. The benefits of information and communication technologies (ICTs) are the varieties of opportunities and options that the reader can choose from. Therefore, if as a sub, you are not doing your job well, the readers are out there to teach you some lessons by not buying your publication.

The subeditor or designer's choice of typeface must be done properly in order to guarantee adequate legibility. Legibility is enhanced partly when there is adequate contrast between the typeface and its background. One of the ways to determine that your texts are legible is, when you keep using a particular typeface and your reader will keep buying without complaints. It means your audience is well acceptable and familiar with it. Where there is legibility, there is also readability. Where there is readability, there is communication. Where there is communication, there is understanding and appreciation. That appreciation is made manifest in the purchase of your newspaper, functional visit to your website or response to your design. Any good journalist should have a good knowledge of typography. This helps him to write his or her story in a manner that assists the sub editor.

SELF-ASSESSMENT EXERCISE 1

1. Texts as communication are in what dimension?
2. When there is legibility, there will be readability. How important is this comment with regard to the use of type in graphics?

3.2 Elements of Type

What is a Type?

A type is a print character with communication value. When types are intelligently set or grouped together, their communication value becomes more manifest. On its own, a type has little communication value but that value may not be appreciated until they are joined or set

with one another. For instance, “G”, “D”, “O”, “N”, “O”, “S”, “E” and “S” will ordinarily have no meaning, other than the fact they are a set of characters. But when they are intelligently set, you could make something like “GOODNESS” out of it.

G D O N O S E S

A set of eight types with little communication value

G O O D N E S S

A set of eight types with good communication value

Figure 1: A set of eight types with a little and a good communication values

Every graphic artist, designer and sub editor must look at each type from the communication standpoint point. Besides the intrinsic meaning which types convey, their appearance also matters very much. Will this type make a better meaning if I use it big or small? Will it give better impression if I use it boldly, or ordinarily, or in italic? Take a look at the following illustration and see the difference.

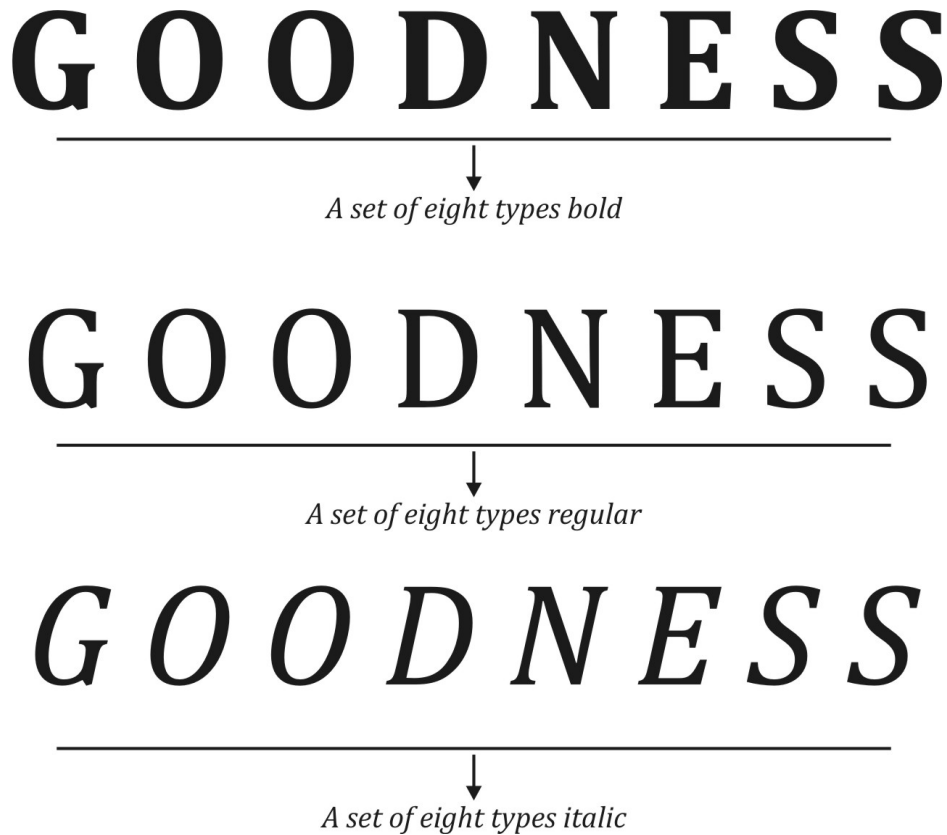


Figure 2: A set of types in bold regular and italic

With the two foregoing illustrations, the longitudinal and the latitudinal communication standpoints of types are very clear. It is longitudinal if types communicate in a language that one can understand and it is latitudinal when types make sense as graphics.

SELF-ASSESSMENT EXERCISE 2

1. Define a Type.
2. A type is nothing without communication value. Explain.
3. Describe the latitudinal and longitudinal ramifications of types.

3.3 What is Typography?

Typography can therefore be defined as the science and art of types. It is science when one makes meaning out of types based on some rules, and it is art when you apply skill to create great impressions without flouting these rules. A typographer is someone with the knowledge of types and the wisdom of translating that knowledge into practice. He can create a type for use by others. A typographer can also be a font designer or developer. A typesetter is someone or a machine that assembles types

based on the prescription of the typographer. When a typesetter misses out on a type, he has committed a typographical error. Types can be assembled by hand, typed on a typewriter or composed on a computer.

The world has produced many famous type designers including Aldus Manutius, Herman Zapf, Jan Tschold, Johannes Gutenberg, John Baskerville, Eric Gill and Adrian Frutiger. The man Frutiger designed the famous type *Univers* while Eric Gill (1882-1940) designed the highly successful Gill Sans typeface. Garamond designed the popular typeface *Garamond*. It was common for these designers to name their works after their names.

SELF-ASSESSMENT EXERCISE 3

1. What is Typography?
2. Distinguish between a typographer and a typesetter.
3. List out names of some famous type designers and the fonts they created.

3.4 The Hot Type and Cold Type

Hot Type

Assembling types by hand was the original way of communicating with types. The cumbersome system comprises capital letters, and the lower case which are assembled to make meaning and form an impression. The types are picked from two containers or cases, one for capitals and the other lower cases. Cases contain types that have been casted in a variety of sizes. The selected types are arranged in a galley or a kind of prefabricated trays, and after the setting is complete, the first impression, known as galley proof, is made, to check if it would make a nice print.

The hot type is a machine process that creates properly spaced metal type in one complete line at a time. This resolved some of the challenges of the cumbersome manual composition, such as the storage, retrieval, and composition of individual type slugs. Hot type is melted down after use rather than returned to storage. It was a very common process used in the production of newspapers, print advertisements and business forms. There were two popular hot type methods. First was the Monotype which was introduced in 1887 and second the line-casting popularly called Linotype. The word “Linotype” was the brand name given by the inventor of the line-casting system – Ottoman Mergenthaler, in the late 1880’s. Another brand Harris Intertype competed with Linotype and was used by such popular press as New York Times. The monotype was an improvement on the assembling of

types by hand, while the linotype was an improvement on the monotype by which casting and composition could be done in a line rather than singly. A typesetting machine operated from a keyboard that casts an entire line as a single slug of metal, rather than assemble types one after the other.

The machine assembles matrices, which are molds for the letter forms, in a line. The assembled line is then cast as a single piece, called a slug, of [type metal](#) in a process known as ["hot metal" typesetting](#). The matrices are then returned to the type magazine from which they came. This allowed fast-paced typesetting and composition unlike the hand composition in which operators placed down one pre-cast metal [letter](#), [punctuation mark](#) or [space](#) at a time. The machine made it possible for many publishing businesses to spring up, as many newspapers were able to increase pagination to more than the usual eight pages. Newspapers in West Africa used the modernised forms of the linotype system up till late 1970's and early 1980's. The Guardian newspaper of Nigeria used the advanced form of linotype up till 1989 until it changed to Apple computers. Today, you can use any word processor and graphic application software to compose types with thousands of type faces to play around with.

Cold or Non Metallic Type

The Cold Type is the modern typographic system. It is the typesetting process which produces text that is suitable for offset lithographic printing. Therefore, typewriter, the computer or a photocomposition machine are such equipment you can use to produce the cold type text. The cold type composition is a process of producing graphic information by means of inputting text into core memory, and retrieving from programs that are written to perform that task. The technology has elicited a momentous advancement in information transfer especially, from the standpoint of the incredible speed with which "printed" matter may be produced, as well as, the buildup of databases which can be converted into machine-readable forms. Today's graphic communication is predicated on the cold type composition and it forms the bulk of discussion in this volume.

SELF-ASSESSMENT EXERCISE 4

Differentiate between the hot and cold types.

3.5 Font and Typeface

Font

A **Font** is a set of one or more [types](#), unified by common features of appearance, each comprising a coordinated set of characteristics that make them different from other fonts. A font usually comprises letters A to Z, the roman [numerals](#), and [punctuation](#) marks as well as symbols, all of the same size. The following figure is the font *Cambria*.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

!@#\$%^&*()_+ = - < > ?

Figure 3: The Font Cambria at 18 points

Typeface

Typeface, on the other hand, can be defined in terms of the family of types. For instance, the *Arial* typeface has a family namely: Arial, Arial Narrow, Arial Black, Arial Rounded MT Bold and Arial Unicode MS. While each of these is different from the other, there is a unity of appearance. The following figure is a display of the five members of the Arial family.

abcdefghijklm
abcdefghijklm
abcdefghijklm
abcdefghijklm
abcdefghijklm

Figure 4: The Arial family of five namely from the top: Arial, Arial Narrow, Arial Black, Arial Rounded MT Bold, and Arial Unicode MS.

4.0 CONCLUSION

Typography deals extensively with the formation of text especially when text is viewed from the standpoint of what it communicates. Learning in this wise begins with the question: what is a type? But there is a whole lot of difference between where it started and where it is now. In those days, you talked about the hot type, which was cumbersome. Not anymore today. What is common is the cold type where the computer holds sway. With computers and the necessary software, you have access to thousands of fonts and typefaces.

5.0 SUMMARY

This unit covered the importance of text as communication and discussed the elements of type in good detail. You also learned what typography entails, especially with regard to the hot and cold type. Discussion in the unit was capped with description and difference between a font and a typeface.

6.0 TUTOR-MARKED ASSIGNMENT

Distinguish between the hot and the cold type.

7.0 REFERENCES/FURTHER READING

Gibson, M. (1979). *Editing in the Electronic Era*. Iowa State University Press.

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UNIT 2 ANATOMY OF TYPE

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Anatomy of Type
 - 3.2 Font Features
 - 3.3 Type Measurement
 - 3.4 Text Alignment
 - 3.5 Caption Design for Television Programmes
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

A type has several characteristics that distinguish it from another type. You could assess a type in terms of its size, weight, width, style and several others. In this unit, I shall be looking at these characteristics one after the other.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- break a type down and analyse the parts
- describe a font and its characteristics
- state the various ways you could determine the measurement of a type
- describe how text align
- describe caption design for television programs.

3.0 MAIN CONTENT

3.1 The Anatomy of a Type

In order to be able to perform a good anatomy of type, an illustration like the following is germane. I have chosen the word “Repent” as it provides the platform to do that anatomy.

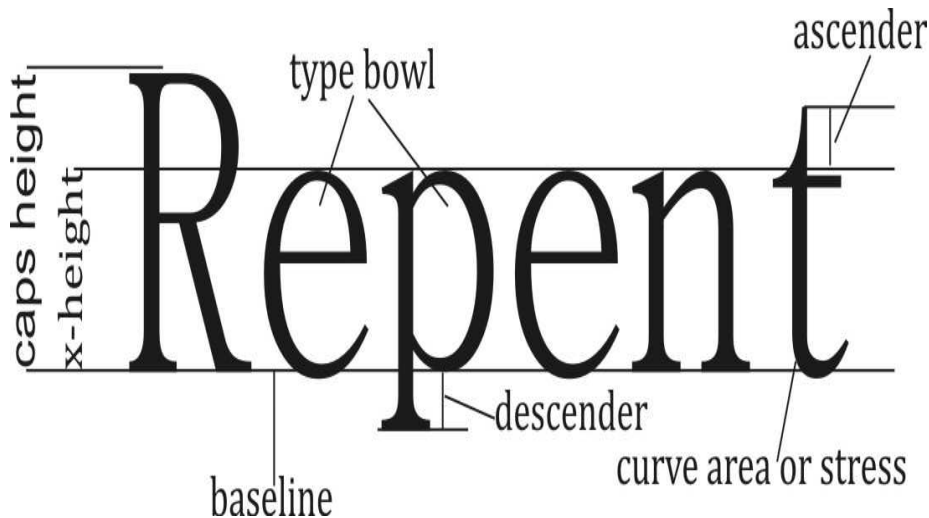


Figure 1: Some Features of a type

X-height (also xheight)

The x-height is the vertical height of the lower case types. It is the distance from the baseline of the type to the top of the lower case letters. This means that x-height excludes ascenders and descenders. In terms of identification and legibility of a type, the x-height plays a crucial role. The higher the x-height of a type, the lesser the ascender or descender becomes visible and vice versa. Bigger x-heights consume more background space and may be attractive for use by printers. This is because they become darker, and heavier, thereby becoming crowded and less attractive to read. In editing, one way of correcting the crowdedness caused by voluminous x-height is by adjusting the leading, i.e the space between the lines of texts.

The importance of x-height cannot be overemphasised in graphic communication. Characters with large x-height seem to be appropriated for newspapers because they have big body (large bowl) and smaller ascenders. Also descenders, blotting when printed on newsprint quality paper are reduced to a manageable minimum when compared to the types with smaller x-height. Besides that, it creates more ample white space which means better legibility. This is the reason why many newspapers prefer to use Times New Roman for their body texts. Other newspaper friendly fonts are Century Old Style, Gulliver, Cambria, Excelsior, Jansen, Utopia, Plantin and Gulliver.

Ascender (also called “loop”)

The top part of the vertical **stem** of some lowercase letters such as “b”, “h”, “d”, etc is called the ascender. The height of the ascender is one feature used in identifying the characteristics of many typefaces. In some cases, the ascenders of some typefaces touch the descenders of others above, thereby causing the texts to jam. You can resolve this problem by adjusting the leading or simply choosing another typeface.

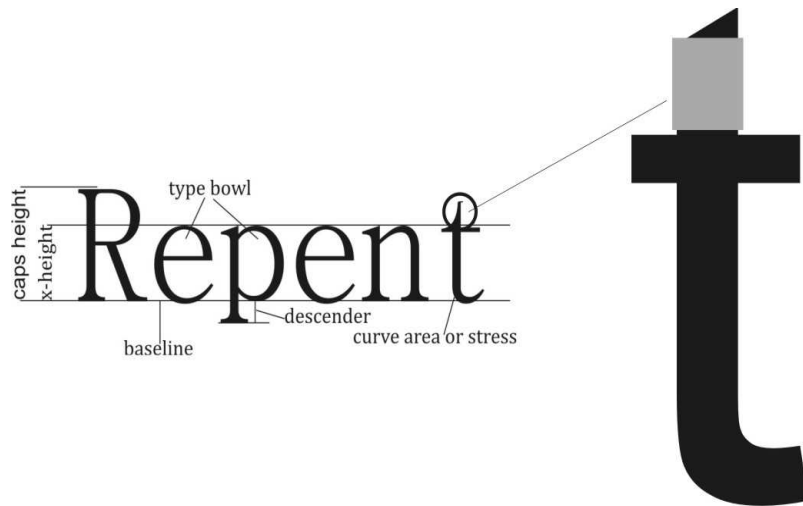


Figure 2: The ascender of a type

The Descender

The descender on the other hand is the lower portion of some lower case types such as “g”, “p”, or “y” beyond the baseline. The length and shape of descenders determine to a good extent how legible texts are. Some descenders are so long that they touch the letters of the next line of text below. If you have long descenders and tall ascenders in a text, crowdedness also occurs and you need to correct this situation by adjusting the leading.

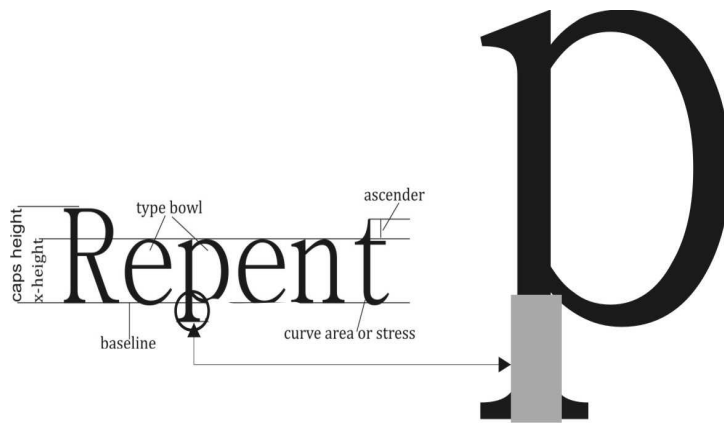


Figure 3: The descender of a lowercase font

The Bowl

This is the enclosed portion of a round type. The larger the enclosed portion, the more the space the type occupies. Some fonts have moderate bowls while some have elaborate bowls. It should be noted: that some fonts having big bowls do not mean they are not good fonts. They may not be appropriate for body texts but they may turn out to be the best in design. It all depends on what the artist wants and the effects he wants to create in his design.

Serif (San Serif)

The serif is the strokes that shoot out from the end of the stem of a type. Different kinds of serif exist. Some are very thick and plump, some are sharp and pointed, horizontal, vertical, while some have brackets and some are simply thin. Serif is a major identifying characteristic of a type. When a type does not have a serif, you call it san serif.

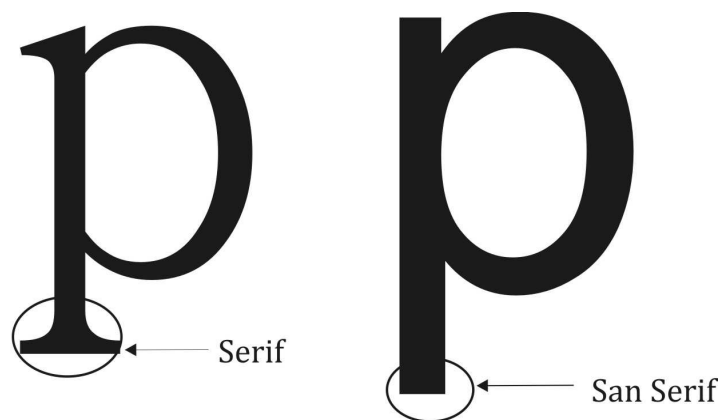


Figure 4: An illustration of serif and san serif

Examples of serif fonts are Garamond, New York, Georgia, Times, Times News Roman. Examples of san serif fonts are Arial, Gill San and so on. The pages that are built with serif fonts seem to be reader-friendly than those constructed with san serif.

SELF-ASSESSMENT EXERCISE 1

1. What is x-height and how important is it in the anatomy of type.
2. What are an ascenders and descenders and how important are they in text formation?
3. What is a bowl and how important is it in the anatomy of type?
4. What is serif and san serif?
5. How important are serif and san serif in text building?

3.1 Font Features

Fixed Pitch Font Features

The **fixed-pitch** font (called monospaced font by graphic artists) has all its characters occupying the same amount of horizontal space and has strong angular or **block serif – all simple and functional style**. Monospace font faces are often used in **code samples**. This is unlike **variable-width fonts** whose letters differ in their sizes. If you check a typewriter around, it probably has the fixed pitch font. A typewriter contains characters that all have the same width. Monospaced fonts produce texts that can be used to create forms, tabular material or documents that require exact text line lengths. An example of a fixed pitch font is Courier 12 pitch, which is a 10 point font that will print at exactly 12 characters per inch. Advantage of this is that texts composed with monospaced fonts will align more readily and features a good use of the background space. Other examples are Courier New, Lucida Console and Monaco.



Courier New

Lucida Console

Figure 5: Two fixed pitch fonts - Courier New and Lucida Console

Script Font

Script [typefaces](#) are those that appear as though they were crafted by hand. Popular original fonts are based upon the varied and often fluid stroke created by handwriting. Builders of script fonts have organised them into highly regular formal types similar to those found in cursive writing. Scripts are highly artistic and make a lot of impression. They are used in logos and are also common in many newspaper's mastheads. Scripts offer tremendous artistic potentials for artists and graphic designers. Calligraphers also delight in using script fonts to practice their trade. Script fonts have several varieties, including bush script, casual scripts and formal scripts that graphic artists like to use in designing greeting and wedding cards.



Figure 6: Script fonts: Counting from the top in each box: Fangtasia, Chopin Script, FontleroyBrown, Chopin Script

Cursive Typeface

Pick up your jotter or class note or some form of writing you have done with your own hand. Notice each letter. You will discover that most of the letters of each word are joined together and they are not totally

straight. If this description is similar to or the same with what you have seen, then your writing is mostly likely to be cursive. **Cursive** fonts help you create the look you see when writing notes and letters quickly by hand. So long as you know what you want to write, your writing keeps flowing in an unhindered manner. Some cursive fonts may have strokes that extend into swashes. You can use cursive fonts to create a handwriting impression when you are looking different from machine fonts. Examples of cursive fonts are Comic Sans MS, MV Boli, Monotype Corsiva, Tempus Sans ITC, Maiandra GD and Kristen ITC, Bradley Hand ITC. If you are not ready to create a handwriting impression, graphic designers are not advised to use cursive fonts in body texts.

*dance along the artery The circulation
 mmer in the tree We move above the
 the sodden floor Below, the boarhound
 among the stars. At the still point of
 nor towards; at the still point, there the
 ll it fixity, Where past and future are
 t nor decline. Except for the point, the
 : dance. I can only say, there we have
 g, for that is to place it in time. The
 ction and suffering, release from the*

Figure 7: A cursive font

SELF-ASSESSMENT EXERCISE 2

1. Describe the features of a fixed pitch font.
2. How are the fixed pitch fonts different from other fonts?
3. Of what use are fixed pitch fonts?
4. Define script fonts and describe what make them special?
5. Describe how a cursive font looks like.
6. How useful are cursive fonts in graphic designs?

3.3 Type Measurement

To understand how type works, you must know how it is measured. Basically, typefaces can be measured in two ways: height and width.

Type width

A typeface can also be measured by its width, which is often expressed in characters per pica, that is, the average number of characters that will fit within a pica. Characters-per-pica information is used for copy fitting to estimate whether text set in a specific typeface will fit into an allotted space or, conversely, to estimate how much space a given piece of text will occupy. This information can also be used to compare the relative widths of different typefaces. However, many software applications such as the Corel Draw has made easy for the designer to manipulate the width of a typeface beyond the default widths that a typeface came with. The default sizes are the regular, expanded, extended, extra condensed and condensed. The set width, which is expressed as the percentage of the font's original width, depends on what the designer wants for his or her design.



Figure 8: The width of a type can be extended to any length. The second type from left is the regular font size

Type height

In earlier times when type was molded out of metal, it was sold in discrete sizes that were measured in points. Today's digital types can be enlarged or reduced by simply selecting, or specifying, a point size.

Originally, the term point size referred to the height of the metal body that held the characters. This was slightly larger than the distance from the highest to the lowest feature in the design.

A traditional point is approximately $\frac{1}{72}$ of an inch or .01384 inch. With the advent of desktop publishing, the point became exactly $\frac{1}{72}$ of an inch. 12 points = 1 pica, and 6 picas = 1 inch. (1 pica = $\frac{1}{6}$ inch (British/American inch of today) = 4.233 mm. 1 point = $\frac{1}{12}$ pica = $\frac{1}{72}$

inch = $\frac{127}{360}$ mm = 0.3527 mm.) This method of measuring is still used for digital type. Often, because some faces have very long ascenders and descenders, these typefaces look smaller than others when both are printed at the same point size.

Weight

The weight of a type can be assessed from two perspectives. First is to look at it as regular, *italic*, **bold** and *italic bold*. In most word processors and graphic software applications, the three weight elements are standard. But in vector applications like the Corel Draw, the italic can be manipulated to be more or less slant. The second is the deepness of (depth) of the color. Some fonts have regular, medium bold, bold and ultra bold options. In newspaper publications, the ultra bold is hardly of any serious consequence. Even in tabloids that display heavy screaming and big headlines, headlines are simply increased and printed in the bold options.

