

DESIGN TIPS

Designing for Out-of-Home

Simplicity is the fundamental guideline for creating good out-of-home design. The most effective out-of-home designs capture the essence of a message with lucid expression. For this reason, good out-of-home design can lead to better advertising executions in other media.

- **Product Identification**
Make sure you can read the advertiser's name.
- **Short Copy**
No more than 10 words total, and 5 words in the headline.
- **Short Words**
Use short words for faster comprehension.
- **Large and Legible Type**
Words are viewed from distances of 400-800 feet. All text should be at least 1 foot tall to be legible. Remember, that's only to be legible! Effective type size, especially for a headline, is 3 to 4 feet tall.
- **Increase Line Thickness**
At 600 feet, thin lines optically disappear.
- **Forget "The Whitespace" Rule**
This rule does not apply to Outdoor. Unlike Print, the actual viewing size is too small. It's like having a 1"x3" newspaper ad with a lot of white space.
- **Bold Colors**
Dare to be bold! Being subtle at 600 feet doesn't work.
- **High Contrast**
High contrast means better visibility.
- **Simplify Everything**
Focus on one key idea or message.
- **View From 15 Feet**
View your creative from 15 feet. This simulates viewing from the road.
Does it read well? Make sure your art is legible before it hits the streets.
- **View For 5 Seconds**
View your creative for 5 seconds. This simulates driving past the billboard.
Can you read the entire message in 5 seconds, if not your drivers will miss your message too.

Color Frequency and Vibration

Like sound waves, light rays have varying wave lengths or frequencies. Some pigments absorb light while others reflect it. Reflected frequencies are perceived as color. Complementary colors, such as red and green, are not legible together because they have similar values that cause the wave lengths to vibrate. Any combination of similar color value (even without vibration), will produce low visibility. Yellow and black are dissimilar in both hue and value providing the strongest contrast for out-of-home design. White complements colors with light values.



Contrast

Strong contrast in hue and value is essential for creating good out-of-home design. Hue is the identity of color while value measures a color’s lightness or darkness. Contrasting colors are best when viewing out-of-home designs from far distances.



The 14 color combinations represent the best use of color contrast for readability. The chart evaluates primary and secondary color combinations taking into account hue and value. Example one is the most legible color combination while example 14 is the least legible.

Image

Advances in production technology are allowing advertisers to use increasingly complex imagery in their creative application. However, the requirements for effective outdoor advertising have remained the same — imagery must be bold, clear and easy to understand.

Strong images against simple backgrounds create high-impact visuals. The Image on the left is a good example.

Legibility of Typefaces

Kerning

Sufficient kerning between letters assures the legibility test from far distances. Tight kerning reduces legibility causing adjacent letters to attach together visually. Without proper kerning "clear morning" could be interpreted as "dear mom."

Stacking

A single horizontal line of text allows rapid assimilation of a message without interruption. Multiple text lines increase the time needed to discern a message.

Leading

If more than one text line is necessary, use adequate leading between lines. When a line of text rides on the line below the interplay of descenders and ascenders it will make a message difficult to read.

- Crowding letters into a restricted space will reduce legibility.
- Severely contrasting letter strokes will lose definition when viewed from far distances.
- Thin typefaces will become invisible from far distances.
- Bulky typefaces lose distinction between letters.
- Script typefaces are difficult to read at any distance.

