

Manual

THE PRINT MAN

*Creation,
design
and presentation,
in-house or online*



AKADEMIA
SZTUK
PIĘKNYCH
W GDAŃSKU

This *Manual*
is an aid in two types
of activities:

- A. visual information: *complete preparation text + image***
- B. lecture: *presentation / text + image + speaker's lecture***

Visual information is a form of non-verbal communication consisting of an *image*, *text* or a *combination of the two*.

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3	COMPOSITION	pp. 27–36
4	PRESENTATION	pp. 38–41
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T

1 TEXT

a letters

b typesetting

c text + image

1 TEXT a **letters**

1 a.1 letters build words, verses, paragraphs

1 a.2 letters in visual information must be clear – legible

1 a.3 letters define the aesthetic style of visual information

1 a.4 letters co-create the principle of composition for the presentation

1 a.5 use letters decisively – they are important, let them be big

1 TEXT **b typesetting**

- 1 b.1 use a maximum of two different typefaces in your presentation**
- 1 b.2 use a maximum of three to four font sizes:
for titles, for important phrases, for continuous text and captions**
- 1 b.3 use clear spacing for better readability**
- 1 b.4 justify longer texts – set short ones rag right**
- 1 b.5 use quotation marks, dashes, en dashes, hyphens correctly**

1 TEXT **c text + image**

1 c.1 text and image are very important elements of any presentation

1 c.2 text and image complement each other – they are not in competition

1 c.3 an ordered collection of synthetic illustrations with descriptions presenting one topic in its entirety – this is an infographic

1 c.4 the image illustrates or replaces the text

1 c.5 the text briefly comments on the image or captions it

1 TEXT **a + b + c**

examples

Use

let them be big

letters

decisively

**FROM TIME
TO TIME
THE TITLE
IS MUCH
LONGER.**

Justify longer texts. Delland ipsande-
bit undandis quis estis auta eicias ea pe
omnihil luptatio quiaepu dipici andige-
niant de minverum qui acerum que pre-
puditiur re quo qui aut odia dendam aut
dernam volorem necatium harum eatus.

Set short texts rag right.

*Igenda es in conet in nos ullestotatem
veliquam conet.*

Let impor-
tant content
be heard

**THE TEXT
COMPLE-
MENTS
THE *IMAGE***

the text comments on the image or captions it



***THE IMAGE
ILLUS-
TRATES
THE TEXT***

or replaces it



2

2 IMAGE

a types

b edition

c use

2 IMAGE a **types**

- 2 a.1** the images in the presentation are various visual works made manually or digitally
- 2 a.2** the image in the presentation can be an animation, photograph, graphics, drawing, chart, map, abstract patch of colour..
- 2 a.3** the photograph is the result of using the tool for recording the passage of time
- 2 a.4** cooperate with creators – commission images ^(2 a.1)
- 2 a.5** one well-chosen image can replace many words

2 IMAGE **b** **edition**

- 2 b.1 use images of the highest possible quality in the presentation**
- 2 b.2 crop images to two or three proportions in one presentation**
- 2 b.3 frame carefully to clarify the message**
- 2 b.4 use a uniform colour or monochrome editing style**
- 2 b.5 use standard digital “light” formats: .jpg; .png**

2 IMAGE ^c **use**

- 2 c.1 use images in the presentation to express meaning and emotion**
- 2 c.2 show only images relevant to the topic of your presentation**
- 2 c.3 if there are too many images – divide the presentation into sections**
- 2 c.4 “do not correct – do not improve”, do not colorize archival images ^(2 a.1), authentic ones are most expressive**
- 2 c.5 use your own sketches as original commentary to the text**

2 IMAGE a + b + c

examples

***USE IMAGES
OF THE HIGHEST
POSSIBLE QUALITY***



name of a section or chapter



the text briefly comments on the image or captions it

pagination

your own sketch







one well-chosen image can replace many words

3

3 COMPOSITION

a format

b layout

c visual style

3 COMPOSITION a **format**

3 a.1 the format is a space for texts and images in the presentation

3 a.2 consistently use one format for your presentations,
e.g. **A4 (297 x 210 mm / 4:3)** or **HD (1920 x 1080 pixels / 16:9)**

3 a.3 use the 16:9 aspect ratio, adapted to current technologies –
stationary and mobile screens

3 a.4 if necessary, use a vertical format to clarify information

3 a.5 a fixed format becomes familiar to the viewers
and sets them at ease

3 COMPOSITION **b layout**

- 3 b.1** **forgo creation for the sake of order – divide the format into an active part: text, image, and a passive part: margin, header**
- 3 b.2** **in the preliminary draft, determine a precise hierarchy of data**
- 3 b.3** **compose the information structure – group the data**
- 3 b.4** **specify a consistent rule to show differences between groups of numerical data: e.g. X – time; Y – numerical value**
- 3 b.5** **show large and clear elements with constant parameters**

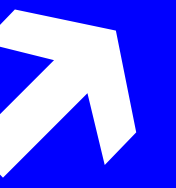
3 COMPOSITION

c visual style

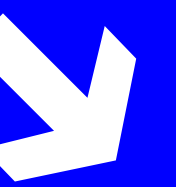
- 3 c.1** moderation is an indicator of the level of visual culture of the presentation
- 3 c.2** use one dominant colour for the background, letters and visual additions
- 3 c.3** use a stylistically uniform set of visual additions: tables, charts, arrows, bullets, clouds, links, etc.
- 3 c.4** apply a consistent principle of highlighting the content or components of the presentation: scale, contrast, colour
- 3 c.5** use any convention you want – but use it consistently

