

PROFESSIONAL PRACTICES IN GRAPHIC DESIGN

GRD 4450 CRN 86730

11:00 – 1:50 M, W

Fall 2011

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office hours Tues 11:00 – 12:00

SYLLABUS

Course description: Prerequisites: GrD 4200, 4250, and 4300 with grades of C or higher, or concurrently, or consent of instructor. Practical client-based professional experiences arranged through the “Visual Design Project”; presentation techniques; implementation of projects through supervision of printing process or appropriate media; principles unique to the business of graphic design.

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class. Assignment sheets for individual projects will be distributed via student email or the class blog. Students are responsible for retrieving handouts, worksheets, etc. from the web and for reading their student email. You are required to submit questions to the blog for each weekly reading as listed on the calendar.

www.grd4450.blogspot.com

COURSE OBJECTIVES

1. Gain an understanding of commercial printing as it relates to graphic design.
2. Develop methods for executing designs.
3. Organize portfolio in preparation for your final semester.
4. Improve understanding of professional design practice through field trips, speakers, and research.
5. Gain confidence presenting ideas to groups.

BOOKS

Textbook: *The Adobe Print Publishing Guide, 2nd edition* by Brian P. Lawler is required.

How To Be a Graphic Designer Without Losing Your Soul by Adrian Shaughnessy is optional.

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.

Final grade for the semester is based on project grades plus class participation. Poor attendance, plagiarism, or other behavior that violates GSU code of conduct will also impact your grade.

You must drop this course yourself on or before October 7 to receive a “W.”

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All dates and activities subject to change. Activities may be added throughout the semester.

WEEK	MON	WED	READINGS
Aug 22 – 24	Discuss semester; card project.	Work in class; discuss litho.	<i>Print Pub. Guide</i> “Offset Litho” pp. 36, 37 from pdf.
Aug 29 – 31	Research production topics	Create handouts for presentations.	<i>Print Pub. Guide</i> to p. 94
Sept 5 – 7	Holiday	Visit Collins Printing.	<i>Print Pub. Guide</i> to p. 130
Sept 12 – 14	Upload handouts; present topics 1, 2, 3.	Topics 4, 5, 6 7 discuss card concepts.	<i>Print Pub. Guide</i> to p. 182
Sept 19 – 21	In-progress card designs.	Topics 8, 9, 10; Production worksheet due on PAWS.	
Sept 26 – 28	Open-book test sketch card documentation.	DRAFTS of indd files due on PAWS.	
Oct 3 – 5	Visit Matchstic	Henry + Co.	
Oct 10 – 12	Upload print-ready files to PAWS. Visualizations: card circulation.	Speaker Florian Vollmer, InfoRetail.	
Oct 17 – 19	MaxMedia	Test Workday	
Oct 24 – 26	Discuss inventory; discuss Vendor Guide.	Final critique on card project.	
Oct 31 – Nov 2	Research VG.	Freelance; permalance; in-house; boutique.	
Nov 7 – 9	Work day.	final VG due on PAWS.	
Nov 14 – 16	VG implementation; in-progress crit.	Conferences; Portfolio inventory due.	
Nov 21 – 23	Holiday	Holiday	
Nov 28 – 30	Conferences.	Conferences.	
Dec 5 – 7	Critique final VG.	Final meeting 10:45 – 2:15; all boards and files turned in by 5pm	

GRADING FORMULA

Production presentations and handouts	10
Test on readings and presentations	05
Portfolio inventory	10
Printed card	15
Card narrative	10
Vendor guide	25
Field trip activities including questions	10

Participation, including blog participation 15

The course syllabus provides a general plan for the course; deviations may be necessary. ¶ Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing this course, please take time to fill out the online course evaluation. ¶ Students who wish to request accommodation for disability should do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for showing that plan to instructors of all classes in which accommodation is sought.

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PROJECTS

PRINT PRODUCTION PRESENTATION 15%

Give a 10 minute presentation on assigned aspect of print production for your classmates. Topics will be assigned. Prepare by reading relevant material in your textbook and comparing that information to what you find on the web. Create a PDF handout for your classmates and upload it to PAWS by the first day of presentations. When presenting, you may show a PDF or PPT. Plan to take questions from classmates on your material. You will be tested on material presented.

CARD PRODUCTION, CIRCULATION, AND DOCUMENTATION 25%

Design a card to be printed in an edition of 100 or more. You will distribute your cards and create boards that tell the story of your communications concept, using photos, diagrams, and descriptions of your activity.

VENDOR GUIDE 25%

Design a booklet, website, app, etc. to distribute as a resource to beginning graphic design students. Copy from last year's Vendor Guide will be provided. While you do not have to actually implement your plan, you must communicate the plan through your boards and comps.