Text Legibility Guide

Distance	Print	Resolution	Examples	Minimal Readable Text Height in
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in Feet	Resolution	for LED		Inches
5' - 50'	High	3mm-8mm	Malls, Airports, Retail, Lobbies, Office etc.	1" - 2"
50' - 100'	High	6mm-12mm	Window, Street Display, Drive through	2" - 4"
100' - 200'	Normal	12mm-25mm	Posters, Surface Streets	4" - 8"
200' - 300'	Normal	25mm-34mm	Posters, Surface Streets and Highway bulletins	8" - 10"
300' - 350'	Normal	34mm-66mm	Highway Bulletins, Highway Posters	10" - 15"
350' - 500'	Normal	34mm-66mm	Highways, Spectaculars	15" - 20"
500' - 600'	Low - Normal	66mm-76mm	Highways, Spectaculars, Stadiums	20" - 24"
600' +	Low	76mm-90mm	Skyscrapers, Spectaculars, Set back from road	24" - 40"

Note: Readability is also dependant on color contrast. Higher contrasts will allow smaller text size. Complicated backgrounds behind text will also reduce readability.

Outdoor Advertising Terms

Word	Definition
30 Sheet Poster	The largest standardized poster format measuring 12'3" x 24'6" in overall size with a bleed copy area of 10'5" x 22'8"
8 Sheet Poster	A standardized poster format measuring 6' x 12' in overall size with a bleed copy area of 5' x 11'. Sometimes referred to as a junior poster.
Allotment	The number of units required to achieve a desired GRP level in a market. Traditional poster panel showings consist of illuminated and unilluminated displays that will vary by market size and population.
Approach	The distance measured along the line of travel from the point where an advertising unit first becomes fully visible to the point where the copy is no longer readable.
Audited	The certification of traffic circulation. The TAB is an independent auditing bureau responsible for verifying traffic circulation in a market.
Billboard or Board	Large format advertising displays intended for viewing from extended distances, generally more than 50 feet. Billboard displays are: 30-sheet posters, 8-sheet posters, vinyl-wrapped posters, bulletins, wall murals and stadium signage.
Bleed	Poster copy that extends to the edge of a poster panel frame on all sides.
Bulletin	A standardized outdoor format commonly measuring 14' x 48' in overall size. Either sold as permanent displays or in rotary packages. Bulletin copy can be rendered using hand painting techniques, computer production or printing on paper.
Cancellation	A specified period of time when a contract can be terminated. Common to

Period	all media.
Charting a Showing	The process of selecting individual unit locations to maximize out-of-home advertising objectives.
Circulation	Traffic volume in a market. Co-Op The sharing of advertising costs between a manufacturer and distributor or dealer. Common to all media.
Continuity	The elimination of gaps in a media schedule by maximizing the duration of a campaign, ideally 52 weeks.
Copy	Artwork displayed on an out-of-home unit.
Coverage	The boundaries of a market. The term also refers to the percentage of a county or counties exposed to out-of-home advertising.
CPM	Cost per thousand. The term refers to the cost of reaching one thousand advertising exposure opportunities in a market. Common to all media.
CPP	Cost per point. The term refers to the cost of exposure opportunities that equal one gross rating point in a market or one percent of the population. Common to all media.
Creative Brief	Detailed marketing objectives that pertain to the design of an out-of-home campaign. Common to all media.
DEC	Daily Effective Circulation. The term refers to the audited audience of potential viewers who have the opportunity to see an out-of-home message during a 24 hour period.
Display Period	The interval of exposure when an out-of-home advertising campaign is viewed.
Distribution	The strategic scattering of out-of-home units across a market.
Embellishment	Letters, figures, mechanical devices or lighting that is attached to the face of an out-of-home unit to create special effects.
Exposure	Seeing an advertising message. Common to all media.
Extension	The addition of copy outside the restraints of a bulletin or Premiere Panel face. Sometimes referred to as cut-outs.
Face	The surface area on an out-of-home unit where advertising copy is displayed. A unit may have more than one face.
Facing	The cardinal direction that an out-of-home unit faces. As an example, a north facing bulletin would be viewed by vehicles traveling south.
Flagging	A tear that causes poster paper to hang loose from a bulletin or poster panel face.
Flexible Face	Single-sheet vinyl used in computer painting. Frequency The average number of times that an individual is exposed to an advertising message during a specified period of time. Out-of-home frequency is normally measured over four week periods. Common to all media.
GRP	Gross Rating Point. The term refers to the total number of impressions delivered by a media schedule expressed as a percentage of a market population. Common to all media. In out-of-home a GRP level is sometimes referred to as a showing, and is measured on a daily basis.
Hand Paint	The rendering of copy onto an out-of-home face using paints and brushes.
Illuminated Unit	An out-of-home unit equipped with lighting that provides nighttime illumination of an advertising message, usually from dusk until midnight .
Impressions	The total number of impression opportunities an out-of-home unit can produce measured against a target audience in a market. Cumulative impressions can be combined to reflect an entire out-of-home campaign.