Type and Type Space

The characteristics of a type extend beyond itself to the background space around it. A good graphic designer and editor, knows that he must keep this in mind in order to come up with a good job. In fact, it is not out of place to define typography as the study of type and the space around it. There are several ways of looking at the space around types. They include the following:

- Kerning
- Tracking
- Leading
- Alignment and ligatures.

Kerning

Kerning is the adjustment you carry out between individual letters. Some fonts have wide space between them, and there are times the artist or editor wants to insist in using such fonts in spite of the wide space. A major option, therefore, is to reduce the space between the letters. Kerning is especially effective with assembled types of aligned stems. For instance we have, A and V, N and I, and so forth. Kerning is supposed to increase legibility and makes types appear balanced in terms of proportion. All word processors have the facility for kerning which is put to work by feeding the kerning values and then doing the adjustment. But the Corel Draw has made this very easy and flexible

with the use of its shape tool. The shape tools do kerning and adjust the leading between lines of texts.



Figure 9: from the top: The first word is kerned inwards. The second is the regular type while the third is kerned outwards.

In the fourth word below, notice the two boxed areas. The left box contains the right stem of A perfectly aligned with the left stem of W. This is quite unlike the second box where right of W and the stem of E are not. Such alignment allows for better legibility.

Tracking

Tracking is the adjustment of the horizontal space between words. Similarly, this adjustment is possible by feeding the tracking values on the property bars on a word processor and many software applications. CorelDraw has also perfected tracking, using the shape tool.

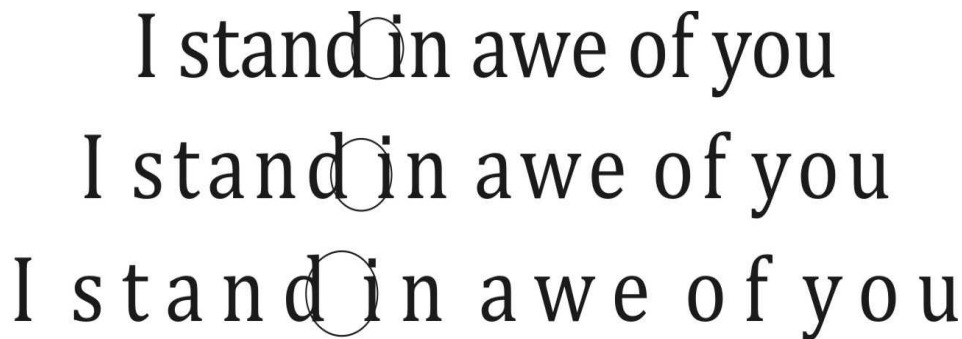


Figure 10: Kerning. Notice the space between “in” and “stand” in the three cases. The three lines are of the same point size

Leading

Leading (pronounced *Lheding*) is the adjustment of the background space between lines of texts. Leading has become necessary especially when sub editors are casting headlines. If you want the text lines in a headline to be tightened or loosened, the leading is what you adjust to achieve that. The point sizes in many fonts come with default leading but are adjustable. Most typefaces, including Times New Roman at 12 points, come with the leading of 14.4 points while 14 points come with 16.8 points. The user has the option of adjusting the leading on the same point size. Thus you could decide to adjust the leading of 12 points of Times New Roman to 13.0 even though the default leading is 14.4 points. It all depends on what you want for your graphics or texts. In the following illustration, the four lines of text in Box 1 have 14.4 point of leading. Box 2 has 18 points of leading while Box 3 has 24 points.

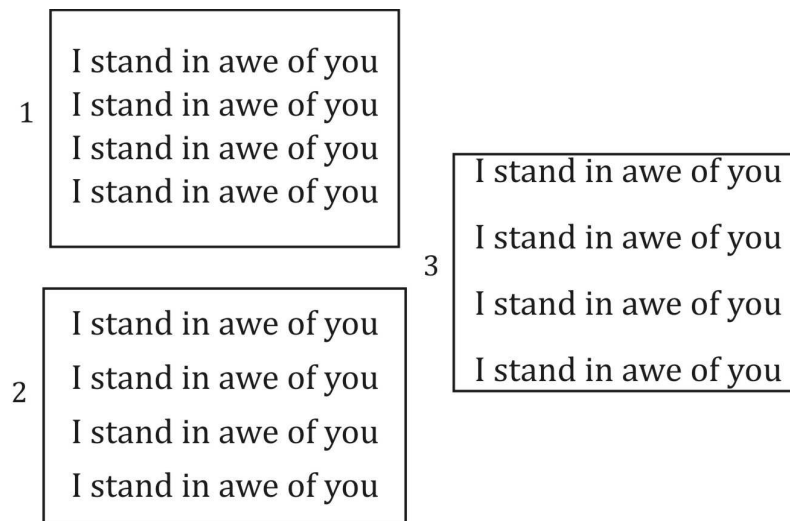


Figure 11: Diagram of four lines of texts with three levels of leading

SELF-ASSESSMENT EXERCISE 3

1. How do you measure the height of a type?
2. How is the width of a type determined?
3. Of what importance is the width of a type in text building?
4. How do you determine the weight of a type?
5. Typography is actually the study of a type and the space around it, Discuss.
6. What is kerning? How does it help in creating a good appearance in graphics?
7. What is tracking? What is the difference between tracking and kerning?

8. What is leading in typography?
9. Differentiate leading from kerning and tracking?

3.4 Text Alignment

When you **align to the right**, the text will be **ragged to the left**, which means that it will be uneven on the left against the margin but even against the margin on the right. When texts are aligned to the right in a story, you create problem for the reader because the eyes naturally move from right to the left (except if what you are reading is in Arabic). When the eyes begin to experience “jaggedness”, at the commencement, it creates reading problems. Therefore, artists, designers and sub editors hardly use right text alignment.

However, when you **rag texts to the right side** and **align to the left**, reading becomes Ok and a delight, especially when the contents of your story are interesting. Many editors use the left alignment in feature stories to create a special effect.

Texts that are **aligned to the center** are also not common in newspaper design except in very cases. However advertisement designers do make use of this type alignment very often, as in the whole of the design or in some selected cases.

Justified texts are very common in newspaper texts and web designs. Justified texts, bigger spaces are formed between words thereby making it more readable and appealing to read. Justification should not be taken too far. Take a look at Box 4 in the figure below. You will notice some irregularity in the third line as it has some kerning and tracking issues. In that case, you may resolve the problem by hyphenating the texts, using the appropriate values in the hyphenation property bar.

Hyphenation means breaking words between lines or decks, when the whole set of words does not fit on one line or deck. Some applications hyphenate automatically but are always better to have your own setting when you use automatic hyphenation.

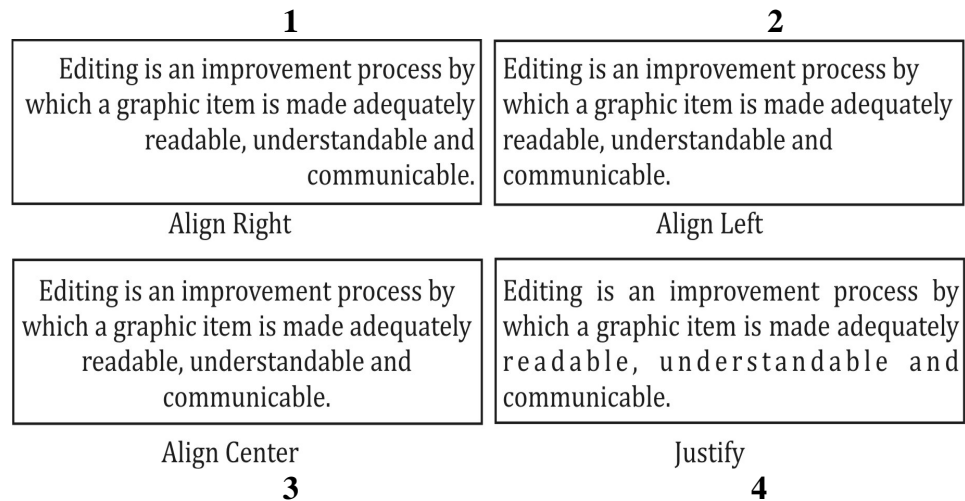


Figure 12: Aligning to the right, left, center and justified

SELF-ASSESSMENT EXERCISE 4

1. What is alignment and hyphenation in typography?
2. Describe at least four ways by which a block of text can be aligned
3. What are the advantages and disadvantages of aligning to either the right or the left?

3.5 Caption Design for Television Programmes

Design of TV and Film Captions

Caption design, which basically involves adding subtitles to a video in order to facilitate communication, can be done through the **overlay** method. This involves the use of software to overlay subtitles. You can also add captions to your TV screen by burning the text into the video, using such software as Nero.

The Overlay Method

The first thing the video sub editor needs to do is to select the software application to deploy in the caption design. When making a choice, you should ensure that the software is user-friendly and compatible with leading video graphic boards. Much software in use today also have laser engraving, broadcast video subtitling as well as DVD subtitling.

Functions of Overlay Software

Typical graphic overlay software can perform the following functions:

- It performs basic word processor command such as copy, cut, paste, find, replace, save, etc.
- Provides vertical and horizontal lines subtitles
- Has adjustable size, color and screen-position parameters
- Can switch frames from one mode to another
- Has text and time-code offsets
- Should be compatible with other applications in the same category
- Should support the popular video standards such as PAL/NTSC, High Definition

The two frequently in use is ***DirectVobSub*** and the **VLC Media Player**. The ***DirectVobSub*** which is available mainly on Microsoft Windows is a minimalist application that runs from the task and uses the DirectShow filtering system to overlay. This facility makes it possible to use it with most types of video player, without encountering problems. This application is easier to use compared to others in the same category. DirectVobSub automatically looks for subtitles that show the same name, both in the videos as in a \subtitles folder and overlay them. This however works on the principles that the subtitles you want, have well laid out in the subtitles folder.

The VLC Media Player

Unlike the ***DirectVobSub***, which works only on Windows, the VLC media player can be used on other operating software such as Linux and Mac and its believed to be one of the best media players available. VLC media player is thought to be one of the best media players available. One of the great things about the VLC media player is its standard ability to overlay subtitles. Besides, the application can be used on Windows, Linux and Mac systems. After you have put the subtitles in the same folder under the same name – VLC media player will then automatically load them when the video is opened. Similarly, the subtitles have to be correctly laid out correspondingly with the frames of the video.

Closed TV Captioning

Television offers a remarkable source of information and entertainment. But that is only when people can decipher what is being broadcasted on it. What if the viewer is deaf or hearing-impaired? How do you help him or her out? It is in providing the solution in this regard that the idea of

closed captioning sprang up. The concept of captioning films for deaf viewers began in London in 1949 but did not become popular in the United States until 1977. Then captions were usually placed at the bottom of the screen and were set in a Franklin Gothic. Closed captioning is very recent in Nigeria, as its movie industry called Nollywood, began having as its films were being broadcasted on cable TV that uses decoder.

In the closed captioning system, the film producer is asked to lay out the caption texts in a special folder that is stored and transmitted via the decoder to homes. The texts are transmitted as codes which the decoder decodes as text on the screen. The decoder you use at home has a uniformly-spaced dot-matrix captioning typeface with italics, underlining and a few special and accented characters. There are other decoders that offer more typography. In the same manner that you have in print, you can flush right or left, center text or justify text, depending on what you want as the editor.

4.0 CONCLUSION

The choice of type is critical to an effective graphic of communication. Even after you have succeeded in coming up with the right font, you still face the challenge of measurement. This measurement is carried out in relation to other elements of design and the white space. The white space, which in many cases is called the background, can be misused. When it is not properly engaged, your graphics will have problems having meaning, thus losing essence.

5.0 SUMMARY

This unit dealt with the anatomy of type, where the various elements were carefully thrashed in an easily understandable manner. Font features were also discussed. The discussion transposed into the measurement of type, alignment of text and ended with the caption design for television programmes.

6.0 TUTOR-MARKED ASSIGNMENT

What is the process involved in the caption design for television programmes?

7.0 REFERENCE/FURTHER READING

Mukhopadhyay, A & Chattopadhyay, A. (2007). *Introduction to Computer Graphics and Multimedia*. Kolkatta: Vikas Publishing House.

UNIT 3 THE GRAPHIC PROCESS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Formulation of Design Policy
 - 3.2 Determination of Typography
 - 3.3 Orientation of Designers and Sub Editors
 - 3.4 Execution of and Evaluation of Design Policy
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

The graphic process involves the procedures of practice by which graphic designs are created for effective communication. For you to be a successful designer, you have to put a policy in place and these vary from one medium to another. Please note that the graphic process is not the same thing as the graphic communication process. The latter had earlier been explained.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- have a good idea of the stages involved in the graphic process
- explain how to formulate design policy
- determine typography
- orientate designers and sub editors towards the design policy
- put the design policy to work.

3.0 MAIN CONTENT

3.1 Formulation of Design Policy

If you do not have a design policy that guides you, you are not likely going to be a successful designer. Designers and sub editors should have a design policy that is based on the needs of their audience. If you have a youthful audience, it is likely that your designs will make use of tiny and small letters without too much harm being done, and without the

audience complaining about you. But if you have an elderly audience, you should be mindful that using small sizes of fonts will be detrimental. Therefore, it should be your policy that bold and bigger fonts should be used.

Defining your audience can be achieved in several ways. The demographic and income approaches are usually the most preferred. Here you are able to determine the age range of your audience members, and how much they are worth. It is very important, however, to explore the psychographic approach where you are able to determine the lifestyle, behavior, opinions, activities cultural values, expectations as well as, the profile of the loyalty of your audience. This behavioral segmentation is very crucial because the knowledge of it helps media organisations deploy the necessary strategies for survival and profit.

Another critical element that must be determined in your research is the profile of visual literacy of your audience. This task proceeds on the basis that you yourself are visually literate. Visual literacy involves the ability of your audience to decode graphics. You also need to determine here, if your audience prefer more texts than visuals or the vice versa and which color they prefer! The issue of choice of colors sounds preposterous but it is true. In Nigeria, for instance, if you use too much of black, you may be giving a graveyard impression, while the green color suggests agriculture and sustainable environment.

SELF-ASSESSMENT EXERCISE 1

What does the formulation of a design policy involve?

3.2 Determination of Typography

The next stage in the graphic process is the choice of the typographic that best fits the findings of your audience research. Here, you must select those types that guarantee legibility, readability and communication. Some fonts seem to be emotionally or psychologically important. For instance, some think that when your audience comprises children, you should try using such fonts as Earwig Factory, Waker, Planet Factory 2 and the like. All these things should be considered when determining the appropriate fonts and typefaces for your audience.

There is a caveat here. Typography should not be done only from the point of your audience. The types that you select must be in consonance with your visual production and printings. Some typefaces easily come off upon printing. You wouldn't want to use that font even if it is so perfect for your audience. The right thing to do is choose the typography

that both support your printing and your audience. Fonts that fit the medium will always be available. Also note that typography is not just about choosing fonts. It encompasses a whole lot, including headlining, the white space and visuals.

SELF-ASSESSMENT EXERCISE 2

Typography should not be determined only from the point of view of target audience. Do you agree? Explain your answer.

3.3 Orientation of Designers and Sub Editors

The sub editor and the designer must be orientated towards the formulated policy and the selected typography since they are the policy enforcement staff. A staff may be relieved of his or her duty if she does not work in accordance with the guiding policy. A staff sacked for not working according to policy has cost an organisation a substantial damage.

SELF-ASSESSMENT EXERCISE 3

Why should the sub editor or designer be orientated towards a design policy?

3.4 Execution of and Evaluation of Policy

Execution of design policy is the last stage of design process. This is day today execution of the policy and typography. The crux of this task is the manipulation of text, visuals and the white space background. Besides that there should be regular evaluation of the graphics with a view to improving on it.

4.0 CONCLUSION

It is the responsibility of the designer to always bear it in mind that graphics has a process, the same way that graphic communication has one. The knowledge of this is very important as that helps tremendously to appreciate the importance of graphics to communication. In this process, the target audience of graphics is crucial, as that will determine the course of that policy. Such a target audience has characteristics that should be determined before you proceed on designing the policy. The more information you have in this respect, the smoother it becomes to fashion out a policy.

5.0 SUMMARY

The unit treated the stages involved in a design process. You must have a design policy on ground, determine your typography, orientate your staff towards that policy, and create and manipulate text that reflect the policy.

6.0 TUTOR-MARKED ASSIGNMENT

How is the typography of graphics determined?

7.0 REFERENCES/FURTHER READING

Bowles, D & Borden, D (2000). *Creative Editing*. Stamford, CT.: Wadsworth.

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MODULE 3 TEXT EDITING, GRAPHICS AND COMMUNICATION

Unit 1	Reasons for Editing
Unit 2	Introducing the Sub Editors
Unit 3	Editing of Text Graphics
Unit 4	Headline Casting

UNIT 1 REASONS FOR EDITING

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Editing is Carried out Because it is Compulsory
3.2	Editing for Accuracy, Facts, Clarity and Space
3.3	Editing for Clarity
3.4	Editing for Typographic Misplacements
3.5	Editing to Avoid Litigation
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

Having had the working knowledge of type, time is ripe to see how this knowledge applies in the graphics of communication. Embedded in this application of knowledge is editing and manipulation of the graphics that are involved. Editing is the soul of communication. It is important to note that the world has gone digital with people seeking information in a way they can easily understand. If readers have to reread the contents of your newspaper or television, or have to stare sternly before they can understand what you are trying to pass across, then you are not going to last long in the business. Editing is the task you perform, to ensure that your content becomes acceptable to your audience.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- give reasons why editing is a necessity in graphic communication
- outline the importance of facts in the construction of graphics
- edit without falling a victim of litigation.

3.0 MAIN CONTENT

3.1 Editing is carried out because it is compulsory and inevitable

Major reason why editing of graphics or any other editable item is done is because it is inevitable and compulsory. There is no one on the face of the earth whose work cannot be edited, no matter how brilliant a writer he or she is. The finest writer often discovers that he is not that brilliant when his work is subjected to the pen of the sub editor or “copy editor” as Americans call it. In editing, two heads are better than one, and more so when you are dealing with a visual medium. What you call “excellent” may turn out to be the most repulsive item to somebody else. When two good assessors juxtapose ideas on a communication item, there is bound to be an improvement as the two contribute to that item for that improvement.

In some cases where a story or graphics is reported unedited, the issue is not because that item could not be edited but because the publisher simply wants it reported that way. This could be because the publisher wants the audience to know some salient things about that unedited publication.

SELF-ASSESSMENT EXERCISE 1

Do you think that editing must be carried out on a graphic item, the cleanness of the item notwithstanding?

3.2 Editing for Facts, Accuracy, Clarity and Space

This is ensuring that the facts contained in the story or graphics are correct and cannot be disputed. Please note that the facts of a case should be crosscheck-able just in case the situation demands it. You are not supposed to include facts that the writer of a story is not able to defend.

When you edit for clarity, you edit for logical sequence in all areas. For instance, the arrangement of your paragraphs must follow logically if you want readers to take you seriously. Inside each paragraph, sentences should also follow logically. Your presentation should not only be sensible and reasonable but must also be seen to be prudently stated. Editing is meant to reposition your work, and help ensure that the greater part of your audience is able to connect with it. In a graphic drawing, positioning of elements is very crucial for proper communication. An element which is placed on the right side might make more meaning if it is placed on the left, while the tone of an item put at 50 per cent of the solid color could convey another meaning if it is put at 55 per cent.

Editing for facts is crucial. In journalism practice, for instance, facts are considered sacred and every fact asserted should be proved. If a reporter reports what is not backed up by evidence, the reputation of the media organisation is at risk. Cartoons offer a means for newspapers to “report” indirectly some stories that cannot be categorically reported in texts. Even then, cartoons should be verified for facts to ensure proper representation of the situation.

Another major reason why editing is carried out is for space. Oftentimes, the item on hand will not fit the space that has been allotted to it, editing must be carried out to fit into that space. When editing for space, it is important that the editor keep tab of the points of the matter to ensure that they are not lost during editing.

SELF-ASSESSMENT EXERCISE 2

What does editing for accuracy, facts and clarity portend in graphics communication?

3.3 Editing for Grammar and Style

Every language has its rules and every sub editor must conform to these rules during editing. Not doing that can lead to serious embarrassment both to the writer, the newspaper staff and even the reader. The sub editor must be fully knowledgeable about the parts of speech and their functions. For instance, he should know that a verb is word that shows action while a noun is the name of a place, thing, person, and so forth. He should know the difference between a clause, phrase, sentence, paragraph and so on. Without the working knowledge of these rules, proper editing will become a serious challenge. Having a dictionary by the side is not a substitute for that knowledge.

It is important to also note that good grammar has variations, and news medium like to take advantage of these variations or preferences in order to create uniqueness or identity. For instance, some newspapers prefer to use the word “fewer than” rather than “less than” whereas the two phrases generally have the same meaning.

One will be amazed at the kinds of grammatical errors that abound in many newspapers today. In many cases, these errors that sub editors take for granted, are partly as a result of the kind of language environment they grew up in. For instance, it is usual to see the word “organogram” whenever many newspapers and web sites are referring to an organisational structure. Organogram is a Nigerian word and does not exist in any English dictionary. An ignorant sub editor is surely going to argue for hours if you tell him or her that the word is incorrect. What is more, many sub editors are so ignorant that they do not know that there are variations in journalistic grammar, especially when it pertains to its use in print and broadcast.

Ladigbolu (2010) gives vivid examples of the mistakes that sub editors make when subbing. The following table has some of her examples.

Table 1: Common Mistakes in English in Africa

	<i>Don't say...</i>	<i>Say...</i>
1	Investigation reveals...	Investigation suggests or indicates (for print)
2	Investigation reveals...	Investigation shows (for broadcast or Internet)
3	Former House of Rep. member	Former member of House of Representative
4	Firemen were called upon to put the fire off	Firemen were called out to put the fire off.
5	Important dignitaries were present	Dignitaries were present
6	They lost their lives	They were killed or they died
7	He sustained injuries	He was injured

Source: Ladigbolu (2010).

SELF-ASSESSMENT EXERCISE 3

How vital is grammar during editing?

3.4 Editing to Correct Typographic Misplacements

Typographic errors in texts, graphics, captions and illustrations can upturn the meaning of a communication item. For instance, if you write “I like to read the *Punch* newspaper everyday” instead of “I like to read the *Punch* newspaper everyday”, you know there is a typographical error. In some extreme cases, typographical errors can be actionable and become a subject of litigation that could cost the defendant a lot in damages. Editing helps to correct typographical omissions or misplacements.

SELF-ASSESSMENT EXERCISE 4

Why is it important to pay attention to typographical error during editing?

3.5 Editing to Avoid Litigation

Many reporters are ignorant of the legal consequences of their writing which makes the services of a subeditor imperative. One of the tools of a typical sub editor is the up-to-date knowledge of media law and ethics, which enables him to decipher between stories that are actionable and those that are not. In some cases where a story becomes complex for the sub editor in terms of legality or otherwise, the matter is often referred to the in-house legal adviser who is supposed to let the editor know the consequences of publishing the story. A single libelous story can send a newspaper out of business, if the plaintiffs are not able to prove their case beyond doubts as damages is awarded. Besides the cost, any news organisation that is guilty in a libel case may lose credibility even if the costs awarded by the courts are not enough to knock it out of business.

In order to avoid litigation, the sub editor must have a working knowledge of the law and ethics of the profession. This empowers him to be able to decipher what is actionable and what is not actionable.

In case he encounters a difficult case, he needs to contact his organisation’s legal adviser who is expected to give real advice that will guide the sub through the editing.

4.0 CONCLUSION

It sounds bizarre if you tell someone that even a communication item is well written or produced, it still subject to one form of editing or another. In the field of communication, this is a fact of life. The question is: What if you send a copy to be edited and the second editor finds

nothing to add. Do you still call that editing? The moment you send an item for editing, and the next editor finds nothing missing that item has actually been edited. The fact that he reads the copy and says “OK” even though he has not added anything is editing. This is actually a rare occurrence. Whether one likes it or not, editing must be carried out on a communication item. It is the reality of communication practice.