FIELD TRIP AND SPEAKER ACTIVITIES 10%

Before each field trip or guest speaker, find out as much as you can from their website. Post two questions you hope to have answered onto grd4450.blogspot.com. Read your classmates' questions and comments on the blog and show up at the activity fully engaged.

PORTFOLIO INVENTORY 10%

Read p. 20 - 27 "Communication" handout from "How to be a graphic designer" via 4450 blog. List all the pieces you are considering carrying in your final portfolio on 8.5" x 11" paper and upload by Nov 16. Do not email. Rate each item "Perfect as-is," "Needs Tweaking," or "Rethink or get rid of." Next to each item, identify skills you demonstrate in the piece, and the "MacGuffin" as described in the "Communication" handout.

For instance, a poster might demonstrate that you can

- a. establish appropriate type hierarchies using InDesign,
- b. build a visual relationship between the illustration style and typeface, and
- c. write a memorable and relevant headline.

Post FIVE (no more, no less) portfolio pieces on your blog and explain how each project demonstrates your design skills. Write one to two detailed, considered sentences for each, assuming your reader is not familiar with the project at all. Post a link from the GRD 4450 blog to your own site.

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PRESENTATIONS: PRINT PRODUCTION

Thoroughly research your assigned topic and associated questions, using the textbook as a primary source, and referencing multiple sources to be sure you can fully relate the information. Note that your topic has a number of related questions. 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. Create an 8.5" x 11" handout to distribute at the end of the your lecture. Create a slideshow to accompany your 10 to 15 minute lecture. Provide examples of items you discuss if possible. You must take questions from your audience.

Page numbers refer to your text, *Official Adobe Print Publishing Guide 2nd ed.*, so get a copy immediately! The class needs to see your presentation to understand the card project, so be sure to be prepared on your presentation day.

All groups will upload their handouts to PAWS the day presentations begin, September 12.

**GROUP 1: 2 PEOPLE. COLOR
PP. 1 - 9; 12 - 25; 54-62.**

How are additive and subtractive color different? How is onscreen color different from printed color? What happens when a color is outside a device's color gamut, and how can this be predicted? What is a bump plate? Why does a printer have to create separations from color images? What is spot color?

**GROUP 2: 3 PEOPLE.
LPI, DPI, IMAGE RESOLUTION AND LINE SCREEN
PP. 28, 29; 74-79; 112.**

How is continuous-tone art transformed into printable halftones? How are halftone dots measured? Why is dot gain a problem? What papers cause the most dot gain? What are PPI, LPI, and DPI? What is a 40% screen of a color made up of?

**GROUP 3: 2 PEOPLE.
TRAPPING, BLEEDS PP. 24, 25; 94 - 107.**

How can overprinting create new colors? How can it disguise errors? How can it cause problems on press? Why is trapping necessary? Who or what should set traps? How big should a bleed be?

**GROUP 4: 3 PEOPLE. WHAT TO SEND TO THE
PRINTER PP. 114 - 120, 136 - 143, P 175.**

Why is InDesign more useful than Illustrator when packaging files to give to your press? How should linked files be organized so that the press can find them easily? What happens when you forget to send your fonts to the press? Why not just outline all the type? How are Type 1 and OpenType fonts different, and why does this matter when you are packaging things to go to press? Is it legal to lend your fonts to your press? Is it okay to just send PDFs instead of a package of fonts, support files, and your main file? How do you decide which sort of PDF to send? What is preflighting?

**GROUP 5: 2 PEOPLE. IMPOSITION AND BINDING PP.
46-48.**

What does "imposition" mean? Why would a designer make a folding dummy? What is creep? How can good imposition save on printing costs? Do designers need to think about imposition when they set up their files? Why or why not? How accurate is trimming? How can multi-page documents be set up for "printers spreads?" What are important terms related to binding and finishing?

**GROUP 6: 2 PEOPLE. CHECKING PROOFS: PP.
133-135, 144-149.**

Why can't we just proof it on screen? What are "hard" proofs and "soft" proofs? What are color bars for? How does the lighting environment affect how colors appear? What happens if images are not placed or scaled correctly? What if text is missing or the wrong font? Should the client be shown the proof? Why do designers have to sign the proof? What are popular brands of proofs?

GROUP 7: 2 PEOPLE. THE PRESS CHECK: PP. 150-154.

What should we bring to a press check? How long does a press check take? What is makeready time? How does the lighting environment affect how colors appear? How does dot gain affect printed photos, and how can this be avoided? What if images look dirty, out of register, or unevenly inked? What is moiré? How can a designer be assertive if printing is not correct? How can I be sure that I got the right number of copies?