Line	The side of a highway or street on which an out-of-home unit is positioned.
Line of Sight	The simultaneous viewing of more than one out-of-home unit.
Location List	A listing of all locations included in a specific out-of-home program.
Off-Premise Sign	A sign that advertises products or services that are not sold, produced, manufactured or furnished on the property where the sign is located. An out-of-home unit is an off-premise sign.
On-Premise Sign	A sign that advertises products or services that are sold, produced, manufactured or furnished on the property where the sign is located.
Out-of-Home	All advertising signage found outside the home, including bulletins and poster panels.
Outdoor	Bulletins and poster panels. Also referred to as traditional outdoor.
Override	The continuation of an out-of-home advertising program beyond a contracted period. An override, if offered by an out-of-home company, is provided at no additional cost to an advertiser.
Permanent Bulletin	A bulletin that remains permanently located at a specified site throughout the term of a contract, usually for long periods. A permanent bulletin program can build strong brand recognition in specific market areas.
Plant	All the out-of-home advertising units in a market that are operated by a single company. Sometimes the term refers to the out-of-home company itself.
Post-Turn	An out-of-home unit with a slatted face that allows three different copy messages to revolve at intermittent intervals. Sometimes referred to as a Tri-vision.
Poster Panel	An outdoor unit that can accommodate 30-Sheet and 8-Sheet poster displays.
Posting Instructions	Detailed marketing objectives provided to an out-of-home company by an advertiser or agency. The information is used to chart a showing with the greatest efficiency in reaching a desired target audience.
Production	The process of rendering artwork digitally onto a single-sheet vinyl display surface.
Proof of Performance	Certification by an out-of-home company that contracted advertising services have been rendered.
Proximity	Nearness in time and space to a purchase decision.
Reach	The percent of a target audience exposed to an advertising message at least once during a specified period of time. Reach is normally measured over four week periods. Common to all media.
Riding the Showing	The physical inspection of the units that comprise an out-of-home program in a market.
Rotary Bulletin	A standardized 14' x 48' bulletin that is moved to different locations in a market at fixed intervals, usually every 60 or 90 days. A rotary bulletin program can provide balanced reach in a market.
Shipping Instructions	Information provided to printers for shipping posters and single-sheet vinyl to out-of-home companies. Shipping instructions should include a description of the design(s), full snipe text (if applicable), the number of units shipped, and the contact with full address of each location where the materials are being shipped. SHOWING The total number of units in a contracted out-of-home advertising program. A showing represents the approximate number of daily GRPs delivered by a predetermined number of units. Common showing sizes are #100, #50 and #25. For example, a #50 showing represents the number of units required to deliver daily

impressions equal to half the population of a market. The showing size does not represent the actual number of units in a program.