5.0 SUMMARY

In this unit, I advanced the reasons why editing must be carried out. These included for accuracy, grammar, typographic misplacements, and to avoid litigation.

6.0 TUTOR-MARKED ASSIGNMENT

What do you do to avoid litigation during editing?

7.0 REFERENCES/FURTHER READING

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UNIT 2 INTRODUCING THE SUB EDITORS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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1.0 INTRODUCTION

Those who edit text and graphic items are called editors. An editor can also refer to an application that helps in the editing task. With regard to this course **Editing and Graphics of Communication**; the centers of attraction are the sub **editors**. These are the professionals who determine how textual and graphic materials are published especially in newspaper organisations including those who are transposing the contents of their newspapers onto the Internet. The section of the newspaper or the medium where sub editors work is called the **Sub Desk**. The sub desk is the most popular office in the newsroom of any newspaper. The reason is clear: All stories must pass through this office before they are qualified to be published.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- analyse and appreciate the role of sub editors in editing process
- explain the qualities sub editors should possess
- categorise the facilities and tools sub editors work with
- present a good idea about editing elements.

3.0 MAIN CONTENT

3.1 Role of the Sub Editors

The role of the sub editor can be explained within the context of the importance of editing that was explained in the foregoing. He ensures that stories are edited to avoid litigation, correct the typographic misrepresentations, edit for clarity, space and factuality and so on. The role of the sub editor can be encapsulated in the following ways.

Sub Desk is the News Refinery

It is necessary to see the sub desk as a refinery of the news room. The Sub Desk is where raw materials are converted to finished goods. In this case, the filings of the reporters are the raw materials, while the edited stories are the refined goods. They go to the packaging stage when they *go to bed* and come out as impressions on paper.

As part of the refining process, the sub editor attends the newsroom conference everyday where the stories, graphics, photographs, cartoons and illustrations that go into the next edition of the paper or site are discussed. The outcome of this conference will normally affect the pace and rate at which staff on the sub desk work.

Ensuring Conformity with House Style and Editorial Policy

News stories and photographs are not produced in vacuum. There is a set of rules and regulations that must be followed. These rules guide the implementation of the technical and production requirements in the news production. A sub editor must have a copy of the house style and the editorial policy by the side, for easy reference should the need arise. A section is dedicated to the editorial policy formulation in this book.

Design Pages

Sub editors are those who design the pages you see in newspapers and in some cases, on web sites. At the sub desk, some are given the front and back pages while some others handle the interior pages. The sub editor should know how to vary the designs of the paper everyday since the newspaper and web sites are first of all visual media before anything else. The task of editing for space becomes visible when pages are being planned. He is the expert who knows what to do whenever there is “overmatter” or “undermatter” that is when the materials to be fitted are either more than or less than the space available.

Write Headlines and Captions

Sub editors create the headlines and write the captions. In most cases, sub editors are allowed to create headlines for the interior pages without recourse to the editor. But in the case of the front page, editors must approve the headlines that have been created before the paper goes to bed. During a newsroom conference, line editors, which also include the head of the sub desk, will agree on the headlines for the critical pages which are mainly the hard news pages, including the front page. In the absence of this, the sub editors are in charge of casting headlines and writing captions for photographs, illustrations and the like.

SELF-ASSESSMENT EXERCISE 1

Explain at least five roles that sub editors play in the editing process.

3.2 The Qualities of a Sub Editor

Holder of Degree or Diploma in Relevant Discipline

A good sub editor should have a degree in Journalism, Mass Communication or at worst English. Some might ask: why English? The answer is the fact that the sub editor does his job in English and if you graduate with a degree in English, it is assumed that you would be an expert in that language which makes communication in the language easy. With some training in subbing, it is assumed also that the English graduate can cope easily with sub editing tasks. The second unobvious reason is that in many universities and tertiary institutions, students of English take courses in Journalism or mass communication while some take it as their minor. This practice easily expands their horizon upon graduation.

He must have a Working Knowledge of Design and Graphics

Sub editors are not dealing only in texts. They also work on photographs as well as other iconic elements. Therefore, he must have knowledge of designs and colors and some graphic applications. Few of such are CorelDraw, Photoshop, Adobe PageMaker (and InDesign), Microsoft Publisher, Quark Express and the like. Nearly all sub editors of world's major newspapers use computers and the sub editor does his work using these applications that have been installed. It is important to know that the sub editor's knowledge of graphics has to begin with the fundamentals of typography. You cannot claim to have knowledge of design without knowing the basics of type and typography.

Working Knowledge of the Language

An intimate knowledge of the requisite language is compulsory for the editor. Not only is he able to read and write, he is also able to communicate effectively. In English, some words are tricky, and you think you are right when you use them, whereas you are wrong. This happens especially when you are not a native speaker. For instance, the word “organogram” is a popular word spoken in Ghana and Nigeria. The word which means organisational structure, and passed off as an English word, does not actually exist in any English dictionary. It is the responsibility of the sub editor to ensure that he does not fall victim of such familiar but incorrect words.

Must be Conversant with Current Trends

All sub desks that this author knew of, having worked with some of the best newspapers in West Africa, including *The Guardian* of Nigeria were supplied with copies of all newspapers and magazines everyday. One of the ways of keeping abreast of latest developments in the land is by perusing these newspapers. They could also be supplied with television and radio sets to monitor what’s going on in town. This enables them to have a wider view when editing a story that is connected in one way or the other to what they have read. Unlike members of the editorial board of a newspaper who are advised to go to the library to read up papers in case they do not have their personal copies, each sub editor should have these newspapers by their side when they are at their desks, working.

Good Knowledge of Media Law and the Ethical Code

Any media organisation that engages the services of sub editors who do not have an intimate knowledge of media law and ethics is doing so at a great risk. Some lawyers are crafty to such an extent that what they spend much of their time doing is looking for infractions in newspapers, and instigating the affected party to take legal action against the newspapers. Unfortunately, many editors and publishers seem not to be aware of this fact. Many news organisations have produced books containing all press laws and practice codes and made copies available to staff when they are employed. As stated earlier, libelous publications are not in the interest of the organisation as they can result in heavy damages, thus resulting in dire consequences for the news medium. The sub editors must scrutinise every story, drawing and illustration to ensure that it conforms to the legal and ethical provisions.

Must not be Egotistic

The sub editor must shun every form of narcissism, an act that glorifies self and debase others. Some sub editors, having realised how powerful they are in terms of their responsibility of evaluating the stories of reporters, are quick to point out every little problem with a story, thus giving the impression that the reporter cannot write well. In many newsrooms, some reporters have to resort to intense lobbying to see their stories published in the next edition of the publication. A sub editor must cultivate the habit of respecting the work that his colleagues have done. While it is true that some reporters are horrible in their writing, thus giving sub editors' terrible headache in the process of editing, there should be a humane approach at telling the reporters how to write better.

Evaluation and In-house Training

Any serious news organisation must do a monthly evaluation of the stories that have been edited and organise in-house training to orientate the reporters towards doing the right thing. The evaluation is very crucial because doing so will enable reporters to file in stories in a way that will give sub editors less headache, and facilitate early deadlines.

Must be Numerate

A sub editor should be numerate, which means he should possess the ability to understand numbers and make meaning out of them. On many occasions, the filings of the reporter are laden with numbers, which in many cases the reporter may not have decoded well. In some newsrooms where this writer has worked, it is the practice of a sub editor to ask from the reporter for the document that contains the numbers or statistics that was used in writing the story. This is to crosscheck if the figures were appropriately presented by the reporter. In case it was not, the sub editor tries to sort things out by going through the contents and asking the reporter some relevant questions.

SELF-ASSESSMENT EXERCISE 2

What are the qualities that a sub editor must possess in order to function well?

3.3 Sub Editors are Deadline Addicts

In the case of a newspaper, the sub editors are the one who ensure that deadlines are met. Sometimes reporters are not able to file in their stories owing to the incongruity of time the event is taking place. This

causes undue delay especially if it is a story that must appear in the next edition of the publication. For instance, if the event is taking place at 10 p.m. today and the edition must hit the street by 5.a.m tomorrow, you put serious pressure on the sub editors who must wait to sub the story before it goes to press. In many cases the reporter would not need to report to the office, as he or she can send her story via the Internet. The strategy has always been to edit stories as they are filed in by the reporter or correspondent, and wait till the appropriate time to plan and design the pages. Please note that only the news pages wait till the deadline before the paper goes to bed. Pages that contain the editorial, features, opinion articles and so forth must have been transmitted to the press hall, waiting to be printed. When deadlines are missed sub editors may end up being the culprits.

One of the secrets of beating the deadline is for the sub editor to think fast and act fast. In some situations, stories are filed in by reporters in droves and most of them must be published. Slow thinking sub editors will find it difficult to cope in such situations. During politics, when the heat is on for contestants, reporters have a field day filing stories that are certain will sell the newspaper or make people to keep visiting the website. It is the task of the sub editor to ensure that the copies do not stay too long before they are edited.

SELF-ASSESSMENT EXERCISE 3

Why are sub editors called deadline addicts?

3.4 Editing Facilities and Tools

Sub editors, no doubt, need some tools to facilitate their work. These facilities include the following.

Reference Books

A reference book is a book that supplies fact on a particular topic and the information supplied cannot be questioned. Therefore, reference books are authoritative books. Such books include Encyclopedia, yearbooks, directories, atlases, yellow pages, and so on. Some of these books are so expensive that they will have to be consulted in a library that has stocked them.

Computer and Necessary Software

Any sub editor should have a computer to work with. The computer should have the necessary applications and connected to the Internet.

Some of the applications the subeditor needs include Corel Draw, Quark Express, PageMaker (this old layout application is popular with many news rooms in Africa), Microsoft Publisher. Besides this, spread sheet applications such as Adobe Table, Microsoft Excel, etc are also needed just in case the sub editor needs to analyse data. Most newsroom computers are networked, which enables access to contents from one to another from any terminal. In the case of graphics, the sub editor who may not be the designer can tell the designer the adjustments to any graphics that will be necessary. Just in case the designer is not available, the sub editor should be able to effect corrections on the design.

Computers are also necessary because all the applications listed have dictionary built into them. For instance, the Corel Draw has correction-indicated software which underlines all incorrect and inappropriate words, asking for the attention of the user. Yet others have self correcting dictionary such as the one built into the Microsoft Office package.

Dictionary

No sub editor can be as brilliant as a dictionary. During subbing, there has always been the need for a dictionary and it wouldn't matter whether you are a native speaker of the language or not. In West Africa, the Oxford Advanced Learner's Dictionary has been the most successful of dictionary and has proved very useful for journalists. Other good dictionaries are also available.

The Style Book

The style book contains the entire guide that the sub editor needs to work on the stories, photographs and the graphics. This guide will be to the use of types and typography, statistics, punctuation marks, casting of headlines, newsroom behavior, editing symbols, etc. As time goes by, the sub editor gets use to the contents of the style book and wouldn't need to keep them all the time. A style book is not an elaborate text but a short concise volume of not more than 70 pages in all cases. Some are as short as five pages.

Other Tools

In spite of the advance in the computer age, some traditional tools will continue to be in use. One of such is the dummy sheet, which the sub editor uses to plan how the next edition of the newspaper will be like. Dummies will normally originate from the advertisement or marketing department, which marks out those spaces that have been sold to

advertisers. When a dummy gets to the newsroom, it is taken to the editorial conference, where line editor's battle for the remaining space to publish stories which most of them have already prepared.

SELF-ASSESSMENT EXERCISE 4

Is dictionary alone what the sub editor needs to function effectively?

3.5 Elements for Editing

Before one can start talking about the editing process in the graphics of communication, it is necessary to identify what specifically constitutes graphics of communication. These constituents are visual elements and they can be classified into two broad categories namely:

- The Foreground, and
- The Background.

The foreground is further subdivided into two categories namely:

- Text, and
- Visuals

The background is the blank space you still see on a document after the visuals and texts have been placed. Some designers call it “the white space”. You can only call it the white space if the paper or the surface you are using is white in color. It is the landscape or backdrop where you arrange texts and visuals. It is the element that gives context to your texts and visuals. The space you have actually dictates the amount and profile of the visuals and texts you can insert. Your ability to manage the space of your document will determine the perspective in which the audience looks at your visuals and texts. Space is a vital element of graphics.

It is important to know that you can manipulate this blank space the way you manipulate texts and visuals. The blank space is as important as your image and the manner you treat it goes a long way to determine what that image will look like, and how it will be appreciated. Texts and visuals are further subdivided.

Texts

In the texts category you have the following:

Headlines

Headlines are found in a newspaper, advertisement, webpage, or else where. Headlines are the bold and large texts usually placed at the top of a document and indicated as the main or most important attraction of that document. Headlines are designed to attract attention that will propel you to move to other parts of the document. It has many names, depending on the type of document. In a newspaper or magazine, it is called a “banner” or news hed” while in several other documents it is called “lead” or “head”. The deliberate misspelling “hed” in the case of some newspaper publications is not clear as the etymology of that word is hardly known. Please do not confuse this with “running headline” which is a recurring text that appears, usually at the top or the side, of each page or every other page in a book, manual, or newsletter. This is called the “header” and this is not what this is being explained here.

It is important to reiterate the fact that it is not only newspapers that headlines are designed for. Your curriculum vitae (CV) could also have a headline while that little wedding card could also have one. In the case of a CV, the headline could be the name of the CV boldly written and that catches the first attention on a first glance while it could be “A WEDS B” boldly inscribed in the case of a wedding card. In a document as graphically ordinary as a letter, the “headline” will be the title of the letter.

A study of headlines will also encapsulate such texts as summary heads, cross heads, sub heads, titles and so on.

Body Texts

It is not common to see a document that has a headline without the body text. Body text is the bulk of what we read in a document. Body texts are quite different from headlines and when you consider the process it undergoes when you want to place it in a document, you will appreciate why it is being treated as a separate category of the texts. The editing treatment you give headline may not be exactly what you give the body texts.

Captions

The third category comprises several other cases such as captions, cutline, break out quotes, each of which has its own peculiar way of treatment and editing.

Visuals

Unlike texts, the visuals category includes many things, but the following will be given priority in this book.

Photographs

A **photograph** is an [image](#) created by [light](#) falling on a light-sensitive surface, usually [photographic film](#) or an electronic imaging chip. Most photographs are created using a [camera](#), which uses a [lens](#) to focus the scene's visible wavelengths of light into a reproduction of what the human eye would see. The process and practice of creating photographs is called [photography](#). The word "photograph" was coined in 1839. In photography, the most crucial element is light. Your ability to manipulate light will determine the success of the image. A photograph speaks a universal language (Lewis, 1995). Photographs are dealt with generously in subsequent chapters

Drawings

Examples of drawings include cartoons and other illustrations that are created, not generated. For instance the editor of a newspaper could ask a cartoonist to draw a cartoon to describe a situation or circumstance. Cartoons are amusing drawings that use visual metaphors or caricature sketches to depict a situation. Drawings also include sketches, diagrams and line drawings which can be used in place of photographs. If you cannot draw these, you could buy them on the Internet from those companies who deal in them. Illustrations like these are sometimes more appropriate than photographs because the person drawing is able to draw exactly what will fit the situation that is being depicted.

Graphs and Charts

Another category of visuals comprises graphs and charts. Unlike cartoons, pictorials and pictographs which are created, graphs and charts are *generated* to represent values, algorithms or a set of rules or programs that have hitherto been created. Graphs and charts must have an arithmetical basis.

This following chapters deal with creation and editing of these categories of these elements. The work will start with headlines.

4.0 CONCLUSION

The role of sub editors cannot be overemphasised. Without them, junk will be prevalent in communication items, especially text. This explains why they are called “gatekeepers”. But before a sub editor can guarantee good performance, he must possess some qualities which include a working knowledge of the language, and a college certificate or diploma. Besides that, the tools he uses should be readily available so that he is able to keep to his name – deadline addicts.

5.0 SUMMARY

In this unit, the role of sub editors was highlighted. Before they can perform such roles, they should have tools to work with and must be known to be knowledgeable in their trade. Without that, they will not be able to meet deadlines, and that will be detrimental to their work and ultimately their livelihood.

6.0 TUTOR-MARKED ASSIGNMENT

Describe the elements for editing and explain how important each of them in the graphics of communication is.

7.0 REFERENCES/FURTHER READING

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UNIT 3 HEADLINE CASTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Headlines are Indispensable
 - 3.2 Objectivity in Headline Casting
 - 3.3 Prerequisites of Headline Casting
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1.0 INTRODUCTION

Besides the flag of a newspaper, the headline is the first impression you make on your audience. Take a look at the fabricated front page of “Weekly Star” in *Unit 3 Figure 1*, you will observe that the most conspicuous part of the page is the headline “Nigeria’s Nollywood overtakes Hollywood.” Next most conspicuous is the newspaper logo “Weekly Star.” When readers are not able to tell the difference between your headline and other items on the page, then you know there is a problem. A good way to know if your headline is effective is to reduce the whole page into the size of a thumbnail. If at that minute size you are still able to figure out your headline, then rest assured that your headline is effective. At that size all other items would have become non visible while the headline still stands out.

Your headline must appeal to your readers. Bear it in mind that you have an audience whose contents you publish must be relevant to. In each headline that you cast, your audience must feel involved. If you cast a headline and a member of your audience concludes by saying that “this does not concern me”, then that headline may have not fulfilled its mission. The involvement by your audience, either directly or indirectly,

is very crucial to the continued sustenance of your medium. The audience wants to see him or herself as being there when the reported event occurred. You must bear this in mind when you are crafting the headline.



Figure 1: The front page of a newspaper with a banner headline

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- explain why headline is essential in any communication item
- describe types and characteristics of headlines
- construct headlines for cover and interior pages.

3.0 MAIN CONTENT

3.1 Headlines are Indispensable

The crucial role that headlines play can be seen in its indispensability. It is rare to see a story that does not have a headline. Inserting a headline for every story is an unwritten law that must be obeyed by all sub editors. If you do not insert one, chances are that nobody is going to read your story, and that would be the penalty for disobeying the unwritten law of mandatory headline insertion. A colleague joked during a discussion and said “how I wished journalists will stick to the ethics of their profession the same way they never missed casting a headline everyday!

SELF-ASSESSMENT EXERCISE 1

Why must a communication item have a headline?

3.2 Objectivity in Headlines

According to Omojola (2008), objectivity is the ability of the journalist to give all parties to an issue the ability to be heard, seen and heard, and to respond. Truth is good in journalism practice, but objectivity is the means by which all sides to a story are given the opportunity to be heard without discrimination. It demands that the journalist should be fair to each party by publishing accurate information that pertains to it. Objectivity is a very crucial characteristic of media ethics that a journalist must imbibe. Headline is the first opportunity you have to demonstrate that objectivity.

By doing this, the trust and confidence of the audience (Bogart, 1982) is established and the polity is strengthened and democracy is entrenched. When a headline writer of an editorial comment shows favoritism in his or her headline presentation, he does not only put himself on the firing line, the community which is responsible for her existence and the profit he makes, is put in jeopardy.

SELF-ASSESSMENT EXERCISE 2

Explain the concept of objectivity in headline casting.

3.3 Prerequisites of Headline Casting by the Subeditor

A well crafted headline must grab the attention of the reader and lure him to the body text. A headline is that newspaper voice that is literally crying “come, come, come!” Before your audience can respond to your headline beckoning, there are some things you must put in place before you begin to craft your headlines.

Know Your Audience

Media are established to inform, educate, persuade and entertain an audience. Those audience members must be easily definable. In this wise the questions you will be trying to answer are:

1. Who are they: young, old, middle aged?
2. What is their preference in terms of what you are supplying them: would they prefer large, bold banner headlines or small letters?
3. Are they middle class, rich, wealthy or poor? Are they low income or high income group?
4. What is their level of education?
5. What is your audience’s eye track like? An eye track research will tell you what attracts your audience most and least. Most eye studies have proved that the audience of a newspaper or website will first look at the headlines and photographs, before they look up or read something else.
6. What is the proportion of male to female?
7. How many hour or minutes do they spend reading newspapers in a day?

All these and more are several ways to determine your target audience. You could use the survey system by constructing a valid questionnaire that contains the items or questions. You could use the focus group system to determine it. You could also construct a prototype, and send it to your target audience, asking them to look at it and make their comment. This is what researcher calls “the pretest” system. The feedback you receive will then determine how you package the product to them.

In many advanced countries, you must conduct an audience research before you launch into the market. This may be taken for granted in an undeveloped economy and you escape the consequences, but in an ordered system where nearly all economic activities are reckoned, such a luck is rare. You must test the market and see how it fares before you take the plunge.

Establish and Implement the Headline Policy

The next stage is to formulate a headline policy and put that policy to work. Remember, it is no longer an abstract stuff. This is where you put in place the appropriate typeface and the size, the right grid as well as get the textual and visual sub editor to work. By this time you now know how caption photographs and what kind of photographs you use.

SELF-ASSESSMENT EXERCISE 3

What should a sub editor do and have when casting a headline?

Typography Determination

When you have the roles of a headline at the back of your mind, then you are set to craft one. The first thing to do is to determine the typography of the headline. This will involve the choice of font and the size range. You could say for instance that your font would be Book Antiqua at 80 points. This is what the headline shown above “Nigeria’s Nollywood overtakes Hollywood” was set. The headline portion has been cut out from the page and the excised portion is what we are starting our study of headlines with. The following is the cut out portion.



Figure 2: The headline cut out portion of the front page

SELF-ASSESSMENT EXERCISE 4

What do you need to do before going ahead to craft a headline?

3.4 Headline Weight

Please note that the headline in the foregoing figure was crafted in the regular font. It could also be written in **bold** or **ultra bold** type. When a headline is written in bold typeface, it could mean that the sub editor believes the story deserves special attention from the audience. If it is casted in ultra bold, rest assured that the story should truly attract utmost

attention from the audience. Headlines are usually not written in *italic* though kicker or rider could be printed in it.

Another way one could alter the weight of a headline has to do with letter case presentation. If you present your headline in all caps – **NIGERIA’S NOLLYWOOD OVERTAKES HOLLYWOOD** – there is nothing wrong as that could be the house style of your newspaper. However, you run the risk of making your page look too populated and cramped, which may look repulsive to the reader. Rather than use all caps for a headline, what many sub editors do is to capitalise the first letter of each word and it becomes this: Nigeria’s Nollywood Overtakes Hollywood. The regular way by most newspapers and web sites is the *downstyle*, which makes the headline capital in the very first letter of the first word, and the rest lower case except where initials, proper nouns and acronyms are written in capital letters.

In a downstyle, headlines are easier and more inviting to read than when they are all in caps. The reason is very clear. In a study involving the audience of four newspapers which this author conducted 2007, readers were used to reading most items they came across in small letters. For example, nearly all the books they read came in lower case and with only occasional cases of capital letters. Therefore, setting your headlines in all capitals may appear strange to the reader.

Besides that, it is evident that lowercase letters consume less space than capital letters. Using lowercase gives you more leading advantage than when you cast your headline in lower case.

If you take a close look at the headline, you will notice some characteristics including the following:

- Two lines of texts
- It cuts across the six columns of the front page
- The headline is straight to point and limited use of verbs
- Justified texts.

It is important to take each of these points one after the other so you can have a good idea of what they imply in the business of headline casting.

SELF-ASSESSMENT EXERCISE 5

Explain the importance of weight in headline determination and design.

3.5 Headlines Decks and Lines

It is very important to know that a line in headline writing does not necessarily mean a deck. A deck is a headline system that has one or more titles with each title self-contained with regards to meaning. For instance, if you think that this one deck “Nigeria’s Nollywood overtakes Hollywood” will not encapsulate everything you are trying to tell in the main text of the story, you could create additional decks usually as minor headlines to capture your story as shown in the following figure. Decks can be used in single and multicolumn settings.