**GROUP 8: 3 PEOPLE; SELECTING VENDORS: PP.
30-45; 178.**

What is PIAG? How do I choose the best printer for the job? How are web and sheet-fed printing different? What is plateless printing? What are paper plates? When does the printer have to be paid? When is digital printing a better choice than litho? How do I get a printing cost estimate?

GROUP 9: 1 PERSON.

Creating Glyphs in InDesign pages 124, 125, plus InDesign Help.

CARDS FOR DISTRIBUTION

Create a 2" x 3.5" card, printed in an edition of 100, that sparks a response in its recipients. It can urge people to go to a website; to write on, tear, or fold the card; it can tell people to write to their congressman. It can be informative, persuasive, or puzzling, but it should be a novel application for the standard business-card format. Cards will be printed in two colors, and you can fold, trim, staple, or otherwise finish them once they are returned from the press.

Sketch scenarios of how the card will be distributed and how you expect your audience will respond. Your final project will include images of both the card and its distribution, so plan carefully.

The cards will be printed in process cyan, yellow, and tints and combinations of these two inks. Your artwork will be ganged with your classmates into a single press run, so be sure it conforms to all standards. You will upload a two-page 2" x 3.5" InDesign document (and its linked files and fonts) to be printed at Collins Printing. You MUST do this no later than October 10 –no exceptions!

Once you have your 100 cards, distribute them to your audience and document how they circulate. If necessary, stage people using your cards to show your concept.

Finally, create boards that show your cards and how they are used, including photographs, diagrams, short descriptions, etc. Final critique of the boards is Wednesday, October 19.

CHECKLIST FOR CARD PROJECT ARTWORK

Your file must conform or your grade will suffer significantly. Your file is print-ready when

- One eighths inch (.125") bleeds have been created for all artwork touching the card's edge.
- "Find font" has been used to eliminate any stray fonts.
- All files are set up as CMYK, not RGB or Pantone.
- All swatch colors in main and linked documents are deleted except *paper, black, registration, cyan, and yellow*. Do not create swatches for tints or mixtures.
- Colors used are cyan (C=100 M=0 Y=0 K=0), yellow (C=0 M=0 Y=100 K=0), and tints and mixtures of these colors – nothing else. There is not any black or magenta in your document.
- Linked Photoshop or Illustrator files have cyan and yellow channels only. You may want to complete a tutorial on how to make a Photoshop duotone. No features such as Photoshop's drop-shadow have introduced colors into your artwork.
- InDesign's Links feature has been reviewed to be sure the correct images are linked to the main document.
- All unused layers, all objects floating around the pasteboard, and all guidelines have been deleted, as these items will distract the prepress department from your artwork.
- Using the "Package" feature, all relevant files have been placed in a folder named Lastname_card_folder. All fonts and images are should be in the folder.
- Items within the folder have been named with their proper files extensions, and no spaces or non-coforming characters have been used:

Lastname_card.indd
Lastname_photo1.jpg
Lastname_photo2.jpg
Lastname_drawing.ai
Lastname_card_fonts_folder

- Your folder and its contents are uploaded to the correct folder in PAWS.

VENDOR GUIDE

RESEARCH

Beginning with last year's Vendor Guide, find three or more new resources useful to Art and Design students. Confirm hours of operation, contact information, services, and any other relevant information. Ask other designers and design students if they prefer the resource, and if so, why. Some but not all the businesses to consider include:

Art supply stores	Inkjet ink, including Continuous Ink systems	Software and fonts	Custom fabrication for packaging and signage
Craft suppliers including Monokote retailer	Inkjet paper	Computer repair	Fine paper (commercial printing paper) distributors
Drafting supplies	Custom transfers	Mounting and laminating	Commercial paper outlets (Minimac, etc.)
Photo supplies	mailorder postcard + business card printers	Web hosting and domain purchasing	Local letterpress and screen printing
Color output; 2-sided output; transparencies	Specialty bindings	Cut vinyl and paper; plasma cutting	Custom portfolio cases
Local offset lithography	Trophy engravers	Container Store and similar outlets	Rubber stamp makers

DESIGN

You can create your vendor guide as a web page, app, Facebook page, blast email, pdf, or printed booklet. Search for innovative solutions. In any case it must be inexpensive and easy to distribute. Your boards will include a picture or comp of the Vendor Guide itself, and show its method of distribution. Create a way to promote your guide to members of the GSU community and document this, whether you use flyers, verbal announcements, or whatever.

The guide itself must be finalized by **November 9**. Considerable time will be necessary to create documentation to show how the guide will be publicized and used. You have until **December 5** to produce final boards showing wireframes, publicity fliers, etc.