Sign	A structure used to display information regarding a product or service. An out-of-home unit is a sign.
Snipe	An adhesive strip that is used to change a portion of copy displayed on an out-of-home unit.
Space Rate	The dollar value associated with the contracting of advertising space for an individual billboard "face". The rate is based on the contracted time period an advertiser wishes to secure the space for which may or may not include other costs (production, embellishments, installation, etc).
Spectacular	A bulletin that is usually larger than 14' x 48' and is positioned at prime locations in a market. A spectacular often utilizes special embellishments.
Spotted Map	A map indicating all locations included in a specific out-of-home program. Also referred to as a location map.
Street Furniture	Advertising displays, many that provide a public amenity, positioned at close proximity to pedestrians and shoppers for eye-level viewing, or at curbside to influence vehicular traffic. Street furniture displays include: transit shelters, newstands/newsracks, kiosks, shopping mall panels, convenience store panels and in-store signage.
Surface Arterials	Major streets in towns or cities that carry a heavy flow of vehicular traffic.
Target Audience	A consumer group selected by an advertiser. Common to all media.
Traffic Audit	The third party verification of traffic circulation in a market. Traffic audit information is used to calculate out-of-home DEC figures.
Traffic Count	The number of vehicles that pass an out-of-home unit each day. Traffic counts are used to calculate DEC figures.
Transit	Advertising displays affixed to moving vehicles or in the common areas of transit terminals, stations and airports. Transit displays include: bus panels, taxi panels, and mobile advertising signage (e.g., trucks).
Transit Poster	Posters attached to the exterior of buses. Common displays are king panels measuring 30" x 144" in overall size with a bleed copy area of 29" x 144", queen panels measuring 30" x 88" in overall size with a bleed copy area of 29" x 88", and side panel measuring 21" x 70" in overall size with the same bleed copy area.
Transit Shelter	A curbside structure located at regular stopping points along urban bus routes. Backlit posters are affixed to transit shelter structures using a standardized display format measuring 69" x 48" in overall size with a bleed copy area of 67" x 46".
Ubiquity	Omnipresent. Everywhere at the same time.
Unilluminated Unit	An out-of-home unit that has not been equipped with lighting for nighttime illumination of an advertising message. The DEC for an unilluminated units calculated using a 12 hour viewing period. Sometimes referred to as a regular unit.
Vinyl	A single-sheet substrate on which an advertising messages is rendered by either computer production or hand painting. Vinyl is primarily used on the face of bulletins and Premiere products.
Wallscape™	Murals painted or attached directly onto the exterior surface of a build.

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PRODUCT IDENTIFICATION

Make sure you can read the advertiser's name.

SHORTCOPY

No more than 10 words total, and 5 words in the headline.

SHORTWORDS

Use short words for faster comprehension.

LARGE AND LEGIBLE TYPE

Words are viewed from distances of 400-800 feet. All text should be at least 1 foot tall to be legible.

Remember, that's only to be legible! Effective type size—especially for a headline—is 3 to 4 feet tall.

INCREASE LINE THICKNESS

At 600 feet, thin lines optically disappear.

FORGET " THE WHITE SPAC E " RULE

This rule does not apply to Outdoor. Unlike Print, the actual viewing size is too small.

It's like having a 1"x3" newspaper ad with a lot of white space.

BOLD COLORS

Dare to be bold! Being subtle at 600 feet doesn't work.

HIGH CONTRAST

High contrast means better visibility.

SIMPLIFY EVERYTHING

Focus on one key idea or message.

VIEW FROM 15 FEET

View your creative from 15 feet. This simulates viewing from the road.

Does it read well? Make sure your art is legible before it hits the streets.

VIEW FOR 5 SECONDS

View your creative for 5 seconds. This simulates driving past the billboard.

Can you read the entire message in 5 seconds, if not your drivers will miss your message too.

MAKE A SMALL OBJECT LARGE

Think Big. Making a small object large is more effective than making a large object small.

COLOR FREQUENCY AND VIBRATION

Like sound waves, light rays have varying wave lengths or frequencies. Some pigments absorb light while others reflect it. Reflected frequencies are perceived as color.

Complementary colors, such as red and green, are not legible together because they have similar

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Stacking-A single horizontal line of text allows rapid assimilation of a message without interruption. Multiple text lines increase the time needed to discern a message.