Figure 3: Three decks of headlines

If you look at the figure very closely, you discover that all the three belong in the same typeface. The sameness of type is only one of the characteristics of deck. Others include the following:

- A deck, to reiterate, must have a meaning in itself as it must capture a theme that will drag the reader to the read body of the story.
- A single deck of headline could be one, two, three or even four lines text so long as it makes meaning which captures a part of the story.
- Though not compulsory, it is advisable to separate one deck from the other to further demonstrate that the three decks (in this case) are literally index of each of three parts of the single story.
- Decks that accompany the main headline deck should not be confused with kicker or rider which is upshot of the main headline deck.
- Decks that accompany the main headline deck could be in lower case or caps, different colors, smaller size, as long as they remain in the same typeface.

Using more than one deck in today's headline crafting is becoming unpopular unlike several decades ago when the practice was popular. The use of decks became popular with earliest newspapers because types at that time were casted and impressions made from the casts. Because they were cast types, variations in fonts became a difficult task, which made the use of the same font in different sizes become handy. The hot metal printing system made it difficult to experiment with different types, hence the elaborate use of decks for headlines. Decks are becoming obsolete by the day and the trend now is to confine them to the main headline on a page.

With the evolution of thousands of typefaces and the concomitant manipulation, decks which were notorious for crating clutter on a page became the main causality as they were replaced with single shoulder or what is popularly known as kicker on top of the headline, and rider below the headline. In most cases, the kicker and rider can come in different fonts unlike what happens in the case of decks as earlier stated. Some sub editors, rather than use kicker and rider simple insert one or two bulleted sentences to indicate some aspects of the story. Such bulleted sentences are called strap-lines. You could put them as shown in the following figure.

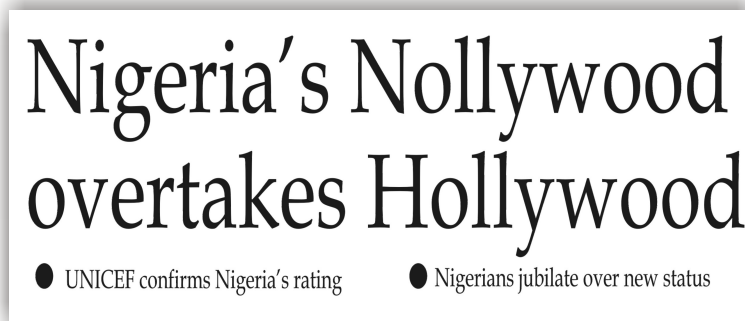


Figure 4: Headlines with strap lines

SELF-ASSESSMENT EXERCISE 6

How do decks and lines help determine the size of a headline?

3.6 Headlines and Columns: Banner

Banner headline is that which runs across all the columns on top of the page. Notice that there are two stories that run across all the six columns. The one at the base of the page is not the banner headline but

the **anchor headline**. The headline at the top is the banner. In some newspapers it is called banner, in some “super lead”, yet in some “screamer”. Banners are used to capture momentous and significant stories. The headline width is calculated vis-à-vis the columns it runs across. Therefore you could say for instance that the width of the headline in the figure below is “six columns across”.

Nigeria's Nollywood overtakes Hollywood

THE cinema of Nigeria, popularly known as **Nollywood**, has overtaken Hollywood, UNESCO has announced. According to the United Nations body, Nollywood grew quickly in the 1990s and 2000s to become the second largest film industry in the world in terms of number of annual film productions, placing it ahead of the United States and behind the Indian film industry. The Cable News Network (CNN), has attested this development, adding that Nigeria has a US\$250 million movie industry, producing some 200 videos for the home video market every month. The Nigerian cinema is Africa's largest movie industry in terms of the value of the movie industry and the number of movies produced per year. Although Nigerian films have been produced since the 1960s, the rise of affordable digital filming and editing technologies has stimulated the country's video film industry.

By **Sebastian Isha**

According to Wikipedia, Acclaimed first Nigerian films were made by filmmakers such as Oluigbo and Hubert Ogunde in the 1960s, but they were frustrated by the high cost of film production. However, television broadcasting in Nigeria began in the 1960s and received much government support in the early years. By the mid-1980s every state had its own broadcasting station. Limited foreign television content as producers in Lagos began televising local popular theater productions. Many of these were circulated on video as well, and a small scale informal video movie trade developed.

The release of the home office movie *Living in Bondage* in 1992 by NTA Video Link, owned by Kenneth Nwaku in the eastern city of Onitsha at the stage for Nollywood as it is known today. The story goes that Kenneth Nwaku had an

excess number of

imported video cassettes which he then used to shoot the first film. The huge success of this film set the pace for others to produce other films or home videos. Through the business instincts and ethnic links of the Igbo and their dominance of distribution in major cities across Nigeria, home videos began to reach people across the country. Nollywood industry that pushed foreign media off the shelves, an industry now marketed all over Africa and the rest of the world.

The use of English rather than local languages served to expand the market and aggressive marketing using posters, trailers, and television advertising also played a role in Nollywood's success.

Since then, thousands of movies have been released. One of the first Nigerian movies to reach international cinema was the 2003 release *Ougba* in London, starring Nana Odihi, the famous Nigerian comic



• The accident which occurred at Labelele Close, North West Lagos, yesterday evening.

Photo: Sun Manual

Lagos Governor unfolds megacity plans

THE Lagos State Governor, Babatunde **Osinbajo**, unveiled his plan for a new Lagos yesterday in New York, United States. Present at the event were prominent Nigerian business personalities, including the Managing Director/Chief Executive Officer of Oceanic Bank Plc, Mrs. Cecilia Isha, who

pledged a whopping \$1 billion as part of the financing project. Also speaking at the summit through a representative, President **Olusegun Obasanjo** said the state was poised to become the third largest megacity by 2015.

The Nigerian leader who institutionalised respect for rule of law in the life of the nation's life, Governor **Fashola**, who relied on statistics from global experts on the future of Lagos, said the state was poised to become the third largest megacity by 2015.



• Obama

Presidential Election: Odds before Obama

ARENORTH election analyst, Steven Mark has outlined the bumps before Barack Obama's way to the White House in the forthcoming presidential election. According to Mark, Obama's headwinds are part as

strong as he has the following hurdles to overcome. No Democrat who hails from north of the Mason-Dixon line has been elected since 1968. No candidate in the modern primary era has ever been elected in November after

By **Michael Johnson**

giving to win more than one of the nation's seven largest states in either its pre-convention primary or, if the state didn't hold a primary by caucuses.

No candidate arguably since Abraham Lincoln has been elected president with as little political experience as Obama. None of this is to say that Obama can't overcome these historical obstacles and he has exceeded expectations before.

Figure 5: The banner headline runs across the entire six columns

The question at this point is how you determine how many columns your headline will spread across. Not only that how many lines of your headline will spread over how many columns? One question still: how do you determine how many words will the headline contain? It is not that easy to give any specific answer to any of the questions. In order to determine how many words a headline can contain, the following could be done.

Find out the Four W's and the H

You, as the sub editor, have to have a full grasp of what the story is all about. You have to determine who did what, when, why and how in your story, and gather up the appropriate words that represent the five parameters. The words will surely represent the content words. Content words are the keywords of the story. Then you look for a good verb and/or adjective, as well as structural words (of, is, and etc.) to join the content words, and then come up with your headline.

Cut Down on the Number of Words

It does not end there. After determining the title of the story, the number of words you came up with might have passed the number you imagined

would be appropriate. By cutting down the number of words, you are also indirectly taking care of how the headline will fit into the space you envisaged for the headline. You need to know if the story will go in one, two, three or even four lines. You also need to know how many decks can evolve from your story and how many columns it will spread over. If for instance, you come up with a total of 13 words, this will not be appropriate a headline and you need to cut it further, until you begin to figure out how many columns it will spread over.

The number of words that can be contained in a headline and the number of lines in a headline, as well as, the number of columns it will spread over vary from medium to another, but the following can be suggested.

Firstly, if the number of words is anywhere between five and 12 words, it is advised that words should only spread over one column. Besides that the font size should not be more than 24 points. It can be as low as 14 points, but it is not advisable the size of the font should be exactly that of the size of the body text.



Figure 6: Headline across one column

Secondly, the following table contains suggestion for number of words, headline lines, and their column spread for six- and seven-column newspaper formats. The font size is not included because of the difficulty of evolving a suggestion in that category.

Table 1: Headline words and lines and appropriate column fits

No of Words	No of Lines	No. of Columns for Six Columns	No. of Columns for Six Columns
5-12	3-4	1	1
2-8	2-3	3	3
1-6	2-3	4	4
1-5	1-2	5-6	6
1-5	1	6	7

SELF-ASSESSMENT EXERCISE 6

Explain succinctly why the number of columns is crucial when designing the headline on a page.

3.7 Other Types of Headlines

Other types of headlines are the Flush Left headline, which means that the lines of headline texts all align on the left side and unrhymed on the right. It is the other way round when you flush right. When you center text, it means that the lines of the headline are sharing common mid point. When your headline has a hanging indent, it means that the first line stretches across the width of column or columns, while the remaining lines queue in alignment underneath.



**Nollywood is Africa's
biggest movie producer
-UNICEF**

Flush Left: The left side of headline aligns



**Nollywood is Africa's
biggest movie producer
-UNICEF**

Center Text: All lines of headline text share same mid point



**Nollywood is Africa's
biggest movie producer
-UNICEF**

Flush Right: The right side of headline aligns



**Nollywood is Africa's biggest
movie producer
-UNICEF**

Hanging Indent: First line of Headline spans the length of column, while the lines are aligned under

Figure 7a: Four types of headline: Flush Left, Flush Right, Center Text and Hanging Indent

The Stepped Headline

The Stepped format also offers another way of casting your headline. This is an arrangement whereby all the lines display in the form of stairs, usually projecting downwards from the left to right. It should be pointed out here that in most cases stepped headlines are casted with a very strong reference to columns, and the objective will be to gain some utility space under the steps that have been created. The following figure shows a stepped headline without the columns.

Nigeria Cinema is
Africa's biggest
- UNICEF

Figure 7b: Stepped headline

If columns are added (assuming the headline is for a newspaper), you will realise the utility of stepped headlines as demonstrated in the following figure.



Figure 8: Stepped head and the column text gain

In *Unit 3 Figure 8*, the column text is clear and it shows the reason why a sub editor would want to use the stepped head. The first column stretches up to the under of the first step. The next two columns occupy the next step while the last three columns occupy the next step. A stepped headline style may not make too much sense without the column text gain.

Straight to Point Headlines with Limited Use of Verbs

By straight to point is meant an effective headline. In order to write effective headlines, the following are suggested as guide.

- You should use present tense and never use a passive tense. A headline is expected to convey the sense of immediacy or currency, especially when its news. You should use active voice, not passive. While in some academic writing you write some things in passive voice and get away with it, you won't get away with it if you do that with journalistic writing. Consider the example in the headline of our Weekly Star.

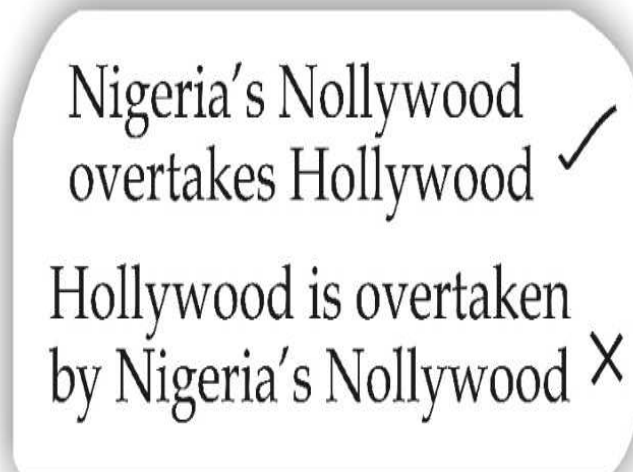


Figure 9: Active verbs pay in headline casting

In the figure above, the verb “overtakes” makes Nigeria’s Nollywood active and is marked correct unlike where it is marked wrong because, the language is passive. In the headline at the top, the subject directly performs the action whereas the one under has the action done to it.

- *Try and personalise your headlines.* By this I mean try and let your readers see that some people have been affected by your story. Again, if you look at our headline “Nigeria’s Nollywood overtakes Hollywood”, you may say that it is well crafted but the fact is, it can be better. No doubt, readers will get impressed with this kind of headline especially when you look at the fact that Nollywood, which is Nigeria’s movie industry, is barely 20 years old compared to America’s Hollywood which is over 100 years old.
- *Kicker and Rider.* If you bring people in, the headline will surely get juicier and attract more readers. This is because it is far easier for readers to identify with people than abstract words and places. Hollywood and Nollywood are about people – actors, actresses, movie watchers, and so on. Therefore, readers would like to see what the reactions of these categories of people would be like. If you think that you are okay with the way you crafted the headline, you could add a **kicker** and **rider** to add spice and personalise the headline as shown below.



Figure 10: Kicker and rider with two lines of headline

You could see that the personality dimension has added more energy to the headline, but then something is still wrong with the headline: It is crowded, owing to the kicker (or shoulder, as some journalists call it) and rider. So, how do we resolve the issue? The most visible thing to do is to make the headline one line as shown below.

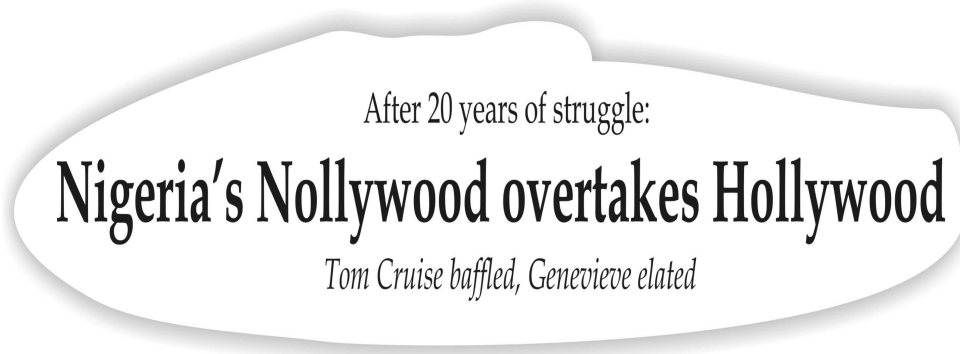


Figure 11: Kicker and rider with one line of headline

You will notice that the two lines of the headline have been reduced to one, thereby creating more background that makes for easy reading. The point size will no doubt reduce, but it is still possible to achieve the banner effect with the main headline as run on line across the six columns. The rule is that when you want to include a kicker and or a rider, you should ensure that the main headline is most of the time crafted in one line so as not to create confusion with the two headline additives.

However, there is a note of caution here. Your objective at including a kicker and a rider should be to tell the entire story in the headline. You are never going to achieve that. You must bear in mind that the inclusion of the personality dimension is what you are trying to achieve and you must ensure that you stick to that.

Hammers. The headline that has a lengthier deck or rider below it is called hammers. The lengthier deck is used to expatiate the bold headline which usually will not be long and not contain a verb.

Label Headlines: Another way to create smart headlines is to make sure they do not have verbs in them. Headlines that do not have verbs are called labels. There are many reasons why you might want to use label heads. One could for the space constraints or for the purpose of writing editorial. A newspaper editorial opinion, which reflects the collective views of the staff and management of the newspaper, does not normally carry a verb in it. Another reason for label headline is when you want to use for a front page brief. Some tabloid newspapers which report human interest angles are fond of using label heads. It is important to stress that newspapers that carry hard news hardly craft label heads. This is because many editors and sub editors have realised that label heads are

not always a better alternative, and in fact they can end up being the bitter alternative.

In the case of our headline, you will discover that making a label out of it will be meaningless. For instance, it makes little sense if you say; “Nigeria’s Nollywood bigger than Hollywood” instead of the usual “Nigeria’s Nollywood overtakes Hollywood”. First, the economy of words is lost as the former contains five words while the latter has four. Secondly, because it contains more words, it will surely grab more space, which defeats the very reason why you would like to use a label head in the first place.

The scourge of definite and indefinite articles and hyperboles

Definite and indefinite articles, which are structure words, unnecessarily add to the length of headlines, and therefore should be avoided. Such words as the, a, an, are used as determiners in English language and many subeditors have perfected the art of excluding them from headlines. Consider the following examples and see how a headline (the one on top) can be moribund. The fact is, the article “is” is serving no purpose. You remove it.

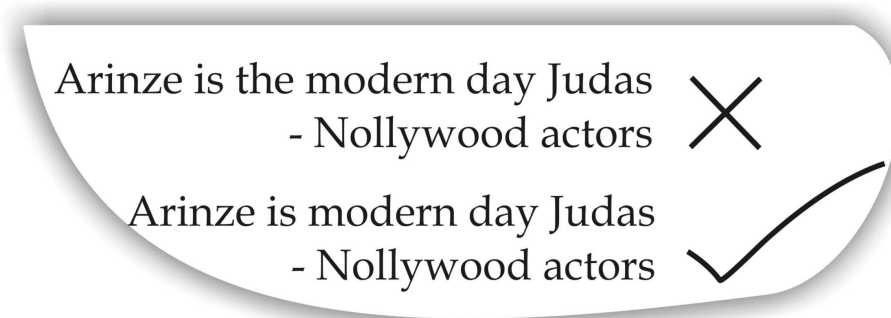


Figure 12: Two headlines: one with an indefinite article and one without it

This is not all. Slangs are not permitted in editorial articles as they are rarely used. The use of slangs gives an impression that the contents of the article should not be taken seriously. The use of slangs is only permitted in some rare occasions and these are when you ascribe the slang to the “who” in your story. For instance, a headline could go like this:



Figure 13: Slang should be used out of a reference quote

In the figure above, you could see that the use of slang is justified. *I dey kampe* is the pidgin for “I am OK”. The subeditor cannot be faulted because the use of slang is not intrinsically his but ascribed to the “who” object in the headline – Obasanjo.

The use of hyperboles can also corrupt a headline. When you include in news headlines such words as some, many, scores, several, and so forth, it gives one terrible impression, you don’t have your facts right. The words are hyperboles which give an impression of quantity but lack the precision of facts that the responsibility of the journalist demands. In the following illustration, try and figure out the difference between the two presentations.

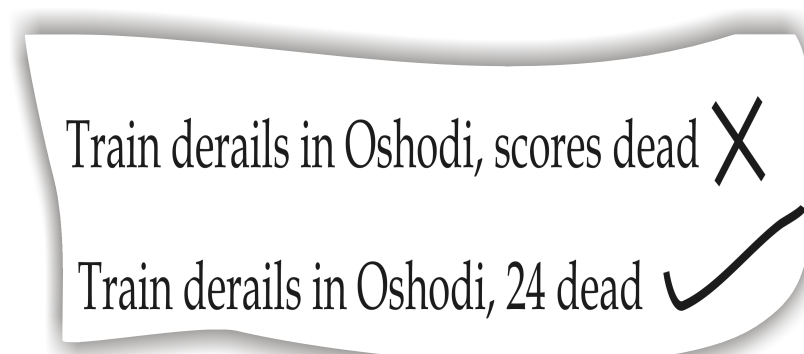


Figure 14: Be specific in terms of figures

SELF-ASSESSMENT EXERCISE 7

Mention at least five other headlines you know apart from banner and described how they can be crafted.

3.8 Journalese, Use of Clichés and Other Tips of Note When Writing Headlines

Journalese is a deprecating term for a superficial writing, that is full of sensationalised statements that are used to impress rather than tell the truth. When you transpose this kind of writing to the headline, then you are suffering from the “**headlinese**” disease. Clichés must be avoided in your headlines. You are not even encouraged to use clichés in the body texts let alone the headlines. Clichés are words or phrases that are overused to such an extent that they lack the required force of meaning and have become unimpressive. Clichés are words whose effectiveness is worn out owing to overuse. Use of clichés whether in written or speech stories, seems to imply that the user has no imagination of his or her own or that she has run out of ideas. It is advised that the writer should avoid the use of clichés except in a situation where it is unavoidable. Such clichés like “men of the underworld”, “what goes around comes around”, “all protocols duly observed” are examples of clichés that are common in English speaking West Africa.

Also note the following when casting a headline:

- Punctuations should also be carefully deployed when writing headlines. A misuse of coma or full stop can derail a headline and render it completely meaningless. The trend is for sub editors to completely avoid the use of punctuations except where it is absolutely impossible. It is not advisable to use full stops in any way except in the case of abbreviations.
- Acronyms should be used with caution. The trend nowadays is to put popular acronyms in lower case especially if they have vowels that make them pronounceable. For instance, nafdac, unesco, nato and the like have been seen as lower cases in several articles and you can accuse the subeditors for such lowercasing.
- Avoid the use of compound verbs. A compound verb is the multiword, complex predicate that works as a single verb. Examples of sentences with compound verbs are “we *want to be starting* something”, “It *has been* long they fought each other last”, “John *had worked* as assistant librarian before”, Nigeria’s Nollywood *has overtaken* Hollywood” They are so complex that they are not allowed to find their way into a headline. You should

also avoid starting a headline with a verb, whether with a gerund or not.

- Person and place names in headlines are generally welcome but ensure that you limit them to the known ones.
- Another area where the opinion is sought is when what to be written is projected to have legal implications. The services of a legal practitioner will be needed also to ensure that the sub editor does not cast a headline that will cast him into legal liability. In the case of legal matters, the trend is for media organisations to have a staff legal practitioner, who is asked to assist the sub editor when the occasion demands.
- Sensationalism is also not permitted in whatever shade and it wouldn't make any difference whether you are writing a human interest story or hard news story.
- Unnecessary abbreviations can also jeopardise a headline. An *abbreviation* is a letter or group of few letters, carefully taken from a word or words, and used to represent those words for the sake of summary, preciseness or brevity. For example, the word "abbreviation" itself can be abbreviated as "abbr." or "abbrev." Abbreviation is a shortening system. Please note that many abbreviations are localised. This means that abbreviations have their peculiarities. For instance, the abbreviated word, "Mass" does not mean much in Nigeria and West Africa but in the United States, it easily means Massachusetts, which is one of that country's political subdivisions states.
- Try and avoid underscoring your headlines. If you want to place emphasis on a particular word, when such emphasis is meant for your readers, try using the italic as the better option.

SELF-ASSESSMENT EXERCISE 8

Discuss the use of clichés and give at least five tips essential to the crafting of a headline.

3.9 Headlines in Interior Pages: Types and Tips

Much of the foregoing discussion has been focused on the front page headlines. The concentration on the front page is understandable, bearing in mind that if your front page is not inviting, your inside pages will not be attractive to read. Front pages are the gateway to the contents of the interior pages. However, if your front page is good and your inside pages are a thrash, then your readers are likely to think that the façade of the front page does not translate into the interior, and therefore not worth being read. Headlining in the interior pages is as important as that of the front page.

Most of the rules that guide the crafting of headlines also apply with regard to headlining in the interior pages. However, it is important to note that those rules may not be as strict when compared to what obtains on the front page. One of the reasons rules may not be as strict as that of the front page is because it is simply inside. Inside pages are in the interior and are under cover, while the cover page is totally exposed. When something is under cover, many things are also hidden. You can take a cue from humanity. Everybody ensures that your dress, your face and everything about your outside look clean. That clean outlook is a covering for a dirty inside in some cases. Readers take the front page of a newspaper more seriously than the inside pages because they know that the front page carry the most important news story of the day.

One crucial thing to take note of when designing the headline in the interior is that the column features may also change, unlike what happens in the front page. For instance, if a newspaper has a six-column format, this judgment or conclusion is what people see on the front page. In other words, if your newspaper has a regular pagination of 52 pages, and the front page and may be two or three other news pages also have six columns, and the rest – 48 pages- are planned in four columns, your newspaper is still regarded as one with a six-format. You can see why the front page is such an important page. The variation in column format as you peruse from one page to another can affect the way you craft a headline.

