

ART 211

Graphic Design Production I

Section 2, Tuesday/Thursday 2:30–5:00pm, NFAC 182/172

Fall Semester 2016, Instructor: Professor Diana K B Hoover
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Office Hours: M/W 10:30–11:30am, and by appointment

OVERVIEW

In this class we will study the essential aspects of making design work for print. Specifically, you will become familiar with:

- **processes** used in design and how to prepare your documents for printing and presentation
- **formats** of different kinds of printed pieces and variables in paper, materials, and binding
- **software programs** used by designers — Adobe InDesign, Illustrator, Photoshop, Acrobat
- **typefaces** best practices on using type, how to manage fonts used in your design work
- **images** categories of illustrative, photographic, stylistic variations and file format conventions
- **color** issues and critical differences between: RGB, CMYK, Spot color, Builds, Pantone systems
- **hardware** including Macs, laser/inkjet/banner printers, scanners, laser cutter

COURSE WORK

Our course content will be presented through exploration of materials and examples, lectures, demonstrations, discussions and hands-on learning in the computer labs.

Each class period there will be a focus for the day's Assignment. You will be provided the written outline of the material covered and.

Daily: Assignments

You are responsible for completing all of the daily Assignments, which reiterate the skills we're learning in class. These Assignments will become the content for your major class project, the Design Skills Workbook.

Major Project: Design Skills Workbook

This project documents the skills we learn in class and all the Assignments.

You get to design the layout, but must follow the specifications given. You will generate your own images to illustrate the topics. Text will be provided for you, however, you will be responsible for adding additional text.

Project descriptions will explain the goals, the required specs and how the project is graded.

COURSE POLICIES

Attendance

Come to class. Come to class on time. You will be marked tardy if you are more than five (5) minutes late. Three (3) tardies equal one (1) *unexcused absence*. You must stay for the whole class period. Leaving early will earn you an *unexcused absence*.

Attendance at each scheduled class is mandatory and you are expected to stay for the entire class. Coming to class without the required work for that day will result in an *unexcused absence*.

Three unexcused absences lowers your semester grade a full letter grade. Please let me know about any absences you anticipate for legitimate reasons before they occur.

If you end up missing a class, please consult the syllabus and classmates to find out what was covered. I will gladly answer your questions about the missed content.

Mindset & Conduct

Engage. Challenge yourself to do your best in the class work. Participate. Cultivate good humor, honesty and resiliency. Honor. Respect yourself and others in class. Do your own work and give credit where credit is due. Cooperate. Everyone does better with a spirit of generosity. Learn all you can and share what you learn.

TEXTBOOK, COURSE FEES & MATERIALS

Textbook

This course does not have a specific textbook. We will use demonstrations, exercises and both physical and online resources to extend learning.

Course Fees

The fees for this course will be used to purchase some supplies and cover the basic cost of printing and binding your Design Skills Workbook.

Materials You will need the following:

- stainless steel, cork-backed ruler
- X-acto knife and blades
- sketch book / notebook
- matte board (course fees)
- digital storage device

EVALUATION & GRADING

Class participation is measured by how much you engage in the class work, discussions, critiques and labtime. All assignments will be evaluated based on timely completion and the quality of the work you put in to it. Grades are assigned according to how well you meet the stated technical and visual design requirements of the assignment.

Assignments — See *Assignment page*

Class assignments are worth 10–50 points each. Assignments need to be uploaded to the class Basecamp Space and are due on the day specified. Late assignments will lose 5 points each day late.

Design Skills Workbook — See *Workbook page*

Your skills Workbook carries 50% of your grade in the class. A rubric is supplied to explain the specifications and design requirements.

At midterm you will turn in a PDF of your workbook for general feedback and an in-progress grade.

Please Note:

If you have concerns about meeting the requirements of this class stipulated in this syllabus, please speak with me as soon as possible. Let me know within the first two weeks of class if you need special accommodations to participate in this class. Any personal concerns communicated will be confidential. I am happy to discuss your situation with you and help you locate resources that may be able to provide assistance. Feel free to make an appointment to talk with me about any aspect of the class or the graphic design program.

Your final workbooks will be submitted to our on-campus Printing & Design office for printing. Final workbooks must be submitted by the stated deadline. Late workbooks will not be accepted and will result in an automatic failing grade.

Midterm

You will receive a midterm in-progress grade. Midterm grades reflect the accumulated assessment of all assignments in the first half of the semester, and will give you an idea how you are doing in class.

Your final semester grade will be determined by the following percentages:

Design Skills Workbook	50%
Assignments	30%
Participation	20%

OTHER STUFF

Class Naming Convention

Your digital files need to be saved using the following naming convention:

lastnameinitial_211_15_projectname

Class Server Space

We will use a class server space for turning in digital assignments. Each of you will make a folder to store your work in. Keep this space organized and use our class naming conventions. We will walk through the process together.

Back up / Archive your work

Even though you have a university digital server space, that is your MyFiles, you need to get in the habit of backing up your digital files. A flash drive is fine, an external hard drive may be a good investment.

Learn more at lynda.uwsp.edu

The university has a subscription to lynda.com, an online site full of tutorials on almost any program you could want to learn. These tutorials do not replace in-class learning though they can deepen your understanding of a specific interface and general topics in design. To use