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FILE PREPARATION GUIDELINES

To ensure the highest quality, the following digital file guidelines are recommended for billboard production:

Adobe Photoshop:

300 dpi (min) CMYK (.tif, eps, psd w/layers if possible). Scale at 1/4 inch = 1 foot or 1/2 inch = 1 foot.

Adobe Illustrator:

300 dpi (min) CMYK, .ai, .eps, or high res .pdf, convert all type to outline, link or provide any support files.

Please scale at 1 inch = 1 foot.

Freehand: 300 dpi (min) CMYK, .fh, .eps, convert all type to paths, link or provide any support files.

For high resolution products, please call for assistance.

Toll Free: 877-903-9400 or Local: 214-904-9400.

Art can be uploaded through the Send Artwork page or delivered to us on a disk.

Files smaller than MB can be emailed to art@citygraphicsjamaica.com.

**A hard copy sample or PMS colors (solid to process)
will always result in a better color match.*

DESIGN TIPS

Viewing Time

An important question to ask is does your message communicate simply and effectively within 6-10 seconds? That's how long your viewer will have an opportunity to see your ad. Remember, if your ad is on a highway, cars are traveling at an average of 55 mph or more. Contrary to many opinions, if the ad is cluttered with too much info, the viewer won't get this info gradually over time (more with each viewing). Instead they will ignore the ad altogether as too hard to read. It is generally recommended to use no more than 7 words. Simplicity is key.

Font Size

Notice whether the copy lines are instantly readable at 300ft for posters and 500ft for bulletins. Do your fonts have thick or thin lines, or a combination of the two? Better creative typically has sturdy letters with even spacing. Make sure your text does not crowd the letters together, resulting in confusion.

Spacing Consideration

The eye typically moves from the upper left corner to the lower right corner of a billboard. Consider this when creating your artwork, including how the images and text are juxtaposed. Have you considered where the billboard is located? Is it far from the traffic or close? If far, you must use less copy and larger fonts to increase effectiveness. In contrast, if close, you can use more copy and a smaller font to create the same effect. Have you considered the speed of traffic and placement of intersections near the board? If the speed is slow, located near secondary roads, and/or near an intersection, the message can be longer than if located on a high speed freeway.

General visibility

Does the message create maximum visibility? Use colors and pictures to contrast with the sky and other surroundings. On a typical board, try not to use white or sky blue backgrounds as they blend with the sky around them. Is the ad readable from various distances, angles, lighting and weather conditions? Your creative design should be specific to the board if possible or if not then designed for the poorest visibility board in the showing. Are you saying only one simple key statement? Nothing else will be read and may endanger the more important messages. Do not put words or sentences stacked on top of each other. This reduces the ability to understand and view the message. Less is more. Does your ad have a sufficient amount of space between the actual lines and words? If the letters or words run together it won't be read.

Contrasting Colors

Is the text contrasting in color with the background? Use a PMS or other color system. If you have an image, make sure it attracts the eye separate from the background and the copy. Do the background colors contrast with surroundings? (ie.g. sky, buildings, backdrop of board). Are the colors used primary and secondary in nature? For example, color combinations that work are blue and yellow or red and black. Whereas, colors such as purple and yellow, or red and green vibrate together at too high a frequency and do not tend to be as effective.

Attractive Ads

Using an image along with copy is good as the image attracts the eye and then your copy gets read. Also, the image can have lasting impact (eg. ChickFilet's cows). Dogs and other animals can be very effective.

Extensions on billboards make your ad stand out from other boards. Most billboards in a given area will be a standard size so if you can extend your board higher you will be more noticeable (eg. From a 14' x 48' to a 17' x 48'). Further, extending an image beyond the board is very eye catching and memorable.

Artwork Requirements

We only accept files from the following software: Adobe Photoshop, Adobe Illustrator, Adobe InDesign, QuarkXPress and Corel Draw.

File Preparation

Photoshop files should be built to scale (i.e. 1" = 1' scale). Set the p.p.i. (pixels per inch) to a number that allows the file size to be between 200-250 megabytes.