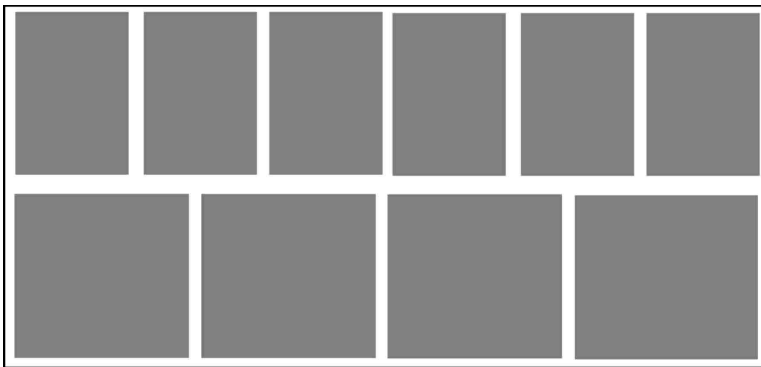


Figure 15: A six-column can easily be divided converted easily into different number of columns from one to five

Variation in columns as you move from one page to another can be from one column per page to five, if the standard format is six column. You would not have problem crafting the page into different column format as the application you are using for your design and word processing easily have the capacity to do that. If you have a six-column format, it is

rare to see columns run into more than six columns in the name of variation, even though it is possible.

Multi-pods Headlines

Multi-pods headlines are those headlines that feature one short, bold headline and another line of deck that square off, usually on the right side. The lines could be two or three, depending on the length of the bold headline on the left. It looks like the following.

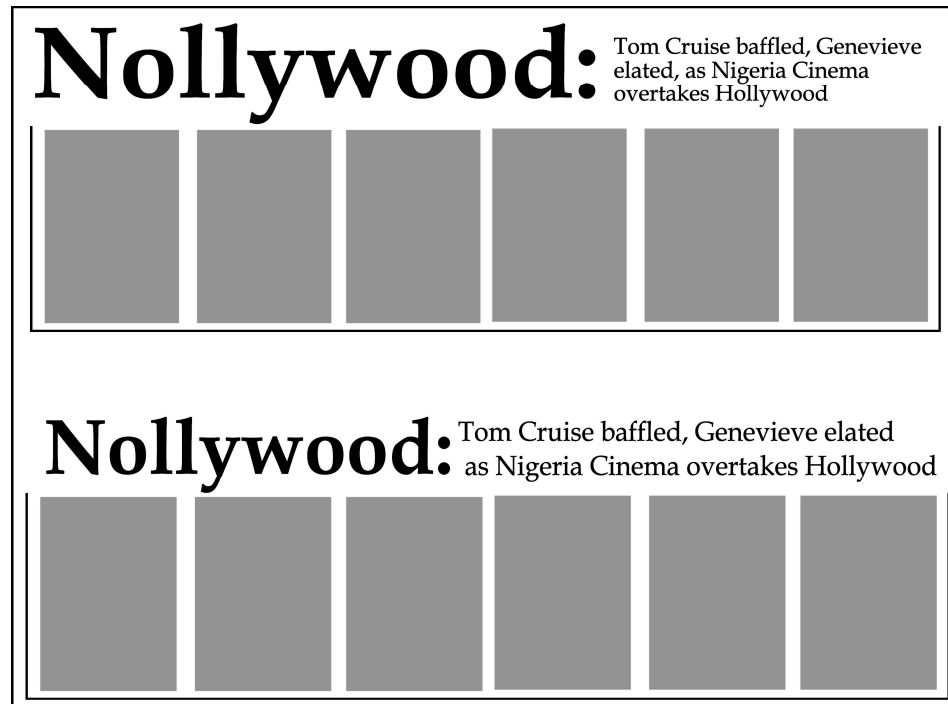


Figure 16: Quadripod and Tripod headline

In the above figure, you have headline types – the quadripod (on top) and tripod. But a close look shows that one is better than the other. The one below is preferable because, there is hardly any advantage derivable from the one on top that can not be obtained from the one below. The one on top is cramped while the one below is far more readable.

Bold-Regular Headline

In the bold-regular headline, you slam a big, bold face on the left and deliver the second part of the headline in a regular type. In most cases, the headline must be such that the first part carries a colon, exclamation mark, etc. so as to indicate a point where the second will start. The rationale behind this type of headline is not too clear but it could be for

effect. It has also been found to be an effective headline for jump heads. A jump head is a headline that is repeated over a continued portion of a story from a previous page. Such headlines are condensed from the main headline on the initial headline. This type of headline is found mainly on inside pages.

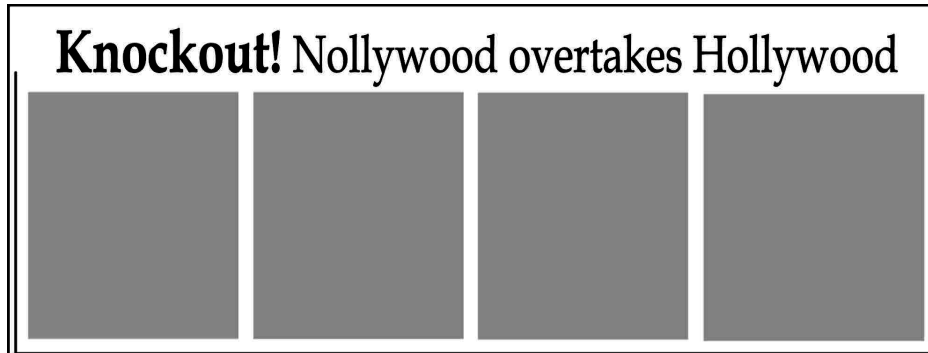


Figure 17: The Bold Regular Headline

Sidesaddle Head and the Use of Reverse Line Block

The sidesaddle head is the headline that is inserted on either side of a story rather than the top of the story. The usual practice is to insert it on the left. It is only in rare cases you insert it on the right side. Please note that sidesaddle head is only appropriate for stories with short column length. When you use it for long columns, you end up either wasting substantial space, or making your page look ugly, unless you want to use it for feature stories. When you use it for short length column, the story you are using it for should be boxed. Furthermore, you could also put some life into the headline by making a design out of the title, and making the text on reverse line block (RLB) which means contrasting two solid colors as shown in this case of white over black. An illustration of the sidesaddle head is in the following figure.

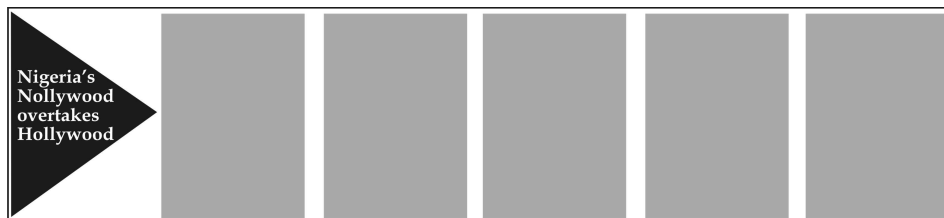


Figure 18: The Side Saddle Headline with a Reverse Line Block

Adequate caution should be exercised with the use of RLB which has at least one variation. Ghost reverse which is a variant of RLB should be avoided. Ghost reverse is where the background that the headline is

standing on is faded or put in tone. This means that the background color is no longer in the solid form. Experts advice that ghost reverse headline system should be avoided, why you stick to RLB and the usual type on screen (black on black) format, which is the most common.

SELF-ASSESSMENT EXERCISE 9

What are the similarities and differences between headline in the front page and interior pages?

3.10 Headline Sizes and Shapes

Flush Left, Right or Center

Headline type setting can be done in several shapes, depending on what the sub editor wants or according to the house style of the newspaper. It can be flushed left; it can be centered or flushed right. When you flush it left, it simply means that the text aligns with the left margin of the page, and aligns with the right margin when you flush right. Application like the CorelDraw has what it calls the bounding box which is indicated by some black squares. The alignment of texts actually occurs relative to this box. In other words, Corel Draw does not use your page's margin to determine the text position but rather aligns itself with the left side of the bounding box. After the alignment has taken place within the bounding box, then you can use your cursor to drag it to align to the left of the page that you are constructing. Centering the headline texts on the front is not a normal practice though it is tolerable in inside pages.

When you justify texts, it simply means that you modify the space between characters and words so that the edges on the right and left sides of the bounding box are even. All word processors can do any of these without hassles.

When you flush left, the text aligns with the left margin on the page but the right side looks like steps, and that becomes more noticeable when the lines of texts are three and more, than when the lines are only two. It is the other way round when you flush right as the left side looks like steps.

Most newspapers that exist today flush their headlines to the left. This seems to help the eye read better since the English alphabet reads from left to right. If texts are jagged on the left, that becomes a burden for the reader.

SELF-ASSESSMENT EXERCISE 10

Describe the typical shapes and sizes of a headline.

3.11 Headline Counting

Headline counting is an old practice, which has lost its relevance owing to the advent of the desktop publishing (DTP). Under the DTP, it is possible to manipulate the shape of a character. The CorelDraw is perhaps the most common application software for such manipulation. A colleague once said: “you could do any drama with any character, using the CorelDraw. You could kern, elongate, diminish, expand, flip, mirror and do just anything with a type.” Before the coming of DTP, all these were not possible.

Typefaces in the hot metal printing era were cast metals that were mounted in a case and placed in metal frames. The placement made adjustment of types practically impossible. Should there be a change in the headline or a mistake in the headline, the whole thing had to be dismantled and reset. This annoying and time-wasting correction, often disgusted press supervisors who were in charge of setting the types and producing the impressions. In order to ensure that such mistakes were avoided, sub editors were instructed and often reminded that they should count the characters before constructing them into a headline. The counts of the subeditors were then used by the foremen to set the types into the frames as headlines or body text.

The counting assigned 1 to lower case letters that have uniform space such as a, e, c while lowercase letters that occupy wider space such as w, m had 1.5. Slimmer lower case characters such as i, l, f, t, had just 0.5. For upper case, the fattest characters – W and M – had 2 to each of them, while all other capital letters had 1 each. Most punctuations had 0.5 each while the space between characters was 0.5 as well. Most symbols (\$, %, ?, etc.) had 1 except the and symbol - & - which had 1.5.

The following table makes it more explicit.

Table 2: *Characters Description and counts*

	Description of Character	Count
1	i, f, t, j, l	0.5
2	All lower case except i, f, t, j, l, w and m	1
3	m and w	1.5
4	All caps except M,W	1.

5	M and W	2
6	Space between characters	0.5
7	Space between words	1
8	Punctuation marks except ?	0.5
9	?, %, #, <, >, + etc.	1

The manipulability of today's word processing system has rendered the character counting system unusable and archaic, but not useless. Thousands of fonts are available in different shapes and sizes. The fact is what may count as 1.5 in a particular typeface could end being 1.0 in another typeface. For instance, Gill Sans is a family of slim fonts compared to Arial which is fatter. What counts as 1.0 in Gill sans could be 1.5 in Arial. Character counting is still taught as part of the history of printing and publishing and it is one of those points that made one to realise the travails of the profession before it got to the present moment.

SELF-ASSESSMENT EXERCISE 11

How is headline counted and what is the relevant of such counting in today's sub editing.

4.0 CONCLUSION

The imperative of a headline stems from its indispensability. Where there is no headline, there is no news. The fact that a headline exists is pointer to a piece of information that must be made known to an audience. But the indispensability of a headline is as important as its objectivity. When a headline is slanted in favor of one party to a story; the essence of communication, which is to give every party the opportunity to be heard, is defeated. The sin of slanted headline is more pronounced in journalism, where the audience can comprise thousands or even millions of people. Objectivity counts whether your headline is for the front page or inside page.

5.0 SUMMARY

This unit discussed the imperatives of a headline in sub editing, and enumerate with descriptions, the prerequisites of headline casting. Headline weights, decks, lines and types were all put in focus, and the front and inside page dimensions were analysed. It turned out that the uses of clichés were frowned at while tips of headline writing were generously given. The unit ended with headline sizes, shapes and counting.

6.0 TUTOR-MARKED ASSIGNMENT

Discuss Headline Counting.

7.0 REFERENCES/FURTHER READING

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UNIT 4 EDITING OF TEXT GRAPHICS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Body of Story and Copy Editing
 - 3.2 The Sub Desk Editors
 - 3.3 Editing Symbols
 - 3.4 Shape of Text, Copy Fitting and Character Counting
 - 3.5 Counting Process and Different Methods of Count
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

The story text is the content you read under the headline or title. There can be no headline without a story except where you just insert the headlines as promo and then direct your readers to where the stories are located. The text of story contains the bulk of the information that the headline has invited the reader to read.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify the characteristics of a text copy
- edit a text copy
- assess a sub editor based on qualities that he should possess
- state and use editing symbols
- describe how to fit a copy
- determine the shape of text
- identify different ways of counting in copy editing

3.0 MAIN CONTENT

3.1 The Body of Story and Copy Editing

The text of the story is actually the body of the story. Take another look at our front page of the Weekly Star.



Figure 1: All arrows point to the body of story where the bulk of copy editing is done

The body of the news is where the headline is substantiated. In the editorial opinion category, the body is for expatiating the news peg or focus of the editorial, which has been stated in both the title and introduction. The body contains the argument, which is expected to support the thesis of the editorial. The body should contain comparisons, contrasts, statistics and diagrams if any. However, illustrations and diagrams are seldom used in an editorial. Whatever that needs to be illustrated are expressed in words. In feature stories, the body of article contains the texts and there can be no feature story without the texts. If your headline is nice but your texts are full of mistakes, your readers can deem you an alarmist, who take delight in screaming headlines with no

reasonable back up of story. This is the reason why sub editors take extra care in the editing of text.

As stated earlier, the sub editor is concerned with clarity, conciseness, facts, grammar, and so forth in terms of copy editing while in terms of the shape of texts, he is concerned about what the shape of the text looks like and how it will be convenient for the reader to read it.

In terms of formatting and shape of text, he is concerned how the eyes of the reader sway from left to right and back while reading the text. Here it is the formatting that holds sway. He will check to see that local place names are spelled correctly. Most copy editors also write headlines on stories, so they have to think of appropriate, accurate headers for articles. He checks to see that the articles get on the page in their entirety and that if they continue on another page, that they do indeed "jump" to that page.

Copy editing deals specifically with the accuracy of text, which has got to do with the truth or otherwise of the meaning of communication. Copy editing does not mean changing the substance of text but reordering it in a manner that guarantees the truth, fairness and objectivity that the original writer is projecting. In newspaper publishing, objectivity seems more an important word as the sub editor is expected to ensure that the text that goes to bed is that which gives every party to a story the opportunity to be heard. Copy editing is a text improvement process that guarantees the truth and objectivity that make meaning to the target audience. Copy editing differs as it moves from one type of publication to other. For instance, the way a sub editor for an academic journal will edit text is not exactly the way a newspaper copy editor does his.

Specifically, copy editing deals with rearrangement of text, adding and subtracting from text to fit a planned space. Correction of text spelling, rewriting the grammar where necessary, and the amendment of the semantics in a manner that adheres to the style of the publisher, and does not jeopardise the communication intent of the original writer.

SELF-ASSESSMENT EXERCISE 1

What is copy editing and how important is it?

3.2 The Sub Desk Editors

In a typical large news organization, the sub editing tasks listed in the foregoing can be classified under six categories of professionals and workers. They are as follows.

- Content editors
- Sub (copy) editors (the most popular one),
- Rewrite editors,
- Page Designer
- Makeup editors
- Proof readers and
- Copy chasers

Please note that the difference in names has got to do with countries. Americans call them copy editors while in some places they are called sub editors. In several smaller organisations, all sub editing tasks are performed by only one or two of the six categories. Let us expatiate on the six categories.

Sub Editors

The meaning of the communication that a text conveys cannot be overemphasised. If this were not so, then there wouldn't be any need for a sub editor. The sub editor ensures proof for every assertion and edits for accuracy and style. This is the reason why the reporter or writer of a story is always at the beck and call of the sub editor when his story is being edited. The copy editor or sub editor is the gatekeeper and the ultimate line of defence for a story. This also is the reason why when a reporter is sued for a story, the man or woman who did the sub editing is called upon to come expatiate on what he did, and he is also asked to juxtapose his edited version with the original copy that the reporter submitted. If the computer was used, the records are always available.

Sub editor must have good critical thinking skills in order to survive the job. This is very crucial because oftentimes, he is under pressure owing to a deadline that must be met. Under this circumstance, inconsistencies often occur and he will be expected to reason fast and take a decision on the matter. The decision he takes at that moment will go a long way in affecting the fortunes of the publication either negatively or positively. The copy editor must find a balance between meeting up with the deadlines and doing a good job for his medium.

Content Editors and Libelous Stories

A copy editor's task also includes keeping an eye out for libel. Here, libel is not simply an untrue story, or aspect of a story and errors of fact that are actionable or can lead to a law suit. Libel is any story that the person concerned can prove to be libelous and cause damage to the publisher, whether such a story is true or not. There are some stories that are actually factual and absolutely true about people and places, but which are very difficult to defend by the journalist or publisher if published. If you catch the president of your country in barefaced adultery but you do not have solid evidence to back your story, and you go ahead and publish it, you will land yourself in trouble and send your organisation out of business. This is in spite of the fact that the published story is true.

In many news media, what the publisher does is to create a special desk of “fact checkers” or content editors, who check stories for facts before they are passed to the sub desk proper. This has become necessary because of the pressure of keeping with deadlines which many sub editors have become slaves to. The responsibility of checking for facts when performed at sub desk reduces substantially the pressure on the proper sub editors. In some other newspapers, assigning editors who are the news editors, actually take up the responsibility of checking for facts. Assigning editors are those who bear the task of posting reporters to their beats or asking a reporter to go and cover a particular event. A reporter must be available to answer questions that may arise from his or her story.

Rewrite Editors

Some stories are terribly written by reporters that they will have to be rewritten in order to make meaning out of it. Badly written stories can be disgusting. Please note that a poorly written story does not necessarily mean that it is grammatically, mechanically or structurally problematic. A story is viewed against the backdrop of the house style. When a story does not conform to the house style, it becomes frustration to the sub editor who may sometimes grow impatient and irritating while working on that copy. Many sub editors prefer the task of tightening up extensive narrative and correcting grammar than working a story whose structure is opposed to the rules of the house style.

There are two ways of rewriting a copy. First is for the sub editor to go ahead and rewrite the story after letting the senior or chief editor get aware of the action. In some situations, the sub editor must obtain permission from the editor before he can rewrite a story. The other way is to turn or “bounce” back the story to the assigning editor or the reporter to rewrite it.

If a reporter is asked to rewrite a story, it has some unpalatable implications and consequences for the reporter. In some newspapers, the reporter is put on close monitoring and if rewriting case occurs once again, he may be asked to go on grounds of incompetence and unwillingness to learn.

Page Designer or Layout Editor

This is the professional who designs the page according to the dummy that has been drawn. The page designer works in tandem with the make up editor who ensures that the designers conform to the dummy. Page layout and design is covered in the next chapter.

Make Up Editors

Make up editors work on a copy to ensure that it fits into the space allotted. Make up editors are not supposed to be layout artists, as they are erroneously referred to by many people, including some journalists. A make up artist oversees the production process in the back shop, where the stories are composed into text. He is also the one who ensures that display advertisements that have been built in-house are well composed to the satisfaction desired by the advertiser -- if there is one (pagination tends to eliminate this step). He is the one saddled with the responsibility of lopping up or resizing a photo or coming up with a pullout quote, or other piece of display type that wasn't planned by the designer. When you see funny displays like "This space is for sale" "it pays to advertise in???" etc. the make up artists were at work. They are the ones that insert a "filler" when there is "under matter" or less texts than necessary or "portion drop" when there is "over matter".

When the page has been finally built according to the design of the designer or layout editor, the make-up is expected to produce a draft copy of the page. It is usually about 70 per cent of the actual size and sends it to the proof reader who takes over from there. It is important to also note that the make up artists are also supposed to ensure that info graphics, illustration and pictorials serve the purpose for which they have been inserted.

Proofreaders

Proofreaders are the last functional professionals that work on a copy. They are charged with simply looking for typographical and mechanical errors on copy that has already been typeset and worked upon by the editors that have been mentioned above. A proof reader is not expected

to work on the grammatical, structural or lexical ramifications of the story though if she detects one, she can be given kudos.

Proofreaders and Computer Spell Check

The job of the proof reader may soon be eliminated from the bud desk. This fear is real because most word processor and graphic application software come with spell check facility, which enables any of the editors to spell check the text under two minutes for one A4 page of text. In some old layout software such as Adobe PageMaker, you will switch from the layout mode to the edit mode (*Ctrl E*), then switch to the spell check mode (*Ctrl L*) and then run the text for the check. In some more sophisticated software like Microsoft Word and Corel Draw, there is a facility which underlines every mistake as perceived by the computer. You would not have to wait till you finish typing before you start the spell check.

The belief therefore is that after the spell check, the task of the proof reader is no longer relevant as the sub editor himself or somebody else can easily take care of whatever few errors that the spell check did not correct. However, in spite of this, some still think proof readers should be relevant and not disdained.

Copy Chasers

Copy chasers are the office assistants that help ensure that copies are not lost in “transit”. Each editor on the sub desk and elsewhere in the newsroom has a slug sheet or story log book, where copies and planned pages are recorded as they come in and go out of a particular desk. The task of the copy chaser in ensuring safety of copy can be daunting because he too is under pressure like all his bosses. In most cases, the pressure becomes more because only one copy chaser will work round the desks. Using more than one copy chaser seems to create confusion. Some copy chasers can decide to learn the sub editing trade and they end up as good sub editors. Such a situation occurred at *The Guardian* Newspaper of Nigeria where this author once worked as a sub editor.

3.3 Editing Symbols

The following are editing symbols used in manual copy editing. Please bear in mind that these symbols are less engaged than before as most stories are edited straightaway on the computer. Nancy Hanson (2007) outlines the following copy editing marks for media writing.

Table 1: Editing Symbols

Indent for paragraph	The injured were taken to MeritCare Hospital,
Begin new paragraph	where they were treated. According to Sheriff
Eliminate paragraph	Larry Costello, none were seriously hurt.
Transpose (letters, words)	The driver of the southbound vehicle
Use figures (or words)	the spokesperson MeritCare said
Spell out (or abbrev.)	about seventeen workers attended 7 sessions
Uppercase	the delegate from N.D. came to Moorhead, Minn.
Lowercase	majored in english literature at Msum
Remove space	Bachelor's Degree in Mass Communications
Insert space	extra effort will be required
Retain original	according to sources close to the president
Delete	will be completed in early January
Insert word	the very exciting climax of the film
Boldface	the exciting climax of the film
Italicize	<u>Summary:</u> The agreement demonstrates
Insert comma	the book, titled Certain Prey, written by
Insert period	later when work was halted the staff went home
Insert quote marks	and completed their tasks
Insert apostrophe	He said, At last it's over.
Insert hyphen	He said, "All's well that ends."
Insert em dash	the right handed pitcher
	a sudden stop and began again

SELF-ASSESSMENT EXERCISE 2

1. List out different professionals of the sub desk and explain the functions of each.
2. How important is computer spell check? Should a proof reader rely on computer spell check completely? Explain your answer.

3.4 Shape of Text, Copy Fitting and Character Counting

Much of shape of text is dealt with under the page layout and design. At this stage, however, you should have the preliminary knowledge of text and this I have touched in previous modules. The basic thing to know is that there are four ways to shape a text. The first is to **flush left**, whereby your lines of text will align on the left side, leaving on the right side uneven lines. If you **flush right**, your texts align on the right side, leaving uneven side on the left. **Justified** text will have aligned on both sides. You can also **center text** whereby each line of text is equidistant from both ends. Some application software have another one called **force justified**, an action which aggressively executes alignments on both sides of a column. This can bring some unevenly spaced words in the text even though the right and left alignments are fully accomplished.

Out of these four styles, the most frequently used is the justified text, followed by the flush left style. It is rare to find where the body of a story is flushed right, leaving an uneven side on the left. The flush left style is not common on the front cover page, whether it is a newspaper or a web page. It can be used when you are presenting stories with few inches in length. Center text is a style found commonly in advertisements. It is rare to find the body text of a story shaped in center text.

Unlike headline counting which has become irrelevant in headline crafting, owing to a better offer from the computer, character counting continues to be of use in body text placement. Character counting is essential to copy fitting – a process by which you approximately calculate the amount of text that will fit into the space provided for it. Copy fitting and character counting are necessary if you want to prevent cases of shortfall or over-the-brim with the text that you are working with. The shortfall case is called “under matter” in Nigeria and when the text brims over the space, it is called “over matter.” Copy fitting is done in column inches, which means that the length of your text makes meaning in terms of the size, length or number of columns it occupies. When a sub editor tells you that he needs 15 column inches of the story he has asked you to write, you should be able to offer a rough estimate

by the word count and then gauging how many of those words will make a column.