COURSE SCHEDULE ART 211 section 2

Month	Day	Topics / Activities	Assignments Due for following classes
SEPTEMBER	H_03	Course Overview / Orientation to Class/Lab Spaces Print Design Formats, Paper, Printing Study examples in class	Set up class folders / drawers Assignment: Print Design, Paper, Printing
	T_08	Design Process, Workbook, Grid, Type, Image, Adobe CC	Assignments: Print Design Analysis Thumbnails for layout // Begin Workbook
	H_10	Pages, Tools, Guides, Grids, Master Pages —InDesign	Assignment: Pages, Tools, Guides, Grids, Master Pages
	T_15	Typeface Categories, Type Basics —InDesign	Assignment: Type I — Typeface Categories, Type Basics
	H_17	Typesetting, Leading, Alignment, Indents, Spacing —InDesign	Assignment: Type II — Leading, Alignment, Indents, Spacing
	T_22	Paragraph & Character Styles—InDesign	Assignment: Type III — Paragraph & Character Styles
	H_24	Type & Image, Text Wrap / Screenshots —InDesign	Assignment: Type & Image, Text Wrap, Screenshots
	T_29	Color / RGB v. CMYK v. Spot Color—InDesign	Assignment: Color Spaces & Spot Color
OCTOBER	H_01	Workbook Design specs / Creating PDFs —InDesign	Assignment: Creating PDFs / Export Workbook in progress
	T_06	Overview Illustration Kinds, File Formats —Adobe Illustrator	Assignment: Illustration Kinds, File Formats
	H_08	Technical Illustration —Views & Drawings / Scanner	Assignment: Technical Illustration—on paper, scan drawing
	T_13	Artboards, Tools, Layers, Image Trace, Pen Tool —Illustrator	Assignment: Artboards, Tools, Layers, Image Trace, Pen Tool
	H_15	— — no formal class meeting — work on Workbooks	
	T_20	Develop views—Front, Side, Top, and ¼ view —Illustrator	Assignment: Technical Illustration—Line drawings—digital
	H_22	Color, Gradient, Gradient Mesh —Illustrator	Assignment: Color, Gradient, Gradient Mesh / illustration
	T_27	Printing document, Trim Marks —Illustrator	Assignment: Printing, Trim Marks in Illustrator
	H_29	Mounting Demo / Develop Tech Illustration final	Assignment: Technical Illustration—printed, mounted
NOVEMBER	T_03	Critique Tech. Illustrs. / Overview Photographic Images, WB	Assignment: Kinds of Photographic Image, WB
	H_05	Overview Adobe Photoshop / Tools, Layers, Modes, Adjustments	Assignment: Tools, Layers, Modes, Adjustments in Pshop
	T_10	Masking, Clipping Paths —Photoshop	Assignment: Masking, Clipping Paths
	H_12	Making a Toy	Assignment: Making a Toy—first attempt, document process
	T_17	Refining Toy, Name Toy, Create Logo / Design Process	Assignment: Creating a Logo / Design Process
	H_19	(((Prototype Hang card for Toy)))	Assignment: Design Hang card / Design Process
	T_24	Refine / Develop final Toy, Logo, Hangcard	Assignment: Near Final Toy, Logo, Hangcard
	H_26	— — no class — Thanksgiving Break —	
DECEMBER	T_01	Critique Toys! / Photograph Toys with Light Kit	Assignment: Photos of Final Toys for Workbook
	H_03	Preflight / Packaging Files —InDesign Print Settings, Marks, Bleeds, Export PDF —InDesign	Assignments: Preflight/Package Files Print Settings, Marks, Bleed
	T_8	Review Design & Tech Specs / Refine Workbook as needed	Assignment: Refine Workbook
	H_10	Develop & refine Workbook	ASSIGNMENT: >>> Send Workbook PDFs to Printing & Design
	T_15	Course Reflection & Evaluations / Present Final Workbooks	
	H_17	FINAL EXAM MEETINGS: Sign Up for Individual Meetings on Thursday, December 17, 9:00am-1:00pm //	

Note: This schedule is subject to change.

ART 211 GD Production I

DAILY ASSIGNMENTS

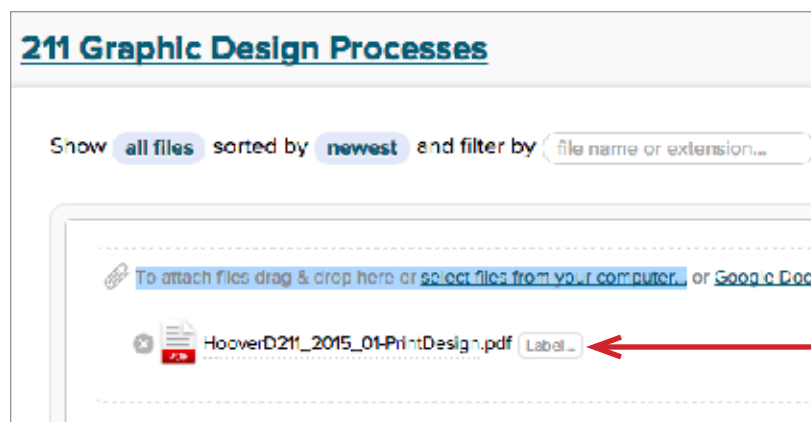
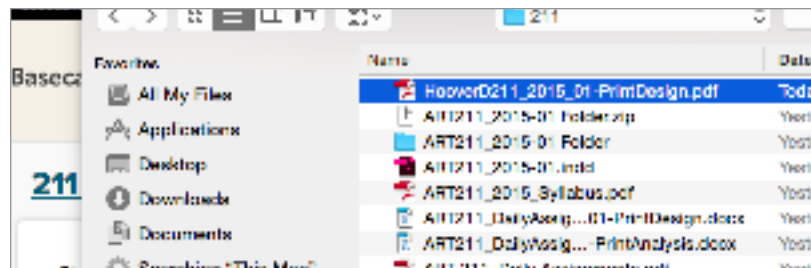
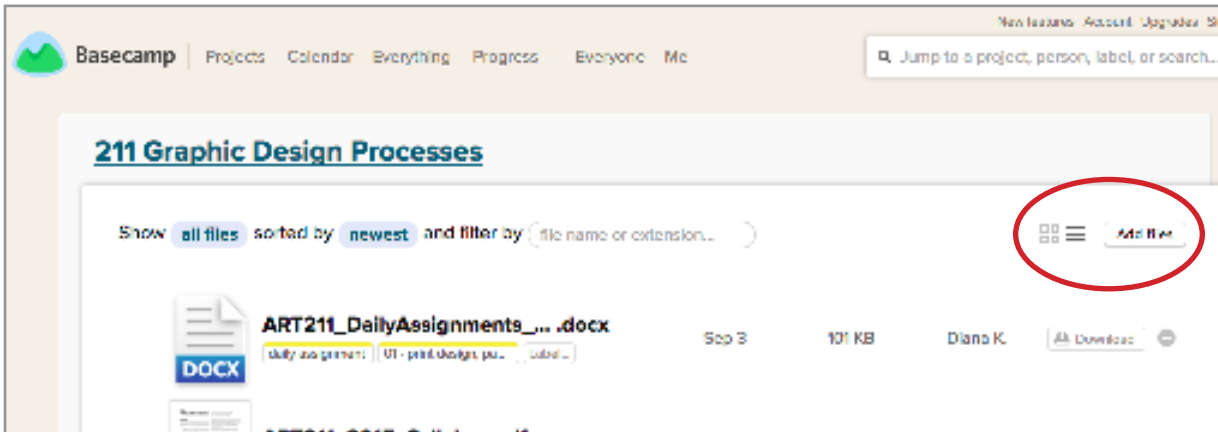
The general text for each of the Assignments are located on the class Basecamp space. Note: each assignment is to be completed with your additional text and images with captions and uploaded as a PDF by the due date to receive full credit. Five points will be docked for each day the assignment is late.