For example: a 14'h x 48'w billboard would be built at 14"h x 48"w, 300 p.p.i. This would create a file size of 230 megabytes. Another example: a 4'h x 10'w banner would be built at 4"h x 10"w, 1100 p.p.i. This would create a file size of 230 megabytes.

Purely vector files are not necessarily as large as raster files. Vector images are drawn using mathematical calculations and take less data to draw the image than raster images which are drawn pixel by pixel.

Colour Advice

Customer send files in both CMYK and RGB modes. If a file is in RGB mode it is converted to 4-color process CMYK in the RIP software.

Please make sure your working space color profile is embedded in each file.

Please make sure Overprint is off if exporting files from Illustrator, InDesign or Corel Draw. Elements of your art may disappear or change to an unexpected color if this setting is left on.

If you have used Pantone colors (solid-to-process) in your art, please reference this information on your purchase order and also on your color mechanical and/or in the art itself.

Solid blacks should be set to 70% Cyan, 65% Magenta, 65% Yellow and 100% Black.

For Photoshop files, please include both the layered and flattened file. Flattening your file will eliminate any unpredictable effects that can result from merged filters. Providing the layered file will help us to easily make changes, if needed.

For Illustrator, Corel Draw and InDesign users

Build the files to scale. Please include with your files all links or support art. Don't assume that all elements are embedded, it's better to send it all initially than having to send it later and delaying production. We ask that all fonts in your art be converted to outlines (Illustrator, InDesign), or curves (Corel Draw). In Illustrator and InDesign, this function is found under the "Type" menu. In Corel Draw this function is found under the "Arrange" menu.

For QuarkXpress users

Build the files to scale. These files should be sent with all links or support art and fonts (fonts should include the Postscript font along with the screen or TrueType font suitcases). We also suggest that you send, along with your Quark documents, a high resolution PDF file. If a problem arises with the fonts this alternate file would suffice.

When using fonts in Quark, make sure that you use the font drop down menu instead of the style buttons for the Italic, Bold or Bold Italic versions of the fonts. Stylizing a particular font is used only for display and if the fonts do not actually have these capabilities they will be substituted with the closest version, which is usually the Book or Roman version of that font.

Do's & Don'ts

Observe these useful tips...

- When Scanning images, the image should be about 100 megabytes in size.
- Use high-quality photography.
- Art purchased online should be at the highest available resolution.
- Jpegs should be saved at the highest quality (no compression).
- Supply a color mechanical to compare your file. This eliminates the possibility of missing elements, wrong type-faces or color.
- Print your mechanical in CMYK mode.
- You can send you art through our website, FTP, YouSendIt.com or email (up to 50 megabytes).
- You can also send your art on a CD, DVD, or ZIP disc.
- Please include a directory listing that includes extensions for each file.
- Mac users, please include the 2 or 3 letter file extension for all files.
- File extensions we accept: .psd, .ai, .ind, .qxd, .crd, .eps, .tif, .jpg, .pdf, .sitx, .zip, .sit, .rar, .psb, .ps, .raw
- List the size of your art on the purchase order with the height being listed first, followed by the width (HxW).

Avoid These...

- Don't use 35mm slides - 100% magnification brings out flaws and lack of focus.
- Don't use printed pieces - magazines, newspapers, or anything else printed using dots. These dots will show a pattern when the picture is scanned and enlarged.
- Don't use bitmap file formats - these are low quality images.
- Don't use 2nd or 3rd generation artwork.
- Don't use copyrighted artwork unless you have written permission to do so.
- Program files we do not accept: All Microsoft Office programs, PageMaker, Freehand and CAD programs.
- Do not compress fonts on the opposite platform that they were created on. Mac users should always try to use StuffIt and Windows users should use WinZip.
- .bmp, .gif, .dat are among the file type formats we do not accept.

If you have any questions, please do not hesitate to call and speak to one of experienced graphic artists.