Ordinarily, you can calculate the number of words in your story by simply counting or using the word count function available in most word processors and graphic software application. In Microsoft Word, for instance, you can find the word counting right at the bottom right of the page. When you click the display point, a dialog box pops up where you get the full details of the count, including the number of characters, words, paragraphs with spaces, paragraphs without spaces and number of lines. To get texts in CorelDraw, look for the Text on the tool bar after which you see a drop down where you click text statistics. In the case of PageMaker, you go to the tool bar and click "Utilities". On the drop down, click "plug-ins" and you see a drop out on which you click "word count". The dialog box contains the counts of characters, words, paragraphs, sentences, text objects and stories. The application can identify a story so long as it has a title.

SELF-ASSESSMENT EXERCISE 3

1. Describe different shapes of text you know.
2. What is copy fitting and character counting, and how do they relate?

3.5 Counting Process and Different Methods of Count

The counting process begins with the proper identification of your column grid system. One of the ways a newspaper can be identified is by the number of the columns it has. A newspaper is identified by the number of columns on the cover page, even though the front page format can be transmuted into another format in the inside. For instance, in *The Guardian* Newspaper (Nigeria), the number of column from the inception of the newspaper to the time of publishing this book was seven columns. But when you peruse the newspaper you will find that the front page seven-column format is heavily discountenanced as there are several pages that have three, four or five columns. *The Punch* has six columns on its cover page but has a variegated number of columns in its interior pages.

After identifying the number of columns, then you go ahead to know **exactly** the width of each column for the next edition of the newspaper. It is crucial to know that the width of a column in one edition may not be **exactly** the same with another edition, as there are minute variations which usually are not visible to the ordinary eye except those of the sub editors. The reason for this is because the gutters between the columns

are adjustable. Any adjustment of the gutter automatically leads to adjustment in the width of the columns and vice versa.

Assuming we take A3 as the size of a tabloid sized newspaper. (Please note though most tabloid sized newspapers are not of A3 size even though they look alike.) A3 measures 11.693 inches width by 16.535 inches in length. The default gutter (or space between columns) for seven column-grid is 0.167. But as the sub editor in charge of page design, you could decide to reduce the gutter to 0.120 if you feel you need more column space for more text of your copy. The following figure illustrates this point.

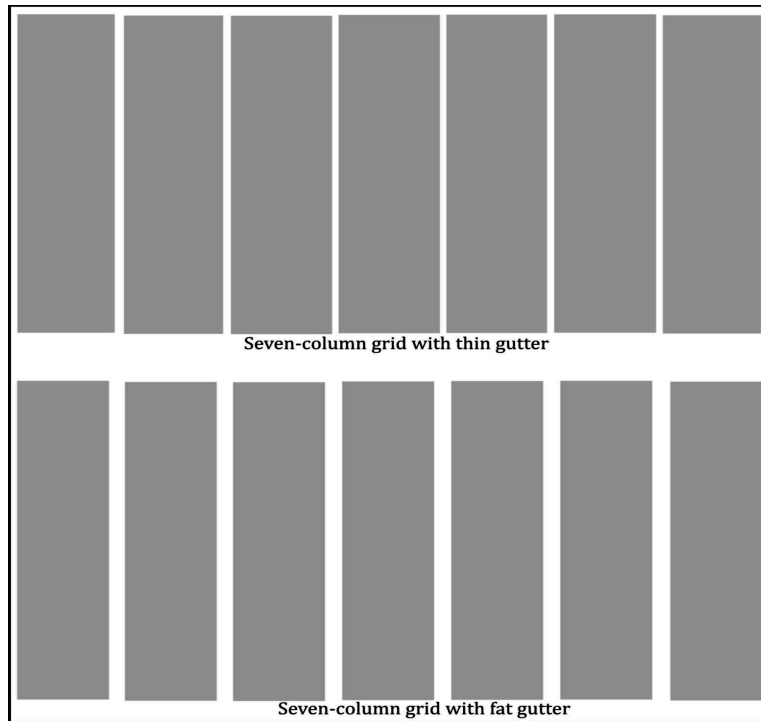


Figure 2: Two seven-column grids with thin and fat gutters

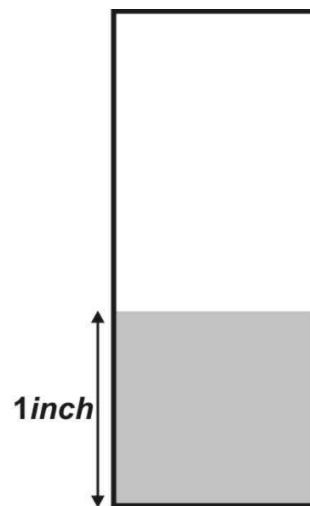
When you are doing counting for your copy fitting, you need three tools, namely:

- the computer with the appropriate word processor or graphic software application
- your dummy. Note the difference between a layout sheet and a dummy. A layout sheet is the pre-marked paper that is used as a dummy for a publication. When a layout sheet is planned up for the next edition of a publication, then it becomes a dummy.
- a calculator, especially if you do not have a computer

- a copy of the past edition of the publication for which next edition you are planning
- a similar publication if what the publication you are planning for is new.

The Word Count Method

In the house style book, a news organisation will normally indicate the average number of words that a column inch will contain at a particular font size. In *The Guardian*, for instance, one column inch contains 35 words set at 8 points of Times News Roman. The number comes down to 28 words at nine points.



One inch column length in *The Guardian* contains 28 words, set at nine points of *Times New Roman*

Figure 3: One inch column length in *The Guardian* (Nigeria) contains average 28 words, set at nine points of Times New Roman

Therefore, if you have 10 inches of column length to work with, you know that you need a total of 280 words set at nine points of Times New Roman.

Two conditions can alter this arrangement. One is the largeness of the “drop cap” and two is the size of the space between columns. If you reduce the space between columns, you have bigger columns and subsequently the capacity for more text.

When you drop the first letter in your story, it occupies far larger space than when it is not dropped. The space it consumes will depend on the number of line of text beside the drop cap and the space between the drop and the body of text. If the drop cap spans three lines of text, the space it consumes is more than when it spans two lines. Two is the least number lines that can accommodate a drop cap. The space a drop cap consumes becomes extremely big if you do a hanging indent drop cap, as the drop cap will occupy the left side of the first paragraph from its top (of the paragraph) down to its bottom. I will use the first three sentences of this current paragraph as illustration as contained in the following figure.

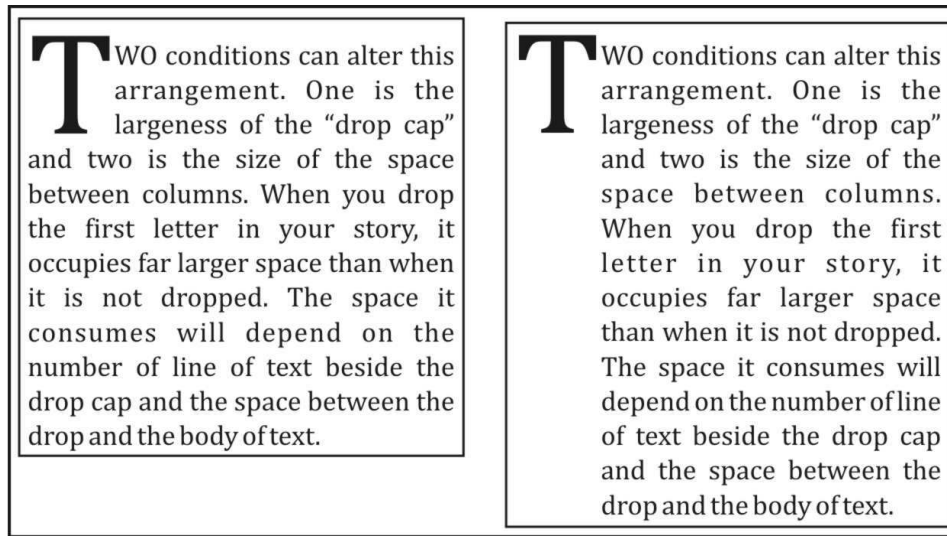


Figure 4: Two first paragraphs showing drop caps. Right is longer than left in spite of the same number of words. The left paragraph is longer because drop cap is a hanging indent

The Line Count Method

The line count method is faster than the word count method but less precise. Rather than count the words one by one, you simply count the number of lines in one column inch to know how many of them will occupy one inch, at what typeface and point size. Before you can decide on the number of lines that make an inch, you need to know the number of words that make up one line and this is where the problem is encountered. There are some lines that can have only two words in them, while some other may have up to four or five or more. Where there is large disparity in the number of words in lines, relying on the line counting method becomes cumbersome, and this is why most sub

editors simply use the word count method, since the computer is available to do much of the counting.

The Importance of Character Counting Methods

The significance of the line counting and word counting method go beyond the sub editing table and pages of the newspaper. In research methods, content analysis plays a leading role and much of what you do is word counting, story counting, headline counting, character counting and so forth. Therefore, if you are a researcher and you are using *The Guardian* in your research, rather than counting words or characters, all you need do is pick up a copy of the house book and see their counting systems. If you find out that 28 words make up one inch, you wouldn't need to start counting. All you need do is pick up your rule and measure up the number of inches in a column, and then multiply them with the number and you get the total number of words in that column.

SELF-ASSESSMENT EXERCISE 4

1. Describe the counting process in sub editing.
2. List out different methods of character counting and explain each. Illustrate your answer.

4.0 CONCLUSION

The responsibility of the sub editor is enormous especially from the standpoint of the tasks he performs in copy editing. Fortunately, he is not alone. He has others who work with him to ensure that things go well at the sub desk. The least of these professionals – the copy chaser – has an immense role to play as the chief sub editor who is the head of that desk. Indeed, no one can be pushed aside as all of them are important. When any of these officers fail to perform his or her function effectively, text will be out of shape, copy will not fit and characters will be difficult to count. In sub editing, it is not really character that counts, it is men working at the sub desk that count.

5.0 SUMMARY

This unit covered the editing of text graphics with substantial discussion on sub editors and other professionals working on the sub desk. Editing symbols were listed. While the importance of the shape of text, copy fitting and character counting was emphasised, the unit ended with discussion on the counting process and different methods of counting.

6.0 TUTOR-MARKED ASSIGNMENT

What is sub editing? Highlight the roles of a sub editor and how those roles are performed.

7.0 REFERENCES/FURTHER READING

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MODULE 4 IMAGE EDITING, CAPTIONS, LAYOUT AND DESIGN

Unit 1	Photographs
Unit 2	Photographs
Unit 3	Caption Writing
Unit 4	Layout and Design
Unit 5	The printing Process

UNIT 1 PHOTOGRAPHS

CONTENTS

1.0	Introduction
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3.4	Photo Selection and Editing
3.5	Photo Placement
3.6	Photo Editing
3.7	Ethics of Image Editing
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

A photograph is an image formed from the interaction of an object and light and recorded by a camera for reproduction on a photosensitive surface or in a digital form. The term “photograph” was coined by John Herschel of the United Kingdom in 1839. Photography is the process and practice of creating photographs. A camera uses its lens to focus the light that emanates from the image onto a light sensitive surface on which the image is reproduced. Camera can be hand held, fixed on a tripod, fitted to cars, computers, satellites, telephone receivers, and several other places to produce images.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- describe different types of photograph and understand what photographic appeal mean
- do a comparative analysis of photograph and text
- state how to select your photographs and edit them
- describe the ethics of photo editing.

3.0 MAIN CONTENT

3.1 Types of Photographs and Photographic Appeal

Essentially, there are two types of photographs. Digital photographs and manually produced photographs. The latter are produced from manual cameras. Manual photograph involves a two-step process whereby the light-sensitive film captures image which has been put into focus by the lens. The captured image is then transferred into light sensitive paper to be printed. Digital photographs on the other hand, are formed when a camera captures an image into an electronic imager such as a [CCD](#) or a [CMOS](#) chip, which stores the image as in graphic formats such as JPEG or TIFF and can be transferred into a printer to be printed on a paper.

Photographs are an integral part of news and the area of journalism that deals with photographs is called photojournalism. Those who take photographs are called photographers, but when the need arises to differentiate photographers who work for the news media from ordinary photographers or other professional photographers, the former are called photojournalists. In every news medium, there is a photo desk, headed by the photo editor, who receives instructions from the editor or news editor regarding the assignments for the next day. The photo editor, who also should be on the field, taking photographs, will then distribute these assignments among his photographers. No newspaper can survive without the regular use of photographs. Photographs are common features in all news media.

3.2 Photographic Appeal

Photographs are selected by the photo editor on the basis of their appeal. You should note that the appeal is defined in terms of appeal to your audience not appeal to the sub editor, even though he is in position to determine what is appropriate for his audience. Five types of appeal can be identified. They are as follows.

- **Information Appeal.** This is defined in terms of information that a photograph conveys. When the photograph in question is for the news page, then this definition becomes germane.
- **Education Appeal.** This is when seeing the photographs increase your knowledge.
- **Entertainment Appeal.** This is when a photograph gives you a sense of entertainment.
- **The Graphic Appeal.** This is in terms of aesthetics that the photograph offers. In this case, the objects are well placed; the head room, side room, etc are okay, and so on. The positioning of the objects clearly appeals to one's sense of beauty. Here we are also talking about the requisite image standard, with high contrast, not under or over exposed.
- **Socioeconomic Appeal.** This is when the photograph has significant socio-economic ramification.
- **Intimate Appeal.** This is where the photograph in question has a very intimate appeal.

SELF-ASSESSMENT EXERCISE 1

1. What is a photograph? How important is it to graphic design?
2. The knowledge of photographic appeal is important in image editing. Do you agree? Explain your answer.

3.3 Photographs and Text Compared

There are arguments in some circles over which are more important among photographs and text. The following points can help clarify the issues involved. First, is there advantage of photographs over text?

Advantages of Photographs over Text

- Photographs create meaning faster than text. At the very first glance, with a second, you can make meaning out of a photograph unlike text which you have to read. Sometimes you don't understand the message of a story until you have read first two or three paragraphs, especially with regard to a story. Photographs therefore attract the reader more than text.
- Photographs are more credible than text. "Pictures don't lie" is a saying that is true except where they are doctored.
- In photographs, authenticity is intrinsic. Photographs are stories on their own. This means that you would not need to refer to anything else to believe and accept the meaning that a photograph is communicating. Texts lack such authenticity until it is backed

up by a person, organisation or title. For instance, if you read a story printed about the head of state of your country in an ordinary paper, you are most likely not going to believe it. But if the same story is published by New York Times, you are most likely going to believe it. However, you wouldn't need a person or title to believe a real photograph.

- Both photograph and text need each other in a journalistic writing but text needs more of photograph than the other way round. In any journalistic genre, readers will rather value more photographs and less text.
- Most text, anywhere in the world, is printed in black but photographs are variegated in terms of color.
- Photographs can be used to break the monotony of text, thus reducing the incidence of “grey matter” in a publication. Too many words create boredom but photographs bring liveliness to a story.
- In the event of an “under matter” – when you are short of words – you can use photographs to cover up the gap by simply enlarging it. It is not as easy as that the other way round since the size of text is usually limited. For instance, newspapers stories are published in 8, 9 or at most 10 points of text. This means your enlargement or reduction in a newspaper story is limited.
- Photographs do beautify a story and a page more than text.
- Unlike photographs, text needs the space around it to actually make a meaning. Texts are not self contained. Such space dimensions as leading and margin must be properly deciphered. A photograph is self-contained and does not have empty space inside of it.
- The same way that a text story can be read without photographs is almost the same way that photographs can be narratives. **Photo essay** provides the platform to use only photographs to report news, features or sports.

Advantages of Text over Photographs

- Text is easier to process than photographs. Texts do not have bitmaps unlike most photographs which make processing far more complex than text.
- Most text and lines can be generated from a computer but photographs need the instrumentality of a second gadget or medium, before they can be imputed into the computer. You have to bring in your photographs from a camera, scanner, internet, etc. You wouldn't need to travel that far for text.
- Photographs consume more disc space than text. Lines and texts are in most cases products of computations rather than actual

graphic substance. Photographs are not computations that are made manifest in graphics, they contain millions of pixels with each pixel having its own properties. There are many types of photograph storage and compression formats which try to minimise the heaviness of photographs and images but they are not able to match the rest that text give in terms of weight.

- Conversion of photographs from one format to another can be cumbersome. Some applications do not support some particular types of formats. For instance, In Nigeria, many newspaper houses use the Adobe PageMaker for their layout. In the same country, the most popular file compression system is the JPEG (Joint Photograph Experts Group). Adobe does not efficiently support the use of JPEG files. You have to convert an image to the “PICT” format before you can use in the PageMaker. Many graphic artists are ignorant of this. Text, on the other hand, does not encounter such cumbersome conversion to be used from one application to another.
- Text comes in a multitude of fonts which makes preferences a delight. The format of a photograph is limited to only few instances.

SELF-ASSESSMENT EXERCISE 1

Do a comparative analysis of text and photograph.

3.4 Photo Selection and Editing

Some conditions are necessary before a photograph is selected and edited for publication. These conditions vary from one publication to another but generally, the following may be considered.

Photographs must have Action and News Value

Any photograph that is being published should have a news value, depending on the page and position that is going to be published. For instance, if you are publishing it on the front page of a newspaper or the index page of a website, then it must have a very high news value. In any news photograph, there must be actions that have news value. This value is determined from the standpoint of the characteristics of news in terms of proximity, timeliness, prominence, oddities, consequences and person-focused.

Photographs must be Issues in the News

Published photographs should have recent relevance. It is not common to publish photographs on an issue that is not newsworthy or that is not in the news. Not conforming to this rule of contemporariness is a ticket to business failure. Besides that, it is not ethical to publish photographs that do not conform to this important rule. Please note that this paragraph does not say “recent photographs” but photographs of recent issues. A photograph may have been taken several years ago but contemporarily relevant. For instance, if you are celebrating the 50th anniversary of your country’s independence, you may decide to publish the photographs taken during that independence 50 years ago, in addition to the photographs of the 50th anniversary. Such 50 year old photographs are legitimate in this circumstance.

Photographs should be of Interest to Readers

Readers are a part of the agglomeration that makes up the media business. They are among the important ones who spend money and keep journalists in business. It implies therefore, that whatever that is being passed across to them as contents must be relevant. This relevance is defined in terms of news value, knowledge improvement, and socio-economic development contributor and so on.

On the Quality of Photographs and Need for Improvement

Quality and the need of improvement of a photograph are vital reason to determine if a photograph is qualified for editing. Quality here is in terms of the contents and in terms of graphic look. The objects in the photograph may not be well positioned vis-à-vis what the sub editor intends to publish. The objects may be crowded; the headroom or legroom may be inadequate; and so forth. Secondly, the picture may be blurred or pixilated which makes it unfit to be published. All this calls for an improvement process which can be carried out manually and by the use of a graphic software application.

Space Allotment for Photographs

The space that is earmarked for a photograph will, to a great extent, determine how you are going to treat the photograph. If you have a photograph which has up to 10 persons in it, the reality of editing demands that you fit it into a relatively big space when compared to when the persons in the photograph is only two. Another issue is when there is too much of space between the objects in the picture. The limited space you have been given on the dummy will not allow that

inter-picture space. This is where you take decisions about cropping, cutting, resizing, or reducing.

What are the conditions that should be fulfilled before, during the photo selection, and editing process?

3.5 Photo Placement

Symmetry placement

Symmetry placement is effected when the shape of your photograph is square or near square and when placed on the page also creates some kind of evenness on the page. One reason why a photograph can have a square size is the content therein. If the width and length of the objects of the photograph are similar in length, then you are most likely going to have a square size.

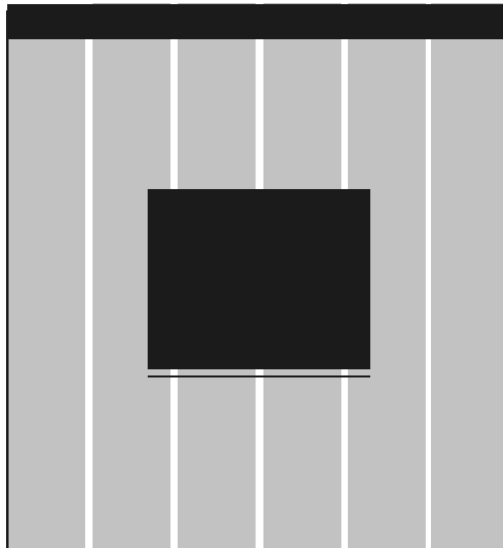


Figure 1: Symmetric Placement of Photographs

Besides the fact that square size photographs are considered boring and unimpressive, they are problematic in terms of page planning. Unlike horizontal or vertical size photographs whose sizes can be reduced or increased in order to fit into an exact number of columns, it is usually impossible for square size photographs which will normally cut into the middle of columns as shown in the figure above. Owing to this design anomaly, sub editors refrain from using photographs that have square sizes. It is rare to find a square size lead photograph on the front page of a newspaper except when it is used as a mug shot or used as a part of a

blurb. It is also interesting to state that the most popular source of a photograph, which is the camera, does only castrates images as rectangles and not squares. This has limited the idea of using square size photographs.

It is important to know that in spite of the fact that a circular or elliptical shape can be reduced or elongated to conform to an exact number of columns, unlike what happens in a square which cuts inside columns, it is cumbersome in terms of the placement of the caption of the photograph, and can be a strange placement for the readers who had been used to unbroken years of horizontal and vertical placement. However, circular photographs are features on entertainment pages, where there are no strict rules of layout when compared to the front or back page.

Horizontalized Placement

Horizontal photographs are horizontal owing to the horizontal dimension of the objects inside the photographs. If you want to take the shot of a landscape of scenery, you are most likely going to come with a rectangular size photograph with width longer than the length. Therefore, contents of a photograph hoe a long way in determining what size it will be. In any Nigerian newspaper and indeed in the whole of West Africa, the horizontal photograph is the most popular. I think it is more popular than other types of placement because it is used to create a break to the horizontal nature of the columns. In all newspaper formats, columns stand tall and straight. Besides that, the horizontal shape is the default shape of any camera catchment. If you need a portrait, you have to turn your camera 90 degrees to be able to get that.



Figure 2: Horizontally placed photograph

A close look at the photograph in the figure will tell you that the photograph could not have been published in a better shape other than a rectangle. The two cars that are involved in the collision have rectangular shape while the incident itself (the collision) also reverts into a rectangle shape.

Verticalised Placement

Similarly, the contents of the photograph also determine its size in the case of vertical placement of photograph. If for instance, you need a shot of the point where a space shuttle is about to take off, you must take a vertical shot if you want it to make the desired meaning.

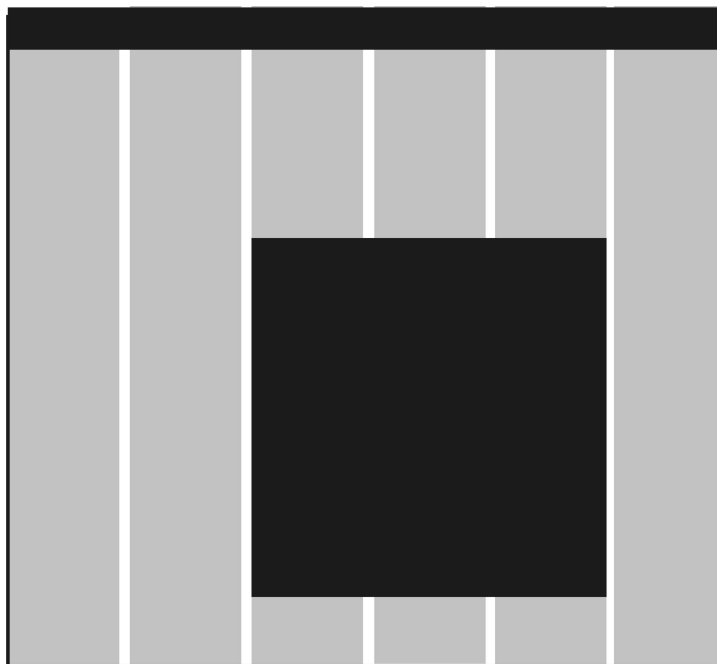


Figure 3: Vertical placement of photograph

SELF-ASSESSMENT EXERCISE 2

In how many ways can a photograph be placed? Illustrate your answer with diagrams.