The content in these assignments will be used to populate your Design Skills Workbook.

TITLE / CONTENT OF ASSIGNMENT	DUE (Before Class)
1. Print Design, Paper and Printing (20 pts.) <i>Upload to Basecamp by</i>	Tues, Sept. 8
2. Print Design Analysis (20 pts.)	Thurs, Sept. 10
3. Thumbnails for layout (10 pts.)	Thurs, Sept. 10
4. INDESIGN Pages, Tools, Guides, Grids, Master Pages (20 pts.)	Tues, Sept. 15
5. Type I—Typeface Categories, Type Basics (10 pts.)	Thurs, Sept. 17
6. Type II—Leading, Alignment, Indents, Spacing (10 pts.)	Tues, Sept. 22
7. Type III—Paragraph & Character Styles (10 pts.)	Thurs, Sept. 24
8. Type & Image—Text Wrap, Screenshots (10 pts.)	Tues, Sept. 29
9. Color Spaces, Spot Color (10 pts.)	Thurs, Oct. 1
10. Creating PDFs (10 pts.)	Tues, Oct. 6
11. Illustration Kinds, File Formats (10 pts.)	Thurs, Oct. 8
12. Technical Illustration—on paper / Scan image (20 pts.)	Tues, Oct. 13
13. ILLUSTRATOR Artboards, Layers, Tools, Image Trace, Pen (20 pts.)	Tues, Oct. 20
14. Technical Illustration (Digital Line Drawing)—views (30 pts.)	Thurs, Oct. 22
15. Color in Illustrator, Gradient, Gradient Mesh Tool (20 pts.)	Tues, Oct. 27
16. Printing, Trim Marks in Illustrator (10 pts.)	Thurs, Oct. 29
17. Technical Illustration (Full Color)—all views, digital (50 pts.)	Tues, Nov. 3
18. Kinds of Photographic Image, WB (20 pts.)	Thurs, Nov. 5
19. PHOTOSHOP Tools, Layers, Modes, Adjustments (30 pts.)	Tues, Nov. 10
20. Making a Toy—first iteration, document process (20 pts.)	Thurs, Nov. 12
21. Name Toy, Creating a Logo / Design Process (30 pts.)	Tues, Nov. 17
22. Design Hang card / Design Process (30 pts.)	Tues, Nov. 24
23. Toy Final (50 pts.)	Tues, Dec. 1
24. Preflighting, Packaging Files in InDesign (20 pts.)	Tues, Dec. 8
25. Print Settings, Marks, Bleeds in InDesign (20 pts.)	Tues, Dec. 8

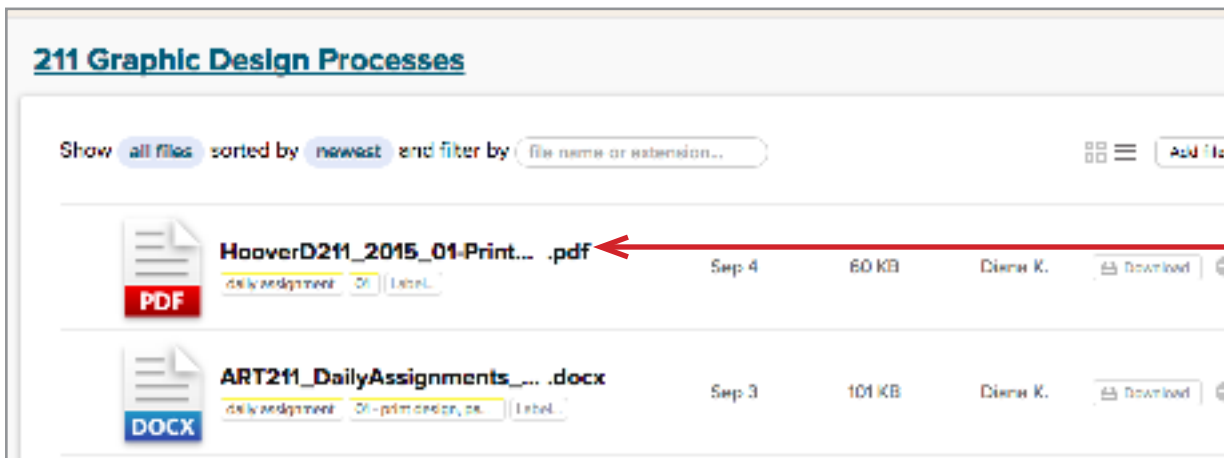
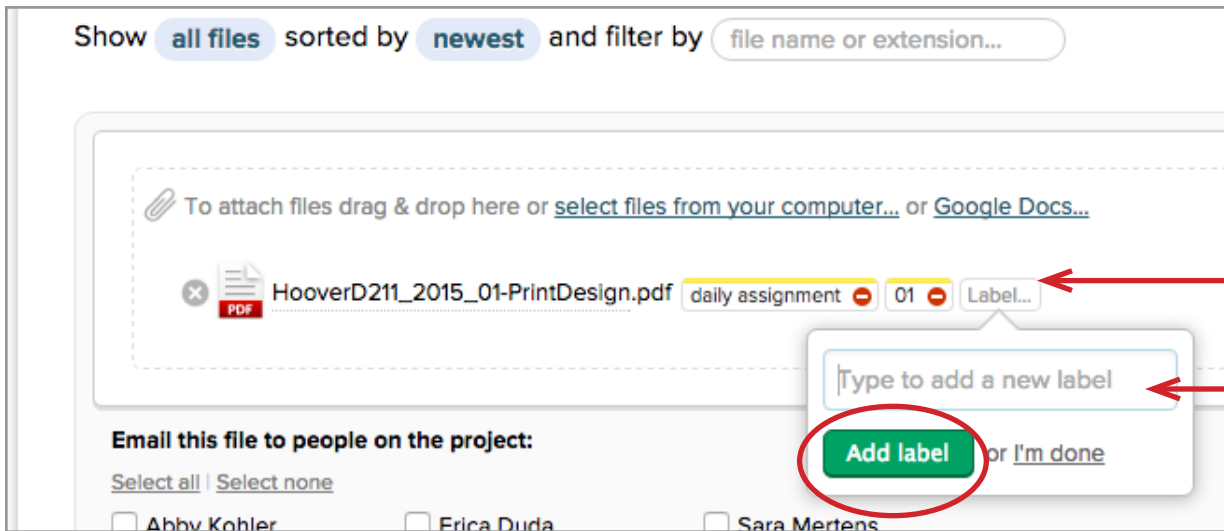
ART 211 GD Production I

