

SPECIAL APPLICATIONS OF GRAPHIC DESIGN
GRD 4550 CRN 11981
11:00 –1:50 M, W
Spring 2015

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SYLLABUS

DESCRIPTION

Specialized Applications of Graphic Design. Prerequisites: GRD 3200 with grade of C or higher, and consent of graphic design coordinator or instructor. Specialized and alternative applications of graphic designs in a studio format; identity through packaging; point of purchase design; signage and display. Lab Fee: \$20.00. Three credit hours

Students are required to attend class and field experiences and to participate in critiques using terms and concepts introduced in the class. Students are responsible for retrieving handouts, worksheets, etc. from the blog and for reading student email. Assignment sheets for individual projects will be distributed via GRD4450.blogspot.com.

COURSE OBJECTIVES

1. Gain an understanding of commercial printing as it relates to graphic design.
2. Enrich understanding of professional design practices.
3. Talk confidently about design – your own and other people's creations.
4. Practice identifying and communicating with audiences.
5. Improve understanding of professional design practice through field trips, speakers, and research.

Textbook: *Real World Print Production (CC)* by Claudia McCue is required.

GRADING CRITERIA

A (4.0) Work exceeded requirements of the assignment as a result of thorough exploration; used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment.

B (3.0) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation.

C (2.0) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved.

D (1.0) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium.

F (0) Work was never completed; showed misunderstanding of the basic assignment; or disregard for medium.

W (na) Withdraw from class no later than Tuesday March 3.

This syllabus provides a general plan for the course. Deviations may be necessary.

SYLLABUS

Jan 12	Discuss 2C Demo Project; color choices	MATERIALS AND SUPPLIES Thumbdrive with your name on it Camera and video camera or access to them Various weights of pen and marker Sketchbook or binder for sketches Tracing pad Bond paper Computer output as needed Board for mounting work Other supplies as needed
Jan 14	Research vendors and lay out panels.	
Jan 19	MLK holiday	
Jan 21	Crit panels@ 12:30, upload drafts by end of class.	
Jan 26	Review and correct files. Upload final 2C artwork.	
Jan 28	Choose topics. Research topics, sketch out pages and presentations.	
Feb 02	Discuss sketches as pinups or onscreen with class @ 12:30. Upload answers to topic questions by end of class.	
Feb 04	Work on presentations, handouts	
Feb 9	Work on presentations, handouts	
Feb 11	AnnaKate, Mirely + Kody present (press check and special effects)	
Feb 16	■ Press check at Collins Digital	
Feb 18	George, Courtney + Marianna, Danteng, and Becky present (Varnishes, Color, LPI, before you send file)	
Feb 23	■ Visit Mailchimp.	
Feb 25	VyVy Rebecca + Michael, Matt + Arnel, Andrew, Michelle, Tyler present on Imposition, Fonts, Trapping, and Proofs, and Digital Printing.	
Mar 02	Pin up pages printouts. Upload files for pages.	
Mar 04	■ Visit Henry + Co.	
Mar 09	Open book quiz on all topics Discuss Substrate Project	
Mar 11	Research Substrates	
Mar 16	■ Spring break	
Mar 18	■ Spring break	
Mar 23	Substrates workday; share samples @ 12:30	
Mar 25	Visit DangerPress	
Mar 30	Share Substrates and write titles or captions for each.	
Apr 01	Begin binding	GRADING 98 – 100% A+ 93 – 97 A 90 – 92 A- 87 – 89 B+ 83 – 86 B 80 – 82 B- 77 – 79 C+ 70 – 76 C 60 – 69 D below 60 F
Apr 06	Bookbinding workday: pin up prototypes @ 12:30	
Apr 08	Visit Mac Papers at 11:30	
Apr 13	In-progress crit of book dummies @ 12:30.	
Apr 15	Photograph books or prototypes of books.	
Apr 20	Pinup drafts of your boards for Substrate project	
Apr 22	Critique bound Substrates books, turn in.	
Apr 27	Conferences	
Apr 29	Final class: all boards and files turned in by 5pm	

POLICIES

ATTENDANCE AND PARTICIPATION

It is necessary for you to sign in at each class to be counted as present. If you are more than 10 minutes late you must inform the teacher after class.

Attendance at all classes is mandatory. No more than three absences are allowed in the semester.

Your grade will be reduced by one full letter grade for each absence after the third. You may be asked to drop the class if you have more than two consecutive absences. There will be no make-up exams or tests – you will receive a score of “0” for each missed test. There are no “excused” absences. If you have a serious family emergency or prolonged illness, it may be necessary for you to repeat the class or receive an incomplete in the class.