3.6 Photo Editing

There are several ways photographs can be improved for better communication but the important thing here is for a sub editor to be able to figure out from the onset what he wants (Rice, 1978). Basically, there are four ways that are easily discernible. These are cropping and sizing,

and cropping. In the case of reduction, resizing and cropping, many vector application software and word processors can carry out improvement task, while image improvements will require the deployment of applications that are suited for that purpose. Vector applications such Adobe Illustrator, Corel Draw and to some extent the Adobe PageMaker, can resize, reduce and crop images, because they deal mainly in graphic primitives such as lines, texts, shapes and so on. Such applications as Adobe Photoshop will have to be used to handle raster images.

Sizing and Scaling of Photographs

Before the advent of desktop publishing, sizing photograph for use on a page was laborious for the sub editor. You would need to turn the photograph over, and then draw a box around the lines of force or the area that must appear in the publication. Then draw a diagonal line from the left to the right and place the photograph on the layout sheet, and then determine the columns across which you want the photograph to go. Draw a perpendicular line from the right side of the last column that the photograph will be traversing up to the diagonal line. The point at which the perpendicular line intersects the diagonal line will determine the height of the photograph in the picture. In sizing, you first determine the number of columns to the width of the photograph before the perpendicular line helps you determine the height of the picture. In the manual process, you can only size down.

Desktop publishing has simplified sizing of photographs. You can size a photograph up or down by simply specifying the values on the property bar, or by simply clicking the specified node and dragging it down or up to the required size that you want. When you size a photograph either manually or digitally, the aspect ratio of the photograph remains unchanged. Aspect ratio is the ratio of the width of an image to its height where x represents the width and y the height. If an image measures 300 by 100 pixels for instance, then the aspect ratio is simply 3:1.

However, in scaling, you specify the exact percentage you want the photograph changed to so that at the end of the day the two sides become proportionate. Scaling is needed to ensure a proper sizing. For example, if a photograph has 321 pixels of x and 100 of y , you could decide to reduce x by the appropriate percentage to 300 so it can have an aspect ratio of 3:1. If you decide to change the percentage of both sides disproportionally, the aspect ratio will be altered, leading to the disfiguring of the photograph. In such a case, you wouldn't need scaling or sizing. You may try out on cropping to see if the desired size is achieved.

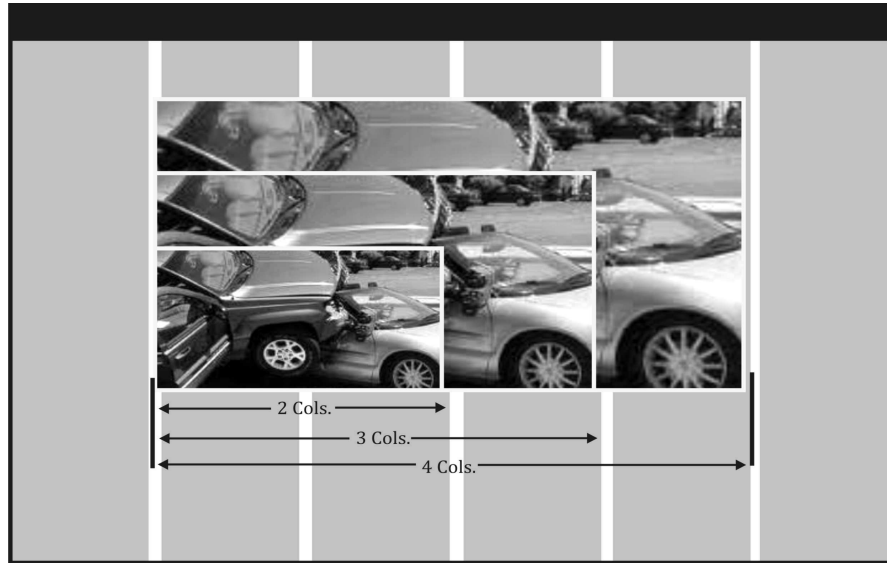


Figure 4: Scaling and sizing of photograph to 2, 3 and 4 columns. Aspect ratio is the same in three cases

Photo cropping

Cropping is one of the highly efficient ways to improve the quality of the contents of a photograph. Cropping builds a focus on the main subject or the lines of force, and eliminates those parts of the photograph that distract attention from the main subject. Cropping eliminates wasted space around the needed portion of the photograph.

How to Crop a Photograph

If you are to crop successfully, you should pin the area you want to a particular statement and then crop according to that statement. In the following image of tree, you could say: “the foreground tree”, for instance. Going by your statement, the photograph can be said to have many distractions. These include the background building the electric poles, etc.



Figure 5: The photograph is cropped from A to B

If in another case your statement had been “the tree and its surround”, then there would have been no need to crop the photograph from A to B, as the background of A would be vital to the realisation of that statement.

SELF-ASSESSMENT EXERCISE 3

What are the stages involved in photo editing?

3.7 Ethics of Image Editing

Ethics in image editing especially with regard to photograph cannot be overemphasised. Superimposition, doctoring, dubious mirroring or negative reversing is just few of what crafty people do with. The following example will explain the issue of editing. The first of the picture shows the right hand on the cheek while the one on the right shows a left hand on the cheek, whereas both are only and just one photograph. How do you determine which of the photographs is not correct and which one is genuine? Also look at the Raymond's pimple near his nose. Would you say it is on the right or on the left? It is crucial to note here that, it is unethical to mirror or reverse a photograph like that, as it can be challenged in court. If it can be proved that you are being mischievous in the use of the photograph, you may end up paying dearly for your unethical behavior.

This is only the wrong thing with either of the photograph. Look at the top of the photograph. You will notice that hair on his head is sliced off. The reason why the photograph is selected.



Figure 6: Dubious mirroring of Photographs is an unethical sub editing practice

SELF-ASSESSMENT EXERCISE 4

Why must a sub editor or graphic design subscribe and conform to the ethics that guides their profession?

4.0 CONCLUSION

Photographs constitute a crucial element in a design. A single photograph can do the work of several thousands of words and even better. A photograph easily makes the difference in design. Inasmuch as the preponderance of photographs over text is real and appreciable, any photograph not well treated before it is published will be a burden to the publisher and his audience. So many things are involved, which have been discussed and as all these things are put in gear, the sub editor must take into cognisance the ethics of his profession.

5.0 SUMMARY

This unit treated several topics including the types of photographs and photographic appeal, comparison of texts and photographs, photo selection and editing, photo placement, editing and the ethics of the image editing.

6.0 TUTOR-MARKED ASSIGNMENT

Discuss the Conditions Necessary for Photo Selection and Editing

7.0 REFERENCES/FURTHER READING

Lee, M. (1980). *Bookmaking: The Illustrated Guide to Design/Production/Editing*. New Yorker: Bowker.

Williamson, H. (1983). *Methods of Book Design*. London: Oxford University Press.

UNIT 2 CAPTION WRITING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Types of Caption
 - 3.2 Caption Placement
 - 3.3 Tips for Writing Good Captions
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

A caption is a line or few lines of text that describe a visual, usually a photograph. Captions or cut lines (as they are increasingly being called these days), are no ordinary writing. The fact that they are usually given to the very best subs to craft is proof of its importance. The reason is simple. In most cases, readers' attentions go first for photographs in a publication which makes it a kind of a gateway to the newspaper. When your gate is defective, entrance becomes a problem. Therefore, editors ensure that captions are carefully crafted for a good photograph. For instance, if you have a photograph where there is a cheetah galloping toward two persons who have their mouth agape. That gives you an impression of an action photograph. Ordinarily, that looks as though the cheetah wants to jump at the two and do damage. But what of if it turns out to be something else – say the two men are magicians who are doing show with the cheetah! Here you can see the need for a caption. The truth is: every photograph must carry a caption no matter how extremely simple or easy it is to decode or read.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- state the various forms of captions
- describe how to place captions
- get conversant with tips of caption writing.

3.0 MAIN CONTENT

3.1 Types of Captions

Label Caption

A label caption is that that simply identifies a photograph. Such captions are common with mug shots which in most cases are still heads with no action noticed. A label caption is not expected to be long owing to the reason of no action and the fact that such photographs will only occupy a column or at most two. Another reason that may get it a little longer is when you add the photo credit, but it should be understood clearly that a photo credit which specifies the name of the person who took the shot or where it hailed from, is not part of the caption. This is why it is usually inserted not on the same line or in some obscure place near the photograph.

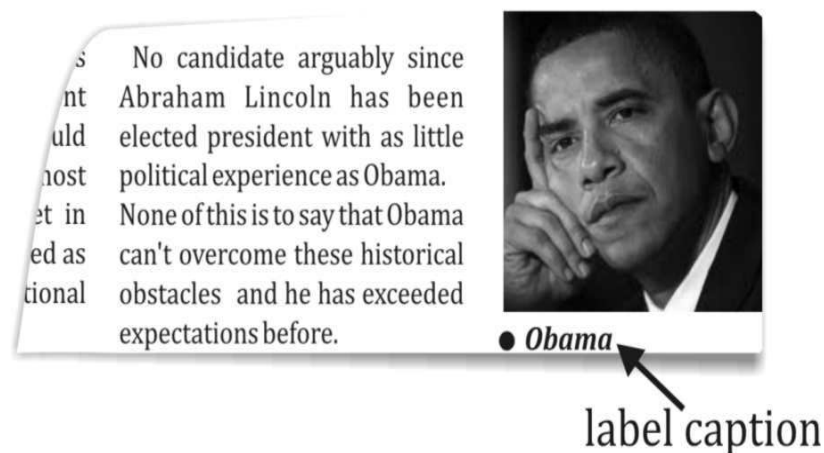


Figure 1: Label Caption

Situation Caption

This is the caption that explains the action in the photograph. Here the caption will capture what is obvious and what is not obvious though it is better to emphasise the latter. Situation caption is generally longer than the label caption.



● The accident which occurred at Lobster Close, North West Lagos, yesterday evening.

Photo: Sam Manuel

Figure 2: Situational Caption

Suggestive Caption

Suggestive caption is a caption that is written to capture a mood which the photo depicts but which may not be exactly what the photograph represents. In many cases, the authenticity of such captions is difficult to doubt even though they may not be true. The caption of the following photograph in Figure2 reads “Obama... worried.” No doubt Mr. Obama, the President of the United States looks worried in the photograph, but this may not have been what exactly the mood of the President is in the photograph. If you caption it that *Obama in a church, listening to Pastor Hagin Jnr*, you cannot doubt it also, since a sermon is supposed to bring some sobriety and elicit rapt attention. Suggestive caption is when you caption from the contents, not what actually went down in the contents. It is trying to give to you more than what is in the picture.



● ***Obama...worried***

Figure 3: Suggestive Caption

Story Caption

The story caption is when you write a lengthy caption to capture the contents of a photograph. The caption might be a news story but the what, who, when, why and the how must be written from the photograph. This caption is common when you are trying to authenticate a story or a photograph.

SELF-ASSESSMENT EXERCISE 1

Discuss at least four types of captions illustrating your answers with diagrams.

3.2 Caption Placement

The most common placement of a caption is under the photograph. But captions can also be placed on the right side or left side of a photograph, or sometimes at the top. It can also be placed in-between photographs if you are dealing with more than one photograph.

3.3 Tips for Writing Good Captions

- You must get all the facts about a photograph before you start crafting the photographs. One of the ways of ensuring that the facts are turned in is to give the proper instructions to the photographer going for the assignment .

- The recommended mode of writing a caption is the present tense except in some cases where you are actually compelled to write in a past tense.
- Do not caption the apparent. For instance, if you have a photograph containing a soccer action, do not tell the reader: *this soccer action took place...* so as not look stupid. Instead of mentioning the game, just go ahead and caption the exact action and not waste your time on the type of sport that it is.
- Proper identification of objects is crucial in captions. This is more so when the contents are persons. Improper identification can drag you to the court of law.
- You're not permitted to editorialise when writing captions except what you are doing is writing an editorial that demands that you use a photograph. Editorial opinion articles would not normally have a photograph in it.
- It is not proper to place the photograph of a living person with that of the dead, except it is absolutely necessary.
- Identify people by what they are doing or wearing, from left to right. Do not ever assume that all your readers know the popular personality in that photograph.
- Be interesting in your caption. Do not bore your readers.
- Give credit to those who took the shots
- Beware of visual clichés. Visual clichés are essentially used when you want to make a photograph out of what it is not.
- If it is a case of photograph that is accompanied by a story, write a caption to include an item that was not covered in the text. This helps to expand the information profile of what you are reading.
- Always be mindful of the legal implications of the contents of your caption.
- Check the space you have in order to ensure that the caption copy fits into it.

SELF-ASSESSMENT EXERCISE 2

Describe the ways you can place a caption and give seven useful tips for writing a good caption.

4.0 CONCLUSION

Captions are important in graphics and graphic communications. In iconic elements such as photographs, you must provide a caption, which can be placed underneath, sideways and in some rare occasions at the top. There has been some argument that when a photograph is very expressive, there wouldn't be any need for a caption. This is not

permitted in such publications as a newspaper and magazine. A caption is compulsory. One thing that is so crucial in captioning is that the sub editor should be mindful of the legal implications of the captions. If he doesn't, a wrong caption by him can send his organisation out of business, as it pays huge damages if it is found by the court to have erred.

5.0 SUMMARY

This unit examined three types of caption, namely, label, suggestive and story. It described the ways by which a caption can be placed – sideways, on top and in between photographs if you are dealing with more than one photograph. The unit was topped with tips for writing good captions.

6.0 TUTOR-MARKED ASSIGNMENT

Give tips for the Writing of a good caption.

7.0 REFERENCES/FURTHER READING

Bly, R.W. & Blake, G. (1982). *Technical Writing: Structures, Standards and Style*. New York: McGraw-Hill.

Gross, G. (1985). *Editors in Editing*. New York: Harper and Row.

UNIT 3 LAYOUT AND DESIGN

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Imperatives of Layout and Design
 - 3.2 Design Elements
 - 3.3 The Goals of Design and Make-up
 - 3.4 Page Design and Make-up
 - 3.5 Forms of Page Make-up
 - 3.6 Tips for Page Make-up
 - 3.7 Design Adornments
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

Layout and design involves the planning, building and arrangement of graphic elements to create a visual medium that communicates meaningfully and effectively. As you already know, having read through this book, communication here is meant to inform, educate, entertain and persuade and in the process creating knowledge. Design is also necessary in order to ensure that the appearance of the graphics elements do not look ordinary. Design, which means an arrangement of elements, is critical to the outlook of graphics and this is the reason why sub editors and graphic artists constitute a critical factor in any visual medium – newspapers, websites, Television, etc.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- state why a graphic item must be subject to design for it to make meaning
- specify the elements that are combined to put up a design
- state the rationale behind design and make-up
- state how to construct and make up a page
- describe the types of design adornments you can engage
- assemble tips for page make-up.

3.0 MAIN CONTENT

3.1 The imperatives of Layout and Design

Layout and Design Compulsory for Survival

The layout and design in a visual medium is not just imperative but compulsory. You have to do it in order to make meaning and survive in the sector you are in. Where there is no design, there is chaos as elements are lumped together in annoying manner. The communication business that craves survival and profit must take design serious in whatever ramification.

Competition

Dynamism is crucial in design owing to the intense competition especially in the media, and the need to increase profits. Competition is hydra headed. First you face competition from within your peers and from those outside your peers. In the newspaper business, design and layout are among the strategies of marketing. Editors ensure that the front page is superlatively designed to attract readers and ultimately buyers. Newspapers also face competition from other media such as television, Internet, and other visual systems, which also use design as part of their tool for drawing listeners and visitors, as the case may be.

Keeping up with New Trends

Sub editors and design professionals are expected to be dynamic, and be in constant touch with new trends, in order to ensure that their medium do not lag in terms of style. Design is one of the strategies of attracting the modern reader.

Technology

The technology available today has made layout and design something that you cannot do without in the communication business. Technology has simplified considerably the design process, which is a great departure from the Herculean tasks that designers and print foremen face to create design. The availability of several word processors and software applications, have increased the capacity of designers and sub editors to create designs to suit the needs and wants of their audiences.

SELF-ASSESSMENT EXERCISE 1

Why is a design necessary for graphic items?

3.2 Design Elements

An understanding of the basic elements of design and their uses is germane to a successful design undertaking. There are three basic design elements namely:

- Text, which includes headlines, captions, story bodies,
- Visuals, which come in different types. They include photographs, pictorials, illustrations, graphs.
- Empty space.
- Commercial Messages (advertisements, commercial news, advertorials, etc.)

Design involves the arrangement or manipulation of these three elements. These items can be seen present in our *Weekly Star* as seen in the following figure.

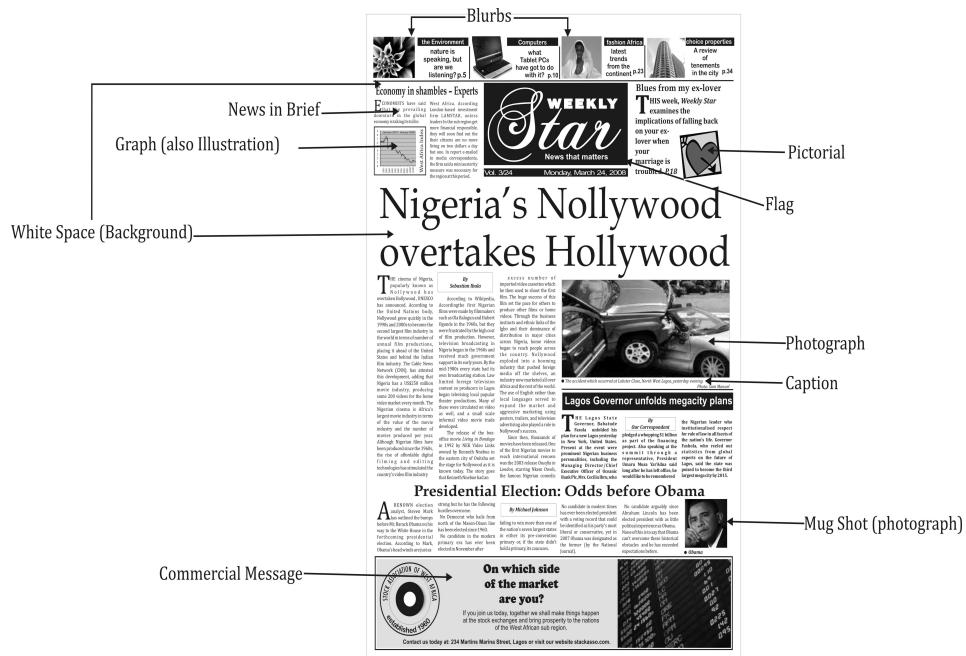


Figure 1: A newspaper front page and its design elements

SELF- ASSESSMENT EXERCISE 2

Describe four design elements you know and explain the significance of each.

3.3 The Goals of Design and Make-up

There are six basic goals that a sub editor hopes to achieve in his design or make up. They include the following.

Order

The first goal of design is to organise elements into an efficient order that guarantees communication. It is a fact that materials that are good in themselves will become meaningless if they are not organised into an efficient order. Consistent organisation of design elements is hinged on an efficient design policy, because it simply means that you have adopted a style that you are sticking to. Adhering to the provisions of your style policy also helps to guarantee precision in your design. When your design exudes organisation and precision and these remain consistent, you are able to build up a reputation that can remain indelible in the minds of your readers or viewers.

Aesthetics

When order is guaranteed in your design as an upshot of your design policy, aesthetics will also be guaranteed. This owes to the fact that the starting point of aesthetics is order.

Balance

A balance design appearance is ensured when all design elements are proportionally presented, in such a manner that elements on one side cannot be said to be heavier or more than elements on another part. In some newspapers proportional presentation is considered with reference to advertisements. For instance, if you have a bottom strip advert that is full of photographs, then the sub editor might want to consider the possibility of reducing the photographs that will be published at the bottom end of the newspaper.

Take a look at the *Weekly Star* front page in Figure 1(Unit 3). Would you say it has a balance appearance? The fact is that even though the page looks beautiful, the balance characteristic is not fully guaranteed. This defect is discernible with the photographs. The two photographs that are used in the page (the little ones on top of the page are regarded

as promos or blurbs) are concentrated on the right side of the page, making the left bereft of visuals. The most appropriate thing to have been done is to move the Obama mug shot to the left side to create some balance.

Contrast and Unity

Contrast is one of the goals that order helps you to achieve in design. Contrast is achieved when elements are variegated. This means that if you run a particular story in three columns on one part of the page, you should run another story in three pages in another part. Back to our *Weekly Star*, you will also notice that the page is defective in terms of contrast in some aspects. The two headlines that the page carries span across seven columns, even though the one on the bottom side is far smaller. If the one at the bottom was across five or six columns, contrast would have been created.

Contrast without unity can lead to design frustration. Though design elements are of different shapes and sizes, they must not be seen to be in conflict with each other. One of the inducers of conflict is when you use fonts that do not agree with one another. If you have used Bookman for the three titles of a story and you suddenly deviate in the last story to use Gill sans narrow, then you know that your work lacks unity.

The Reading Eye Movement

The readers' eyes' movement are not supposed to be static while reading. You can influence the manner of the readers' eye movement from a powerful photograph, followed by another powerful headline, then by another story, and so on. The objective is to put some dynamism into the reading.

SELF-ASSESSMENT EXERCISE 3

What are the goals of a typical design and page make-up?

3.4 Page Design and Make-up

Page design and make-up starts from the layout stage which is basically the creation of the dummy. In the case of a newspaper, the dummy will be for production of the next edition.

The Layout Sheet

The layout sheet is calibrated in inches for most newspapers in Africa. One major reason for this is that the inch measure is what most people are used to in the continent. The inch numbers on the left side are used to measure your elements while those on the right are used for advert insertions. It is rare to find broadsheet newspapers in Nigeria which makes the layout sheet unpopular unlike tabloid which for decades has been the popular newspaper size in the country. Figure 1 is a layout sheet for a six-column tabloid. (Please note, this is not the actual size as the size of this book has necessitated the diminutive form). Most Nigerian newspapers have six or seven column format. The five column format is also appropriate for a tabloid newspaper.

The vertical lines demarcate the columns leaving an adjustable gutter between the columns, while each horizontal line cut the columns from one inch to another. This means that each rectangle will contain an element (especially text) of one inch deep. This makes it easy to measure the number of words using inches.

Layout and Drawing of Dummy

Design starts with the drawing of the dummy, using the layout sheet. The layout sheet is made of the lowest *grammage* of newsprint since it has to be discarded immediately the edition has been printed. It makes no sense to use high quality paper as a layout. Dummies have been an important part of the design task and will continue to be. Dummies show you in advance how the elements of design will be arranged. You can use a pen or pencil but it is better to use a pen because the low quality paper does prevent a clear pencil print.

Someone, during my days at *The Guardian*, likened a dummy to the plan of a building. In a way he was right. The exception is that an architectural plan is usually an elaborate kind of drawing that a sub editor might not be able to decode. The way newspapers draw their dummies differ from one to another but it is important that you keep a dummy as simple as possible, because an elaborate drawing could mean an elaborate designing, which your deadline might not allow.

In a typical medium sized newspaper, dummy originates from the marketing department. This should not surprise you. The marketing department has the records and the artwork of the advertisements that are to be published in the next edition of the newspaper. The marketing department will indicate in the layout sheet the spaces for advert insertions and give it to its liaison that goes to the news room and

presents it to the head of the sub desk. This is what the head of the sub desk takes to the newsroom conference where line editors battle for space. The editor will normally have its own copy of the dummy from the marketing department.