HOW-TO UPLOAD DAILY ASSIGNMENTS TO BASECAMP — PG 1



ART 211 GD Production I

HOW-TO UPLOAD DAILY ASSIGNMENTS TO BASECAMP — PG 2



Print Publication Design Analysis: Key Properties, Grid, Type, Image



KEY PROPERTIES

PUBLICATION NAME: OnWisconsin

AUDIENCE: Alumni of UW-Madison

PAGE SIZE: 8.375" x 10.875"

NUMBER OF PAGES: 68 (incl. covers)

BINDING STYLE: Saddle stitch

KIND OF PAPER: Covers are Cover stock, coated, matte; Interior pages are Text weight, also matte

Print Publication Design Analysis: Key Properties, Grid, Type, Image



GRID / PAGE LAYOUT

Above is one of the page spreads for the feature story. On the right is an image of an analysis of the grid structure. Important measurements are listed below.

PAGE MARGINS:

Top = .9375", Bottom = .75",

Outside = .6875", Inside = .75"

NUMBER OF COLUMN: 3

COLUMN WIDTHS:

Normal running text = 2.875"

Captions = .8125"

Inset Info = 3.4375"

GUTTER WIDTHS: .1875"



Print Publication Design Analysis: Key Properties, Grid, Type, Image

ART 211 Design Skills Workbook

GENERAL DESCRIPTION

The Design Skills Workbook is a record of the topics we cover in class and a print publication that you design.

ABOUT THE CONTENT

STRUCTURE / Workbooks are required to have Title pages, Table of Contents, organizational and navigational elements, front and back covers. All of these have specs to follow.

TEXT / An outline and some text will be provided to you for each Assignment. You will be responsible for adding text to clarify concepts being represented. You will need to make sure sections have titles and your images—whether screenshots or diagrams, have captions.

IMAGES / You are required to generate your own images to illustrate each of the topics. You can use screen shots of the software program interface, photographs, drawings or diagrams. You are NOT allowed to use someone else's images or pull something off the web. All of the images you use to visually explain concepts need

PROJECT GOALS / DESIGN CONSIDERATIONS

This design project is an instructional workbook. Clarity in conveying information is the main goal. Visual interest is a consideration though the layout needs to be support readability.

Organization of Content

Design is about ordering information and directing the viewer. Thoughtful planning and arranging of the content in your Workbook is critical. You get to decide how the content is divided, grouped and organized and how the pages layout. You know 2D design principles already (balance, proximity, scale, etc.), and for this project visual hierarchy, consistency and variety will play a strong role.

Incorporating a Grid

Use of a grid to guide your content placement is required. You will see how using the grid will enable you to implement a consistent layout.

Balanced Consistent Visual Program

Developing a visual system to achieve hierarchy and categorize information is an key learning goal. All of the elements you use—text, images and graphics—should be styled with a coherent whole in mind. Enough variety needs to be incorporated into the visual program to create interest.

Typography

Typeface choices impact your design in a huge way. For this project you need to use typefaces that are appropriate, legible and readable. You must distinguish and use text and display typefaces correctly.

Strong type hierarchy is another of the goals of this Workbook. Establishing a good hierarchy will allow the reader to scan information efficiently—a central concern for every designer.

Imagery / Graphics / Color

The images you use must be self-generated, not pulled from the web. They need to be of good quality and to communicate clearly.

Graphics can be helpful to organizing content and they can add visual interest. If graphics are only decorative they may detract from good design.

Color communicates emotionally and, when used well, can aid in the scan-ability of content.

Workbook Binding

Our Workbooks will be spiral bound. You will have the option to choose either black or white spiral.