3 COMPOSITION $a + b + c$

examples



***1920 x 1080 pixels
is an HD format
in the 16:9 aspect ratio***



*example of a structure
of the active space in
an HD format*

*example
of the compo-
sition in
an HD format*

***VISUAL
STYLE***
**is a mark
of quality**

use any convention you want – but use it consistently

colour

additions

\$ ↗ @ 5/8

TABLE 1

A	Delland ipsandebit undandis quis estis autae eicias ea pe
B	Delland ipsandebit undandis quis estis autae eicias ea pe Delland ipsandebit undandis quis estis autae eicias ea pe
C	Delland ipsandebit undandis quis estis autae eicias ea pe
D	Delland ipsandebit undandis quis estis autae eicias ea pe Delland ipsandebit undandis quis estis autae eicias ea pe
E	Delland ipsandebit undandis quis estis autae eicias ea pe



4 PRESENTATION

a speaker

b visuals

c interaction

4 PRESENTATION a **speaker**

- 4 a.1 the greatest enemy of modern education may be consistency in the form of habits and patterns**
- 4 a.2 be a partner to your listeners in a healthy way**
- 4 a.3 the speaker is the subject of each presentation – empowerment of the recipient builds a platform for understanding and cooperation**
- 4 a.4 being listened to is a privilege – don't waste the recipient's time**
- 4 b.5 from the specific to the general – interest, engage, teach**

4 PRESENTATION **b visuals**

- 4 b.1 “It’s not the equipment, but the technique that matters!”, but the equipment is also important and co-determines the quality of the effects**
- 4 b.2 have a strong and stable internet connection, clear the desktop of private folders, close unnecessary browser windows**
- 4 b.3 well-rested, vital speakers inspire confidence in the audience**
- 4 b.4 neutral background behind the speaker allows the audience to focus**
- 4 b.5 always behave in a highly professional manner**

4 PRESENTATION **c interaction**

- 4 c.1 be ready for up to 20 minutes of dynamic cooperation**
- 4 c.2 share the knowledge you have and want to disseminate**
- 4 c.3 engage your audience – draw them into the conversation,
ask for their opinion and maintain a natural interest in the topic**
- 4 c.4 try to adapt to reality, be aware of changing ways of perception
and new trends**
- 4 c.5 think about ways to improvise and make empathetic digressions**

5

5 ARCHIVE

a one piece

b excerpt

c whole

5 ARCHIVE a **one piece**

- 5 a.1** precisely specify your own file naming standard, e.g.:
title_19_February_21_in_progress.docx
- 5 a.2** use different terms for files with work in progress and for completed work, e.g.: **title_20_February_21_ready.docx**
- 5 a.3** sort the file formats used: .docx; .pdf; .jpg, .tiff..
- 5 a.4** sort files while working – organize your computer desktop
- 5 a.5** fewer files on the desktop means a more efficient computer

5 ARCHIVE **b excerpt**

5 b.1 precisely specify the names of folders and add dates:
articles_2020; lessons_2019; presentations_2021...

5 b.2 in subfolders, use working dates/deadlines:
texts_march_20 > articles_2020

5 b.3 for each new work, build a clear structure of the archive

5 b.4 add named working files to appropriate subfolders

5 b.5 add named subfolders to collective folders

5 ARCHIVE ^c whole

5 c.1 a complete archive is:

file > subfolder > folder_in_progress + folder_ready = album

5 c.2 a complete archive is a database that will allow you to periodically evaluate your own or team work

5 c.3 an archive is an opportunity for long-term planning

5 c.4 an organized archive is a potential library for others

5 c.5 use standard systems for internal and external archiving of your data, e.g. an external drive or the cloud

examples

STRUCTURE OF THE ARCHIVE

album: **project_title**

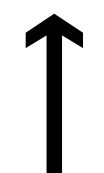
folder_ready: **articles_2022** – *public*

folder_in_progress: **articles_2022** – *for the team*

subfolder_1: **work_March_2022**

file: **title_article_19_March_2022.docx**

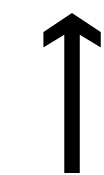
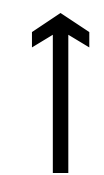
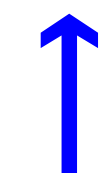
album



folder_in_progress



folder ready



subfolder 1

subfolder 2

file

file

file

file

file

file

*5 c.4
an organized archive
is a potential library
for others – as decided
by the project / institution
management*

SUPPORT a **apps**

W 1.a designing presentations / Google Slides

<https://www.google.com/slides/about/>

W 2.a photo editing / Photoshop Express

<https://photoshop.adobe.com/>

W 3.a archive / Google Drive

<https://www.google.pl/intl/pl/drive/>

SUPPORT **b fonts**

W 1.b title letters – sans serif, modernist

Arial / Montserrat / Anton

W 2.b text letters – serif, classical

Times New Roman / Merriweather / Libre Baskerville

W 3.b library of fonts / Google Fonts

[**https://fonts.google.com/**](https://fonts.google.com/)

The research project: “PLAN – Creation, design and presentation, stationary or online”.

A virtual textbook for art students, implemented with funds from the subvention for research activities of the Academy of Fine Arts in Gdańsk.

Project number: **16/WG/BN/2022**

Project author: © Professor of the AFA in Gdańsk **Adam Kamiński**, PhD

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