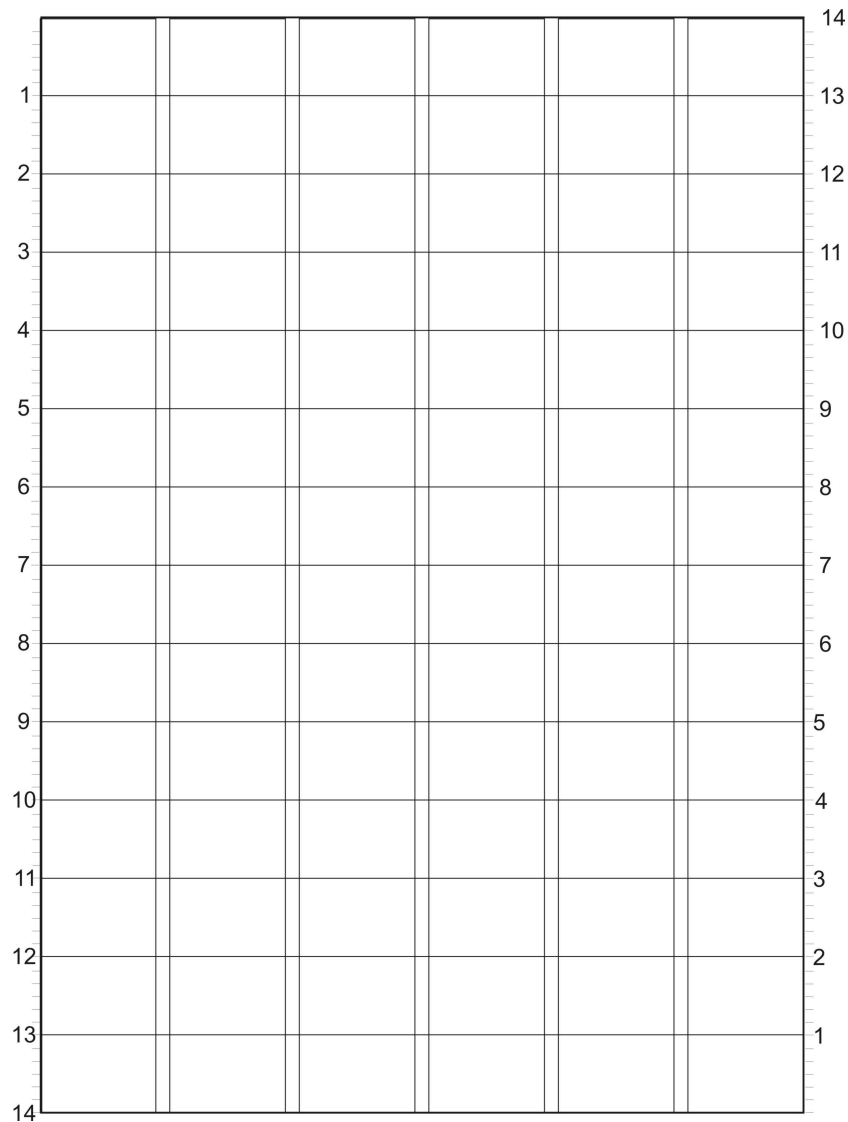


Figure 2: Layout Sheet for a six-column Tabloid

Please note that each newspaper title has its own layout sheet where the column grids are clearly marked out. The layout sheet for large format broadsheets ($23\frac{1}{2}$ by 15 inches) is much bigger than tabloids (15 by $11\frac{3}{4}$) while that of the midi ($18\frac{1}{2}$ by $12\frac{1}{4}$) is somewhere in the middle. As stated earlier in this book, a layout sheet becomes a dummy the

moment it is being marked. The following figure is the dummy for the cover page of our *Weekly Star*.

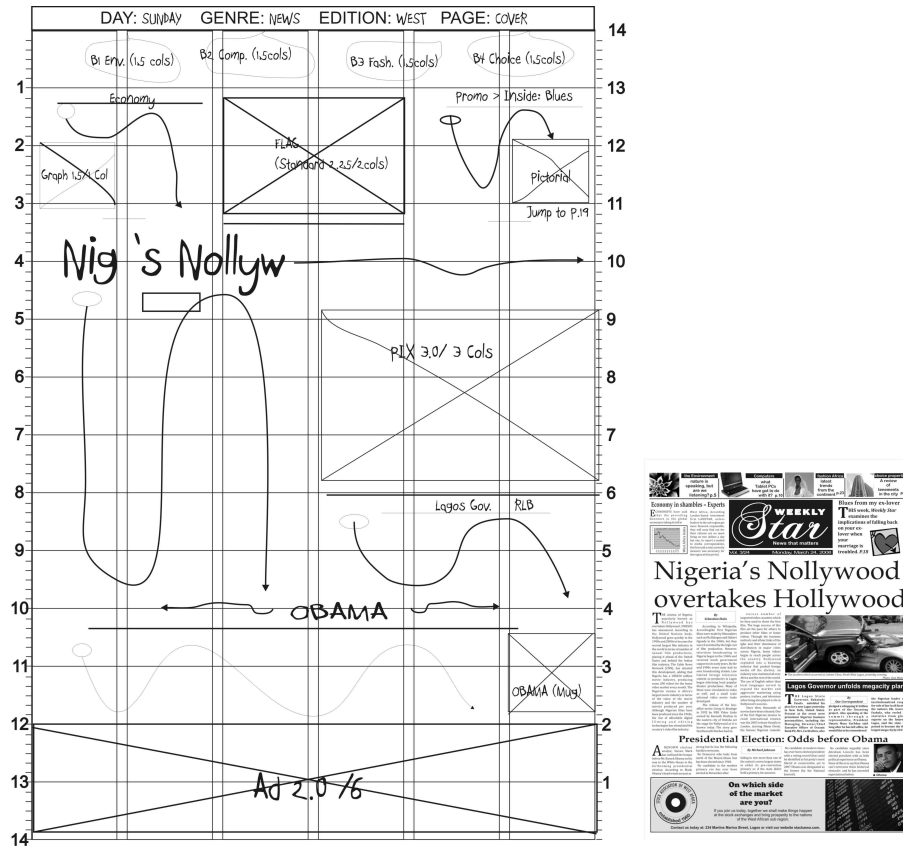


Figure 3: The dummy for the Weekly Star

The typical dummy will carry the page number, edition, the section that the page falls into and the day of the publication. The winding arrows indicate the direction of text flow from the beginning to the end. The elaborateness of dummy will depend on the graphic staff that will affect the plans. If a sub editor is drawing for himself; the dummy will be very scanty. But if he is drawing for someone who is new on the sub desk, rest assured that the dummy will be elaborate. The secret of efficient dummies lies in clear marks and instructions.

SELF-ASSESSMENT EXERCISE 4

1. What is the difference between a layout sheet and a dummy?
2. Draw a layout sheet for a tabloid sized newspaper and show its dimensions.
3. What is the process involved in the construction of a dummy?

3.5 Forms of Page Make-up

Many forms exist that a page can be made in. These forms are usually not distinctly exclusive as one form can intersperse with another. The popular forms include the following.

The Horizontal Form

When your page has a general horizontal look, you can say you have a horizontal make-up. One major determinant of a horizontal outlook is the biggest element on your page. Therefore, if you have a banner headline, which spreads across the page, you are already creating a horizontal impression. Horizontal art such as a photograph will easily drive that impression home. Horizontal form in page make up indicates that most of the elements that you are putting on your page have larger width than length.

The Vertical Form

The vertical form of make-up exists when your page elements have a vertical outlook. This means that the elements generally have larger length than width. Similarly, the biggest element on the page that has the vertical shape goes a long way in determining if that page is going to have a vertical outlook.

The Focus Form

A focus form is made up when your page has a line of force that subjugates other elements in the page. In many cases, this form is centered on the headline or the main photograph on a page. When the page you planned is made up and there is no element of focus, you may need to redo the page. A page without a particular element of focus is immature make-up.

The Circus Form

When your page has many areas that attract attention at the same time, you can claim you have a circus make-up. This is when focus is diffused and each element has its own attraction. However, it is important to stress that the circus impression cannot be created only by the instrumentality of graphics. The actual contents of the story also matters. Besides that, audience profile also goes some way in determining this form.

For instance, if on a cover page you have a banner headline reporting the death of a state governor that, you may say, is justified. But if in another story on the page, there is a story that 50 students die on a boat mishap, but the font size is far smaller than that of the governor, that is, it is of less focus, you may be surprised that the story on students will be more of focus to students and parents, than that of a governor.

The Modular Page Make-up

The modular page design is achieved when you are able to say that nearly or all the elements on your page do not have, or only have a rectangular outlook but each element also has that outlook. When each element fits into a discrete, distinct, rectangular module, the page make-up is modular.

Please note the concept of *self-containment* in modular design. It means that if you remove a module from the page, no element about that module remains in the page. For instance, if you have a photo news that is, a photograph that has a story along with it, you put the photograph at the top while the caption, headline and the text of the story come under. In a modular make up, all the elements that pertain to the story – photograph, text, captions, headline, credit line, etc must be grouped together inside a rectangular module. If one falls out of that rectangle, it is no longer modular. Also note: that a page is modular in outlook does not guarantee a perfect page.

SELF-ASSESSMENT EXERCISE 5

1. List out the forms of page make-up you know and describe each.
2. What makes a modular page make up unique among the forms of a page up?

3.6 Tips for Page Make-up

Tips for Front and Back Pages Make-up

- Before placing your elements, ensure the spaces for your masthead, advert, etc are well marked. These spaces are usually beyond the jurisdiction of the sub editor.
- Place the most important story and photographs on the top part of the page. Place other stories subsequently downwards in order of importance. The most important story is the lead story; likewise photograph.
- Your front page must have a **focus**. This is very important. Apart from the graphics, having a focus also has a significant marketing

ramification. It is what you use to sell the newspaper or the publication if it is one that is available at the news stands.

- If a body text is too long, clearly mark off with “jump to” the page where the story continues. When you are planning the inside page where the story continues, do not forget to indicate where the story hailed from.
- Beware of color tomb-stoning where you place similar or the same color side by side.
- In any typical edition of a newspaper, many stories are important. Use blurbs to promo these stories while stating clearly the pages they are located.
- Use one typeface for your headlines and one typeface for the text on the cover. If you must have different types, they should not be more than two. If you are working in accordance with your house style you won’t have problems with all this. Your journalism does not respect this rule.
- Do not let your flag float. The stability of flag placement is vital to the building up of reputation for the title of any publication.
- The back page will have its name reduced. The back page will also have the names and contacts of the editor, advert executives posted.

Tips for Inside Page Make-up

In addition to the foregoing tips for the front and back page, note the following for inside page-up.

- Prepare the column grids before planning. Most newspapers do not alter the front grid on the front unlike what happens inside the front page. In most feature and editorial pages the grids you see on the cover page are made fewer. The fewer columns are, the faster it becomes to plan a page.
- Before you start planning, go to whoever is planning the adjacent page so that there can be some flow of design from your page to his or her page.
- Every inside page should have its lead story and lead photo.
- Ensure you do not plan photographs near ads.
- Insist that all ads should be dummied at the bottom of the page, not at the top.
- Where you cannot help ads that are dummied at the top, use the page containing the ads for continuation of jumped stories. It is not advisable to plan a nice story inside ad stacks. A nice story deserves a nice news hole.

- A story should run at least four inches in length on the original page and the next page before it is jumpable. It is not advisable to jump a story more than once. Some sub editors, however, jump a juicy story more than once in order to make people read other stories at second jump.
- Constantly have it on your heart that too many ad insertions make a page ugly to plan and to look at.
- If you have the permission to move ads, then go ahead and rearrange them to enable you have a better page.
- The strict rule of the use of fonts on the front page is relaxed for inside the pages.
- Mark off where stories continued before the page you are planning.
- Mark off, running heads, logo, etc. you start placing your elements.
- In feature pages, vertical make up seem to make nice impression on the reader when compared to horizontal make up.
- In sports page, vertical make up are more popular than all other make-ups.
- Avoid **tomb stoning** and **poor juxtaposition**. Tomb stoning occurs when you place two stories of similar typeface and size side by side, thereby making differentiation difficult. Poor juxtaposition shows up when the reader finds it difficult or impossible to relate a photograph to any story nearby. When a reader cannot easily connect a photograph to a story, he or she becomes discouraged reading your publication. Some sub editors get over this story by simply boxing the story and the photograph.
- In the western world, sub editors think photographs or other iconic elements should not come between the headline and the story.
- If you have more than one photograph to use, vary the sizes horizontally and vertically. If you use photographs all vertically or horizontally, you make it boring.
- Every page should have an iconic element – photograph, cartoon, pictorial, illustration, etc. No matter how serious the contents are, they can get readers bored without an art.
- Do not place a dead person's photograph with that of the living side by side. Doing that can incur the wrath of readers in some African countries. If they must be together, put the living at the top and the dead at the bottom or separately apart on the page.
- A leg of text may not be more than nine inches long. If it must be longer in your opinion, then break it with a quote, or by some other means.

- Captions or cut lines must square up with the art, either on the side or at the bottom. With regard to the sides, cut lines may be shorter than square, but it definitely, cannot be longer.
- Use italics for cut lines or captions.
- At least a quarter of a page should contain an art.
- When you are designing a **center-spread** or **double truck**, bear in mind that the gutter you create at the center may not always be what you see upon printing. The printing machine folder can distort the gutter. You need to clear with the press manager to reduce problems to the barest minimum in this regard. The type of printing machine also determines to some extent how successful you can be in this regard. When designing **facing pages**, there will always be alignment issues after printing. In order to minimise this problem, ensure photographs are planned near the center of each of the pages.
- If you are using printing machines that can get round the gutter issue, then you would not need to bother your head with it. Feel free to spread all your elements, all over the two pages.
- If you have an **over matter** in text, reduce the photography to have the excess text in. If you have **under matter**, do the other way round. But bear it in mind that this should not affect your page adversely.
- You may also lift out a quote if there is under matter. If the under matter is too much, you need to find a story as filler.
- You may as well place a house advert as filler.
- After you are done with your planning, you may ask a colleague on the same desk to quickly look at your plan, if time is not already against you.
- Use quality photographs of action.

SELF-ASSESSMENT EXERCISE 6

List out generously tips for designing the front and inside pages of a newspaper.

3.7 Design Adornments

Design adornments are used to beautify the design as well as add functionality to it. Adornments include the following.

Drop Cap

The drop cap function, let you create a large capital letter at the beginning of a paragraph. This helps to show the beginning of the story

as well as beautify the page. There are two ways by which you can create drop caps. First is for you to capitalize the first word of the paragraph and then go ahead to drop the first letter of the capitalized word. The second way is to simply drop the first letter of the first word of the paragraph, and leave the remaining letters of the word in lower case. Your choice depends on what your house style is.

Reverse Line Block (RLB)

In a newspaper, for example, the practice is to print text in black over a white background, i.e. the color of the paper. When you do it the other way round and make the color of paper as that of text, you have created a reverse line block. It is a contrast that is much welcome in page design. The story on the Weekly Star front that reads “Lagos Governor unfolds megacity plan” is in reverse line block.”

Blurbs

Blurbs are not simply for promoting stories that are published in inside pages. They are used to beautify the page. The aesthetics that blurbs bring depends highly on the planning dexterity of the page planner. The location of blurbs, usually on the top of the page, can be varied as the sub editor pleases.



Figure 4: Newspaper cover showing some adornments

Other adornments

Depending on the sub editor, **credit line** or **byline** can be used to adorn a page. You may decide to box it like the way it is on the page shown above or you simply print the name and put a little stroke underneath it (not underline). You may also print the names all in small and bold letters. Whichever way you want to do it, readers should be able to differentiate it from other items in the page. **Quote** is also another way you could make a page beautiful. Find the most interesting statement of the story and lift it out for placement in a strategic position (where readers can easily see it) on the page. Quote may not be more than one or two sentences.

SELF-ASSESSMENT EXERCISE 7

List out four types of design adornments and the importance of each

4.0 CONCLUSION

Graphics make no meaning unless they are designed. It is the design that gives graphics the communication meaning. This meaning is the essence of the imperatives of design. For a successful design there must be design elements. The quality of your design elements which is accentuated by editing and the manner in which they are combined, go a long way in ensuring meaning that a design gives in terms of communication. By following the tips of design which are many and engaging the instrumentality of adornments, this meaning is taken to a higher level.

5.0 SUMMARY

This unit examined the imperatives of layout and design and found out that without them, graphics make no meaning. Elements of design were described while the goals of a design were made manifest. The unit taught us how to construct a page, starting with the use of the layout sheet. Forms and tips for page make –up were also discussed. The unit ended with the description of design adornments.

6.0 TUTOR-MARKED ASSIGNMENT

Construct the front page of a six-column tabloid, featuring a flag 2.5 inches X 2 Columns, 2.5 X 7 columns of bottom strip advert, 4 inches X 3 column photograph, one mug shot, at least four stories and 6 blurbs at the top. Demonstrate your planning with the use of a dummy.

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UNIT 4 THE PRINTING PROCESS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Stages of the Printing Process: The Pre-press Stage
 - 3.2 Stages of the Printing Process: The Lithographic
 - 3.3 Stages of the Printing Process: The Printing Stag
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1.0 INTRODUCTION

Printing is a very important aspect of graphics communication. If your graphic design is to be seen by many people, that can only be possible through printing. The profession of printing, which has a chequered history spanning nearly 600 years, began with the **letter press technology**, then to the **offset printing technology** and then to the **digital printing technology**. Printing impressions are created by the letterpress through a raised set of type in pressure contact with paper, while images are created by the offset system through a combination of photographic and chemical actions. The digital printing uses the binary principle.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- explain the pre-press stage of the printing process
- grasp an appreciable idea of lithography
- define the knowledge of printing
- generate paper sizes for printing purposes.

3.0 MAIN CONTENT

3.1 Stage of the Printing Process: The Pre-Press Stage

This stage begins with the approval of the graphic work or design layout. What takes place between that approval and actual printing of the image is called prepress. Here the layout pages are arranged in the

order of appearance through a pagination system that can also be facilitated by the appropriate software application such as Adobe InDesign or QuarkXPress. The pages are sent as digital signals to the film making machine and produced as mirrored films. “Mirror” means that the image on the film is produced reversely. So, when you pick up the film and look it up under a light, you read the image in a reverse order.

During the prepress stage, a lot of calculations are done by the pre-press artist. That calculation is important because oftentimes, the design is not exactly to size until it gets to the prepress stage. It is the size that appears on the film that will eventually be printed.

The pre-press stage is gradually carving a niche for itself as a distinct aspect of graphic communication. This stage used to include the editing, proofreading, layout and design, but in recent times it has been recognised as a stage that needs special attention in the form of artistes who are specialists in that area. Many industrial printing presses would prefer to hire a pre-press artiste rather than ask a graphic designer to prepress tasks.

SELF-ASSESSMENT EXERCISE 1

Describe the pre-press stage of the printing process.

3.2 Stage of the Printing Process: The Lithographic Stage

At lithographic stage, the film is developed in a chemical process that last about one hour or more, depending on the sophistication of the chemical and machines used. A film (called negative) is attached to a goldenrod sheet to straighten it up before it is plastered onto a photosensitive stereotyping plate. The plate, along with the *goldenroded* film is exposed to light for a few minutes. In the process of exposure, the image on the film is impressed on the plate in reverse order again. This means that you now have on the plate the image, as it appeared on the paper that was approved before the pre-press process.

The plate made of aluminum or zinc is removed from the light box, washed with a chemical and rinsed with water. Gum is applied to help preserve the exposure during printing. The rinsing completes the exposure.

3.3 Stage of the Printing Process: The Printing Stage

The well gummed plate is fitted into printing machine. In a typical offset printing machine, impressions are made from revolutions, with each revolution producing one impression on the paper that has been set for that purpose. The offset has the ink and water rollers and three drum-like facility called cylinders. They are the blanket cylinder, rubber cylinder and impression cylinder. All these rollers and cylinders must revolve at the same time for an impression to occur.

At the press of the button, the water roller spews water onto the non-image area of the inserted plate (fitted on the press cylinder) while the image area is coated with ink from the ink roller. The inked image is transferred to the blanket. At this point, the media feeder of the machine picks a paper from a stack and inserts it between the blanket and the impression cylinder. By the time the paper comes out, you have your impression of the image on it.

Finishing Stage

The finishing stage is where the printed matter is packed. The packaging begins from the trimming of the printed paper for a better finish. Unlike newspapers where only folding is required as the major aspect of the finishing, in such works as a book or magazine, you need to do the binding after the folding. The binding can be done by sewing, fastening (through the use staples) perfect gum binding. It is important to know that factors that determine the type of binding include the size of the printed material, the use of the printed material, cost and technology available. Some machines exist that can work sophisticatedly to both and bind the book. One of such press systems is the Cameron Belt Press (Dessauer, 1974) which has been modernised to keep pace with today's printing demands.

Direct Digital Printing

The *Direct Digital Printing* also (erroneously referred to as *Direct Imaging* or simply *DI*) is a computerised commercial printing process in which digital files of the publication are processed directly by the printing machine, without passing it through the pre-press stages explained above. Used mainly in on demand printing, which is printing of 500-15,000 copies, the direct image system transmits the digital files or job data to the press from computer unit located usually at the back of the printing system. The printing system uses the Internet or Intranet to send the job data. There is a part of the machine that can be fitted with plates on which the images of the data are stereotyped ready to be

printed. If all you want are few thousands of impressions, direct digital printing holds the key to success.

SELF-ASSESSMENT EXERCISE 2

Describe the difference between the offset and direct digital printing systems. Which do you prefer and why?

3.4 Paper Sizes

The Standards Organisation of Nigeria (SON) has approved the following sizes of papers for use in media services in the country. These are the sizes that your printing machine or computer printers can work with. The smallest size is A10 which is about half the size of a business card while the largest is 4A0 with the size 93.6 x 66.2 inches. The following table outlines the sizes.

Table 1: Paper sizes for the printing press and computer printing

<i>Size</i>	<i>Height x Width (mm)</i>	<i>Height x Width (inches)</i>
A10	37 x 26 mm	1.5 x 1.0 in
A9	52 x 37 mm	2.0 x 1.5 in
A8	74 x 52 mm	2.9 x 2.0 in
A7	105 x 74 mm	4.1 x 2.9 in
A6	148 x 105 mm	5.8 x 4.1 in
A5	210 x 148 mm	8.3 x 5.8 in
A4	297 x 210 mm	11.7 x 8.3 in
A3	420 x 297 mm	16.5 x 11.7 in
A2	594 x 420 mm	23.4 x 16.5 in
A1	841 x 594 mm	33.1 x 23.4 in
A0	1189 x 841 mm	46.8 x 33.1 in
2A0	1682 x 1189 mm	66.2 x 46.8 in
4A0	2378 x 1682 mm	93.6 x 66.2 in

It is important to note that the type of paper one is to use also, to some extent, determines the printing ink to be used (Askew: 1969). Other

determinants include the drying process of a print job, the method of impression of the printing machine on paper, the speed of the printing machine and the kind of use you want to put the printed material. In case of the last determinant, if you are printing a food jacket, you are going to use the ink that is neither toxic nor poisonous.

SELF-ASSESSMENT EXERCISE 3

List the paper Sizes that Nigerian printers use as recommended by the Nigerian Standard Organisation.

4.0 CONCLUSION

Printing is the culmination of graphics. You may design all the graphics in the world but if they are not printed, that becomes a problem. This is why printing is taken seriously. Sometimes, you have a good design on the computer but are not well printed. This amounts to frustration. Therefore, having a good graphics on the computer is not a guarantee that your work will be good. The need to ensure good printing is one of the reasons why printing has stood out as a distinct area of endeavour. But if you are sub editor or graphic designer and you also have working knowledge of printing, then rest assured that you are destined for El Dorado in graphic communication. Having knowledge of both is indeed big blessing.

5.0 SUMMARY

This examined the printing process, focussing on the four stages – pre-press, lithographic, printing and the finishing stage. It reiterated the fact that a combination of the knowledge of printing and the graphic designs makes, you a tremendous blessing as you are positioned to play the role of thoroughbred professional.

6.0 TUTOR-MARKED ASSIGNMENT

Describe the working of a typical offset printing machine.

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