ART 211

design skills workbook TOPICS

DESIGN FOR PRINT

Types of Printed Pieces / Formats

Types of Paper

Types of Printing

Grids in Print publications

TYPOGRAPHY

Categories of Typefaces

Text vs Display Typefaces

Measurement of Type, Point size, x-height,

Set width, Leading, Kerning, Glyphs, Font

Management, Type Hierarchy

How Styles are used in Text

Importance of Color Spaces: CMYK vs. RGB

Kinds of Illustration: Vector vs. Raster,

Continuous Tone, Type as Image,

Adobe Indesign

Overview of the interface (or workspace)

Master Pages

Setting up Guides and Grids

Auto Page Numbering

Placing / Using Type

Threading Text Frames

Paragraph and Character Styles

Paragraph Indicators: Space After, Indents

Tabs

Hidden Characters

Placing / Using Images

Shaping Boxes, Rounded Corners

Text Wrap

Basics of Using Color

Saving Files: Save, Save As, Export as PDF

Packaging Files

Print Settings, Marks, Bleeds

Adobe Illustrator

Overview of the workspace

Working with Artboards

Using Layers, Template Layers

Creating Shapes, Shape Builder and Pathfinder

About Paths and the Pen Tool

Type Tool, Create Outlines, Type on a Path

Basic of using Color: Swatches, Process,

Spot color, Percentages

Gradients and Gradient Mesh Tools

Saving Files: Save, Save As

Adobe Photoshop

Overview of the workspace

ART 211

lesson 1: orientation to labs / digital working

About the Mac Environment

- + Login / MyFiles
- + Navigating / Viewing Options
- + System Preferences
- + Your Dock
- + How to Take Screen Shots

UW-Stevens Point Computer Labs

- + Locations and Rules in Labs
- + Available Hardware / Software
- + Working on Files Locally / Desktop
- + Saving / Backing Up Files
- + Printing in the Labs
- + Lab Assistants
- + lynda.uwsp.edu

Organizing Class Work /Assignments

- + Create Class Folder for Assignments
- + Create Assignment Folders
- + Class naming convention:
LastnameFirstinitial_211_2015_assignmentname
- + Use Consistent naming for your files

Digital Class Space: Basecamp

- + How to Get There
- + Organization / Use
- + Uploads / Folders

ART 211

lesson 2: print, paper / physical working

Print Design

There are many kinds of Print Design. General categories include single page items, multiple page publications, label and package design.

Single page pieces include post cards, posters, tags, flyers.

Multiple page pieces include newsletters, magazines, journals and books.

Label and package design include many levels of branding, identification and information.

Folding

Single page design pieces are often folded. Folds range from single to complex.

Each type of fold is identified by a specific name.

Folds need to be scored first.

Problems can occur when folds go across the grain of the paper.

Binding

Multi-page printed documents are bound in different ways.

Types of binding include saddle stitched, perfect bound, spiral bound and comb binding.

Package & Label Design

The range of design options, materials and forms for package design is truly amazing. Materials used in package design are often heavier weight paper board or plastic. Labels utilize specialty lighter weight papers or other materials, and can use specific processes to print on non-flat surfaces.

Paper

Commercial paper is manufactured according to industry standards. There are a range of characteristics and specifications used to identify the different types of paper. These are Grade, Finish, Weight, Color, and Grain Direction.

The basic grades (or types) of commercial printing papers are:

- Bond or writing — usually used for letterheads, business forms and copier uses
- Book — the most commonly used coated and uncoated papers for printing
- Text — high-quality sheets in a variety of surfaces and colors
- Cover — used when greater bulk is required such as book covers, postcards or inserts
- Tag / Bristol / Index — smooth surface papers, mostly uncoated, used for displays, file folders, tickets.

Within each grade there are other distinctions, based on brightness, opacity, fiber content, and finish. For instance, there are matte, premium, and gloss finishes to coated papers.

Text papers are distinguished by finishes like smooth/vellum, felt/embossed, laid, and linen.

ART 211

Lesson 3:

Typeface, Type Measurements and Designations

Typeface: The words 'font' and 'typeface' are often used interchangeably. A font is a specific typeface at a specific weight and specific size. A typeface often has several variations (Regular, Bold, Italic, etc.) and can have a large 'family' like Condensed, Condensed Italic, Light, Light Italic, Regular, Italic, Bold, Bold Italic, etc.

Type Measurements: Type size is measured in Points—a unit of measure that has been around since the 1600's and standardized in the 1990's for digital publishing. Line spacing (space between lines) is referred to as Leading and is also measured in Points.

Line length or the width of a line or block of text is measured in Picas.

There are 6 Picas to an inch, 12 Points to a Pica, and therefore, 72 Points to an inch.

Designations: Typefaces are designed for different purposes. The main distinctions are Display and Text typefaces. Display faces are designed specifically for use in Titles or Headlines. Text faces are developed to be used in running text or body text.

Type in any publication is also assigned designations such as "Headline," "Subhead," "BodyText," "Pullquote," etc. These designations are used when creating Styles.

Adobe InDesign: Getting Text, Using Styles in your Document

Getting and Threading Text: The Type Tool is used to draw Text Frames (boxes). Text can be typed directly into the Text Frame or Placed into the document. Text can be Flowed from one column to the next, one text frame to another and one page to another. In InDesign this process is called Threading the text.

Creating Styles: Styles are specific formatting characteristics decided on by the designer. Styles should be created for all different designations of text in a document. Once a Style is created you can quickly apply it to any number of pieces of text throughout your document. You can also Redefine the Style once and all of the instances it is applied to will change.

In a typical print document you will build styles for: Heads, Subheads, and Bodytext. Often you will create many more Styles to handle things like Captions, Page Numbers or Folios, Running Headers or Footers, Credits, Pullquotes, etc.

There are two kinds of Styles that you need to be using for your type: Paragraph Styles and Character Styles.

Paragraph Styles: Paragraph Styles are used to style paragraphs, text that has leading, spacing before or after the paragraph, or other special characteristics. A Paragraph is ended when you make a 'Hard Return' achieved by hitting the Return key. A 'Soft Return' is a line break *within* a paragraph, achieved by hitting the Shift + Return keys.

Character Styles: Character Styles are used to style only parts of a paragraph like, individual words or phrases.

Font Management

Fonts/Typefaces on the Computer: Typefaces (called Fonts on the computer) are stored on the computer hard drive. Fonts can be Previewed, Imported and Activated via Font management software. The software used at UWSP uses FontBook as a management tool. In InDesign, Fonts need to be either "Packaged" with the print document you are taking to the printer. In Illustrator Fonts are generally turned into Outlines, or Vector art, eliminating the need for embedding or including the actual font.