You are expected to be on time for the beginning of class and after coffee breaks. Three tardies will be counted as one absence. It is not my job to inform you that you are late to a class. If, for some reason, you must leave early, the time you leave must be noted on the sign-in sheet and this will affect your attendance. You are responsible for any material missed due to lateness or absence. You are expected to return to class with any materials required during your absence and any work currently due. You are required to attend all field trips.

You are expected to show up and contribute to each entire class. Additionally, substantial time should be allocated for work and research outside of class. All students are expected to submit work by deadlines noted in the schedule. Students may, with permission, submit work before a deadline if some conflict makes it impossible to be present on due dates.

Late work is not acceptable without permission of instructor and will receive a lower grade. Mere attendance does not constitute participation. You will receive credit for participation, which involves showing up alert for the class, paying attention and contributing constructive remarks.

ACADEMIC HONESTY

Plagiarism will not be tolerated and will be reported to the university. Students may be required to drop the course with a grade of “F” and can be grounds for suspension or dismissal from the university. If you are not sure if something is plagiarism, please discuss it with me. More detailed information regarding academic honesty is in the GSU General Catalog.

FIELD REPORTS

You will visit several vendors and design studios in this class. Before each trip, look over the firm's website and write down two or three questions you have for your host. It is not essential that you get all questions answered, but be able to show an interest in their activities.

After FIVE trips, write 100 or more words about your main impressions and email to your instructor before the following class. You may answer some, but not all of the following

What surprised you during your visit?

What did you learn that you think will be useful in the future?

Could you envision working with such a vendor or design firm? What did you find appealing or unappealing about the business?

Did the host tell you why they thought they were successful? Was he or she convincing?

What do you wish the host had talked more about?

What was the least interesting part of the visit?

Would you recommend that students visit this place in the future?

Each report is worth up to three points for total of 15 points

VENDOR RESOURCE (2C DEMO)

RESEARCH

You will create a flyer for GSU Graphic Design students that lists relevant vendors and suppliers. Thoroughly research three vendors or other graphic design resources for booklet. Confirm web addresses, services, and any other relevant information. Consult with other design students as to whether they have had good experiences with the company.

Art supplies	Inkjet ink	Software	Boxes and paper goods
Craft supplies	Inkjet paper	Hardware	Fine paper suppliers
Drafting supplies	Dry transfers	Laminating	Plastics fabricators
Photo supplies	Postcard, etc. printers	Web hosting, domains	Fonts
Digital output	Specialty binding	Books, magazines	Custom portfolios
Printers	Die cuts	Labels	Custom embroidery, etc.

DESIGN

Lay out panels for vendor booklet that will be printed in two colors. You and your classmates will contribute panels to create art for a 16" x 9" flyer. Before submitting your panels, check view/overprint preview and open up window/output/separations preview. Turn off any color channel that is not one of the two chosen colors and make sure the panel is complete. Open up window/output/attributes and review any overprint choices.

You will be given credit for design and content of your panels and for the following important factors:

Folder, IDML, and associated files named correctly with your last name, no spaces.

Package IDML with image files linked.

Turn in IDML document set as a CMYK, not RGB.

Your document size should be one of the following:

Single panel document size 2"W x 3"H

Tall double panel 2"W x 6" H

Wide double panel 4"W x 3" H

(.125") bleeds set on four sides.

Fonts outlined.

No extra swatch colors – Pantone 1235 Uncoated and Pantone 221 Uncoated only.

For simplicity's sake, do not include tints or mixtures of these colors in your swatches.

Any Photoshop docs must be saved as DCS2.0 with Pantone channels only. (.eps files)

Any .AI docs constructed with correct Pantones only. Do not use effects that introduce new colors.

No extra layers or objects.

Files uploaded to correct folder on Sharedspace.

PDF included for reference.

Preflight your document.

Overprint Preview and Output/Separations Preview to see what will print on which plate.

Turn in your documents promptly so there is plenty of time to arrange a press run, and so you can share flyers with other students.

I will gang everyone's artwork on the master sheet, arrange the bleeds, and then forward the IDML, associated documents, and a PDFX-4 to the printer.

TOPIC PAGES, PRESENTATIONS

Thoroughly research your assigned topic and answer all questions listed, using the textbook as a primary source, and referencing multiple sources to be sure you fully understand the information. Location numbers (LOC) refer to “locations” within the Kindle text, *Real World Print Production (CC)* by Claudia McCue, so get a copy immediately! There are additional textbooks available for your use during class. If you are not sure of the answer to a question, or do not understand how the question is relevant to your topic, ask your instructor. Divide up tasks with your teammates. Turn in answers as a TEXT ONLY document by uploading to Sharedspace.