ART 211

lesson 3: type

- **Type Styles & Grids in Design**

- + Looking at Type and Layout in magazines
- + Type Styles in Print Publications
- + Grid Structures
- + What makes a Grid Flexible?

- **Adobe InDesign Styling Text, Using Grids**

- + Selecting Text
- + Basic Styles for Text / Paragraph and Character Styles
- + Using Master Pages
- + Multiple Masters
- + Text Boxes and Columns
- + Shaping Text Boxes
- + Save, Save As and Export

>> **study a number of magazines and books**

>> **trace 3-4 grid structures for page layout**

>> **draw thumbnails for workbook page layout**

Work on your workbook: content

Remember to use the class naming convention:

LastnameFirstinitial-211-2013-workbook.indd

ART 211

lesson 4: images

Images in Print Publications

Visuals or Art: In most publications you design, you will work with either photographs, illustrations, graphics, icons or symbols. Collectively these are referred to as the *visuals* or the *art* for the design project. All files for visuals used in a print document need to be kept with the files for the print document, usually in their own folder. The Image folder—sometimes called a Links folder—is included with a Fonts folder when the document is archived and sent to the print house.

Kinds of Image Types: The two basic types for digital images are *raster* and *vector*. Raster images are displayed on screen using pixels of varying values and are not easily scaled up to a larger size without losing clarity. Vector images, on the other hand, are displayed through mathematical expressions and retain total clarity and crisp edges when scaled to almost any size. Photographic images are raster images. Illustrations can be either raster or vector images. Most symbols or logos are vector images.

Image File Formats: Digital images can be created, converted and saved in various file formats. For Print you will want to use .tiff, .pdf, .psd or .ai files.

Importance of Resolution: In order to reproduce well when printed your images need to have sufficient resolution. For most print processes, photographic images or scans need to be 300 pixels per inch (ppi) at the size they will be printed. So, if you are planning visuals for a print piece, make sure the photos are taken at the highest pixel resolution. These high-res photos should be kept with the project. You can resize a copy of an image and reduce its resolution, but you cannot add resolution to an image that is low-res.

Color Formats: All full-color images used in print documents need to be specified in CMYK color space rather than RGB. CMYK—the color space for offset and digital printing—stands for Cyan (C), Magenta (M), Yellow (Y), and Black (K). The color space used for onscreen work is RGB or Red, Green, Blue. Your images may also use Spot Color or Grayscale. More on Color Space in later lessons.

Adobe InDesign: Working with Images

Place Image: Images are brought into InDesign by using the 'Place' command under File > Place or the keyboard combination 'Command' + 'D'.

Links Panel: Images are referred to as 'Links' in InDesign.

Resizing Images: You can resize images in InDesign by several methods.

Editing Images: Images can be refined or reworked from within InDesign.

ART 211

lesson 4

About Images in Print / make sure to cover

Resolution: print vs. screen; ppi and dpi
Kinds of Images: continuous tone images, vector images

Adobe InDesign

Image Boxes/Frames: shapes, text wrap

ART 211

lessons 5: color

Color for Print

Color spaces/systems: Additive vs. Subtractive; CMYK, RGB (more later)

Color in Printing: Spot Color; Pantone (basic info, more later)

Applying color to Images: full color; grayscale; duotone

Adobe InDesign Content, Color, Package

Image Boxes/Frames: changing shapes; rounded corners; stroke

Color Options: swatches; gradient

Package Files: alerts; archiving; compressing

ART 211

design skills workbook

FIRST DRAFT

+ Remember to use the class naming convention:

LastnameFirstinitial-211-2013-Workbook-01.indd (you can use underscores OR hyphens)

+ Package your InDesign file and Compress (Zip file).

+ Export your Workbook as PDF/ Print / Smallest File Size.

+ Save all of these to your Student folder.

+ Upload **both** your ZIP file and the PDF to the **Dropbox** / FirstDrafts / on the class server.

Do this before midnight, Friday, September 20.

ART 211

lesson 6:

Adobe Illustrator: Overview

- a. Main Uses: Building digital illustration, creating vector graphics, symbols. Illustrator is used to create vector artwork and build illustrations.
- b. New Document:
File > New Document, or Command + N (Control + N on the PC) the Artboard, Panels
- c. Tools:
The panel is located by default on the left side of the Workspace. You can change its orientation by clicking on the tiny double triangles.
All the Tools have shortcut key commands, which are customizable. It is a good idea to learn to use both hands when working on the computer to utilize key commands and boost your efficiency.
Many Tools have additional Tools hidden within. These are designated with a tiny triangle on the lower right corner on the Tool panel. These Tool Sets can be detached from the main Tool Panel.
COMMONLY USED TOOLS:
Selection Tools—Selection Tool (Black Arrow), Direct Selection Tool (White Arrow)
Shape Tools—Rectangle, Rounded Rectangle, Ellipse, Polygon, Star Tools.
Transform Tools—Rotate and Reflect
- d. Control Panel: Appears at the top of your work space and allows you to make adjustments to Frames or to content. The information here is contextual—it changes to match the particular Tool you are using.
- e. Panels: By default a set of Panels is docked on the right side of your Work space. You can customize what Panels live in the dock. The Pages Panel shows thumbnails of the pages in your document and can be used to navigate through them.
- f. Window: All Illustrator Panels can be found under 'Window' on the top drop down menu.
- g. Save/Save As: As you work Save your files regularly. Use Save As to completely replace or to create a different version of the file.
- h. Naming Conventions: Use a consistent naming convention when Saving your files. When naming files for this class use the following convention: LastNameFirstInitial_ART211_2012_Illustrator_begin.ai
- i. File Formats: Always save as native files and other versions as needed.

ART 211

lesson 7

Kinds of Illustration Divergent Purposes

Portraiture / Commemorative

Cartoon / Political Illustration

Decorative Illustration

Descriptive Illustration

Technical Illustration—Product Design, Package Design, prototype visualization;

Exploded Drawings, Isometric projections

Adobe Illustrator Overview, Panels, Tools

OVERVIEW

New Document —options

Saving Files —options

Isolation Mode!

TOOL BAR:

Selection Tools —moving and changing things

Fill and Stroke —color options

Other Tools

PANELS:

Find under 'Window'

Layers

Swatches, Color

Pathfinder

ILLUSTRATOR TOOLS

CUTTING:

Eraser, Scissors, Knife

SHAPES, PAINTING, DRAWING:

Blob Paint Brush – use with the Eraser (not precise)

Shape Builder – additive

Paint Brush – variable brush size

Pencil – different effects

PEN TOOL:

Paths and Anchor Points

Closed Paths

Control Handles

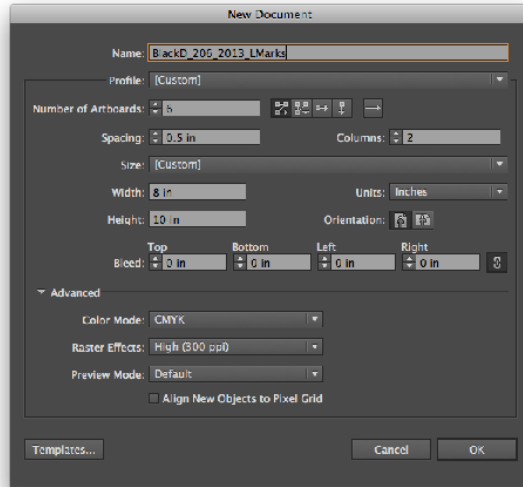
Convert Anchor Point Tool

Join Command

Adobe Illustrator / Overview

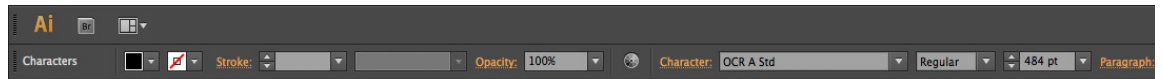
File > New Document

- Name
- Number of Artboards
- Spacing/Columns
- Width/Height
- Units
- OK

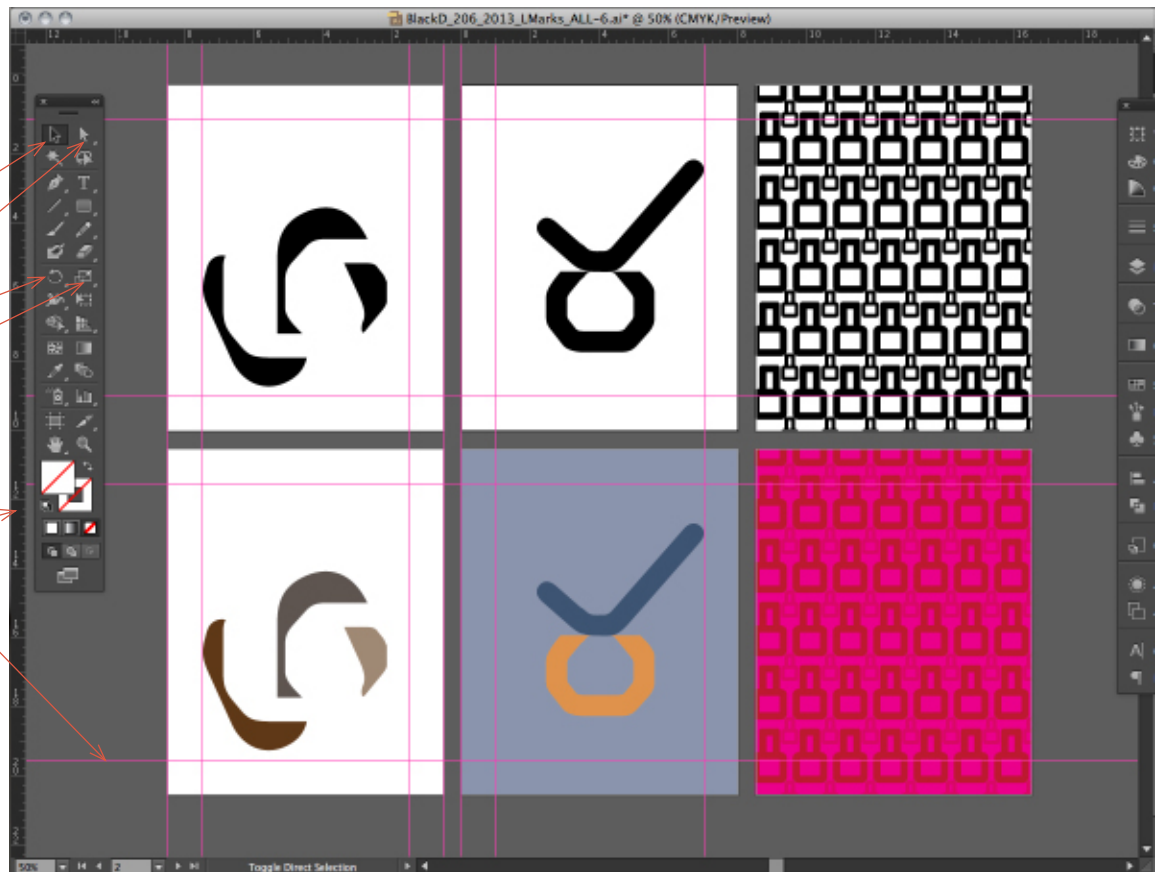


Interface/Workspace

- Control Bar
- Fill/Stroke Color
- Typeface
- Point Size



- Tool Bar
 - Selection Tool
 - Direct Selection
 - Type Tool
 - Rotate Tool
 - Scale Tool
- Dock
 - Layers
- Show Rulers
- Show/Hide Guides
- Show/Hide Grid



ART 211

Lesson 7 —continued

Adobe Illustrator:

LAYERS

New, Naming, Locking, Template, Organizing

ILLUSTRATOR TOOLS

CUTTING:

Eraser, Scissors, Knife

SHAPES, PAINTING, DRAWING:

Blob Paint Brush – use with the Eraser (not precise)

Shape Builder – additive

Paint Brush – variable brush size

Pencil – different effects

PEN TOOL:

Paths and Anchor Points

Closed Paths

Control Handles

Convert Anchor Point Tool

Join Command

GRADIENT:

Two Main Types of Gradients – Linear and Radial. As the names imply, linear gradients follow a straight line and radial applies a gradient following a circular shape.