Once your answers have been approved, create a presentation that communicates your topic to classmates. You will turn in the slideshow you share with the class for a grade, along with the same information formatted as a one- to two-page sheet which can be bound into a booklet with classmates’ pages.

1. COLOR, LOC. 964 – 1116 IN KINDLE; PP. 42 – 51

What happens when a color is outside the CMYK color gamut, and how can this be predicted? Why are C, M, Y, and K plates each turned at a different angle? How are RGB and CMYK gamuts different? What are three reasons spot colors need to be added to CMYK print jobs?

Why do Pantone swatches for 185C and 185U look different? What is the advantage of specifying CMYK colors rather than Pantone colors for most printing jobs?

2. TRAPPING, REGISTRATION, COVERAGE LOC. 1116 – 1194; PP. 52 – 57.

Why is trapping necessary? Who or what should set traps? How big should a bleed be? What is a choke? What is a spread? Why is it necessary to do a double hit of a color? What is rich black? Why is it dangerous to reverse type out of a rich black background?

3. SPECIALTY INKS, COATINGS, AND VARNISHES, LOC. 1234 – 1257; PP. 58 – 59 (ONE PERSON PROJECT)

Why are coated papers good choices for metallic inks? Why can metallics be a poor choice for stationery? What are two limitations of fluorescent inks?

How are coatings and varnishes applied to a printing job? What does spot varnish look like?

4. LPI, DPI, IMAGE RESOLUTION AND LINE SCREEN, LOC. 917 – 958; PP. 39 – 42.

How is screen ruling, or screen frequency, measured? What kind of dots are being measured? What are higher-frequency line screens best for? Who figures out the best screen frequency for the printing job? Who figures out the screen angles?

What does it mean to say the dots are created when the job is ripped?

Why is dot gain a problem? What papers cause the most dot gain? What is moiré?

What are PPI, LPI, and DPI?

What is a 40% screen or tint of a color made up of?

5. DIGITAL PRINTING: LOC. 1265 – 1328; 2088 – 2130; PP. 59 – 63.

When is digital printing a better choice than litho? What is Variable Data Printing? What kinds of images make mottling most apparent? How can digital printing be made to look shiny? Is registration usually better or worse with digital printing than litho?

How do CMYK colors look different with digital compared to litho? Is digital printing a good method for running fluorescent and metallics? Should digital or litho be used if one wants to use colored, textured, or very thin paper? What is crossover art and why can it be a problem in digital jobs? Should digital or litho be used if the job includes very fine lines and serifs?

If digital printers are CMYK devices, why do some digital printers ask designers to submit RGB files?

6. TRIMMING AND BINDING, LOC. 1444 – 1683; PP. 69 – 87. (3 PEOPLE)

What is the correct document size when creating a standard (3.5" x 2") business card in InDesign? What is the standard size bleed? How does one know the correct panel sizes for a tri-fold brochure? What is imposition? If business cards will be printed four to a sheet, who should create the four-to-a-sheet artwork? Do designers need to convert artwork from reader's spreads to printer's spreads? What is a folding dummy? What is page creep? What type of binding causes center pages to become pinched? How can one address this problem?

7. SPECIAL EFFECTS, LOC. 1716 – 1802; PP. 90 – 97.

What is die cutting? What is a die line? What happens if your printer does not perform die cutting? What are embossing and debossing? What is blind embossing? What is an embossing die? How does foil stamping create a different look than metallic ink? How should a designer create artwork for dies, embosses, foil, etc? How do you think die cutting, embossing, and foil stamping affect the time it takes for a job to be printed?

8. SENDING FONTS AND PDFS TO PRINTERS, LOC 2218; 2261; 2608 – 2684; PP. 131 – 146

What is a PDF preset? What is the advantage of "packaging" an InDesign or Illustrator file? What happens if very small or delicate text is outlined? Why might it be a good idea to send the .INDD or .AI file along with the PDF? If you include TypeKit fonts in a document, how can your printer access them? Adobe INDD will package up your fonts to send them to your printer, but is it actually legal for you to do so? Why would you zip a PDF file before emailing to a printers?

9. BEFORE SUBMITTING THE JOB, LOC. 2925 – 3112; PP. 157 – 170.

What are you checking for when you check the resolution of all linked bitmap files? What is the correct color space of linked files when the job will be printed CMYK? Even if you embed images in your INDD files, why might you send the image files along? What are three things to delete before you send the job? What physical item should you send to the printer? What is preflighting? If you preflighted a document in INDD, why would you preflight it again after you make it a PDF? What kinds of words need special attention when proofreading?

10. CHECKING PROOFS: LOC. 1426 – 1430; 3109 – 3212; P. 68 AND PP. 170 – 176.

Are digital proofs better for reviewing content or for halftones? In what way is a proof a contract? What are "hard" proofs and "soft" proofs? What are ten things to look for when reviewing image proofs? What are 12 things to look for when reviewing page proofs? What is a good way to check text line breaks and overset text against the original? Why should you check the color bars? If the printer makes a folded dummy of a booklet, what should you inspect it for? Should the client be shown the proof? Why do proofs need to be signed? Should junior designers sign off on proofs?

11. THE PRESS CHECK: LOC. 3212 – 3255; PP. 174 – 176. ONE PERSON

What time of day can one expect to attend a press check? What should one bring to a press check? Can colors be changed during the press run? What is makeready time? What are three things to look for on a press check? Why might you see dot gain on press, even if the proofs had looked ok? What can the designer do, realistically, if the job is not correct?

BOOKLET

Assemble printouts of sheets from the class, plus commercially printed examples of

Die cut	Fluorescent ink	Moiré
Foil stamp	Mettallic ink on coated sheet	Misregistration
Emboss	Metallic on uncoated	Opaque white ink
Blind emboss	85 dpi or lower	Two spot colors to create third
Thermography	Spot varnish	Dye sublimation
Flexo	Tinted varnish	Silkscreen on paper
Gravure	Flow coat	Two color with transparency

SAMPLE SUBSTRATES:

Plastic (Yupo, etc.)	Watermark	Linen finish
Plastic (bread bags, etc.)	Tipped-in sheet (do not destroy a book)	Laid finish
Cast coated paper	Deckle edge	Matte coated
Cotton rag content	Duplex sheet	C1S
Printed adhesive	Bond finish	Supercalandered
More than 15% recycled		“Vellum”

Collect enough samples to share with classmates. Design a book that incorporates your topic pages plus samples. Choose a size and format to best display the samples, labels, and descriptions. Bookbinding and comping methods will be discussed and practiced in class, and the final form of the book will comprise a significant part of your grade.

CAPABILITIES DOCUMENT

RESEARCH

Create a capabilities brochure for an embosser, envelope converter, or other graphic-arts vendor. Identify the main or most profitable activities performed by the company. Your brochure will showcase up to five of these activities through samples of their physical product (e.g. a page that is foil stamped) or images of that product (e.g. a photograph or simulation of foil stamping). You will create any photographs, diagrams, or illustrations necessary for readers understand the business's activity. You are expected to visit the business and speak to them directly about the project.

Your audience is both graphic designers and business people with no special knowledge about printing.

Write at least five paragraphs showcasing

- what services they provide
- awards or other distinctions they have received.

Thoroughly familiarize yourself with the capabilities you showcase. While your project may not detail all the services they claim to provide, it should give your audience as sense of their premier services. Choose a business from the list below.

Design at least five pages of your booklet. Binding, printing methods, etc. are up to you but should be highly suitable for your vendor.

VENDOR POSSIBILITIES

AAA Label, Inc. Norcross

Ameripress Printing, Peachtree

*Art Laminating and Finishing

Atlanta Die, Inc., Lawrenceville

Atlanta Digital Graphics, Doraville

*Atlanta Label, Norcross

Atlanta Print and Mail

Atlanta Print Services, Dunwoody

B & S Printing on Oakcliff Ind.

*Bumblebee Press, Edgewood Ave. (letterpress)

C & C Trade Bindery, Stone Mountain

Capital Signs, Lilburn (digital signs)

Claxton Printing, Atlanta

Craftsmen Printing, Collier Rd.

Curry Enterprises (currypop.net), LaVista Rd.

Data Direct – Direct Marketing, Atlanta

Digital Arts Studio, Huff Rd.

*Drive Display, Roswell

*Fallen Arrows Screen Printers, DeKalb Ave.

Farmwood Press (letterpress), Cobb Pkwy.

H & L Binders, Doraville

King Mailing Services, New Peachtree

Image Pro Signs, Dallas GA

Imagers, Northside Drive

King Mailing Services, New Peachtree

King Mailing Services, New Peachtree

Image Pro Signs, Dallas GA

Imagers, Northside Drive

King Mailing Services, New Peachtree

Mac Papers, Mini Mac

McNealey & Assoc. Printing

Midtown Graphics Silkscreening, Fowler St.

*Nalmac Embossing, Hapeville

National Library Bindery, Roswell

Presentech, Atlanta

ProGraphics, New Peachtree Rd.

QC Bindery, Mailing, and Fulfillment, Marietta

Sunbelt Displays, Marietta

Sappi Paper, Peachtree

Scott Litho, Tucker

Speedpro Imaging, Permalume Place