Transitions: You can control the transitions from one color into the other—from gradual to abrupt.

Colors: Each gradient can contain multiple colors that you can set and adjust.

Transparency: Gradients can transition from a color to transparent or visa-versa.

GRADIENT MESH:

Apply – There are several methods to apply a gradient mesh to a shape.

Anchor Points – Each intersection of lines in a gradient mesh is an anchor point that has not two, but four control handles.

Mesh Lines – You can add vertical or horizontal lines to the mesh.

Mesh Points – You can add individual points along a mesh line to add to the mesh.

NOTE: Always save your documents as native files and version your files rather keep saving over the same file. Save your documents in other file formats as needed.

ART 211

lesson 8

Technical Illustration

Why Technical Illustrations are used

What are Isometric Views?

Show Examples of the different views

This should be a scan of your own drawing.

A simple L-shaped block form works well.

Perspective Drawing

Two-point Perspective

Use a scan of your own drawing

Light Source, Shading and Highlights

Use a scan of your own drawing

What is an Exploded Drawing?

ART 211

lesson 8:

Illustrating objects: Using Grids, Isometric Projection, Perspectives

GRIDS – Used in many types of technical illustration, grids come in various sizes and increments as well as angles. The planes represented in a 2-Dimensional grid are defined by the 'x' and the 'y' axes. A 3-Dimensional grid also has the 'z' axis.

PERSPECTIVE DRAWING – There are multiple methods of rendering objects as volumes in space. The most common is 2-point perspective. Point here refers to a vanishing point on the horizon where lines appear to converge. In 2-point perspective there are two points on the represented 'horizon' where the lines of the drawn objects or buildings converge.

ISOMETRIC PROJECTION – This is a specific type of 3D representation most often used in illustrating exploded views in technical manuals. The angles used in this type of drawing are all regular and lines are all drawn parallel not allowing for and perspective rendering.

Adobe Illustrator: Grids and 3D effects - *part 1*

GUIDES & GRIDS:

Smart Guides – Guides allow for more precise alignment. In Illustrator (and other Adobe programs) Smart Guides visually alert you to aligning elements.

Basic Grid – Your Grid can be turned on and off as well as adjusted under Preferences.

Polar Grid – Polar Grid allows for creating circular elements divided into equal sections—either concentric circles (target or bullseye) or pie slices.

Perspective Grid – A useful tool for building three dimensional shapes controlled by the Perspective Grid Tool—which has its own selection Tool. You can select and draw on the Left, Right and Top or Bottom planes which are color-coded Blue, Orange and Green. There are multiple adjustments that can be made to the horizon line or viewing angle as well as the length and height of the planes.

LIGHT AND SHADOW:

Gradients – Linear gradients can be applied to create shading and the illusion of volume.

Drop Shadow – Can be applied to visually anchor an object in 3D space. Adjustments to the direction on the x or y axis, amount of Blur as well as the Opacity can indicate hard or soft light.

NOTE: Always save your documents as native files and version your files rather than keep saving over the same file. Save your documents in other file formats as needed.

ART 211

lesson 9

Adobe InDesign: Typesetting

Using Tabs, Hidden Characters

TABS AND ALIGNMENT

There is no way to align text properly or neatly in columns by just using spaces. Whenever you need to align text, such as in a Table of Contents or when arranging columns of information, tabular data or categories, you absolutely need to use Tabs. Different applications will call for different kinds of alignments. Your Tabs can be set as Left, Right or Center Justified and can even be set to align on a decimal point or special character.

Command + Shift + 'T' to get Tabs.

HIDDEN CHARACTERS

When you are setting type you need to know the difference between spaces, hard returns and soft returns. In order to see which is being used you can make visible what InDesign calls 'Hidden Characters.'

Option + Command + 'I' to show Hidden Characters.

Note: These are not visible when you are in Preview Mode.

ART 211

lesson 9:

What Makes Good Design? Looking at Publications

PROJECT NEEDS

Good publication design, like all kinds of graphic design, depends on the needs of the project. The goals will be defined by the client and shaped by the target audience.

The Design skills workbook you are creating for this class needs to clearly communicate the content and possess some design characteristics that make it cohesive. It is a workbook that is intended to show off your knowledge base. Your inclinations toward fanciful type or decorative shapes will need to be curbed if the content is to be rendered in a comprehensible way.

CONSISTENCY

GRID: An underlying grid structure provides a framework to build consistency for the pages and even cover of any publication.

TYPE: Choosing and using a small number of typefaces throughout a publication can build a sense of wholeness. Applying the typefaces in a consistent way is helpful.

IMAGERY: A consistent quality of images will help establish good flow and visual unity. Sometimes within a publication images are treated differently to create visual punctuation.

VISUAL PROGRAM: Visual treatments of elements of type, image and graphics need to be considered throughout a publication. Variety within a cohesive visual program is valuable to aid in distinguishing different sections or areas.

Adobe Illustrator: Image Tracing

TRACING:

Template Layers – You can place an image on a Layer and designate it as a Template Layer. This automatically locks the Layer and grays out the visibility to 50%. This is often the BEST method to work on building vector graphics from a rasterized image.

Live Trace – You can use Live Trace to find the edges of an image and translate it into vector art. This method works fairly well when you control the Tracing Options, though, depending on your project needs, will often result in more work than using a Template Layer.

NOTE: Always save your documents as native files and version your files rather than keep saving over the same file. Save your documents in other file formats as needed.

ART 211

Lesson 11: Preparing for Print, Marks, Bleeds, Package

Preparing for Print: Digital Print Jobs

PAGE COUNT MATTERS

When figuring the number of Pages for a multi-page document you must consider what is needed for the final outcome. A spiral bound or comb-bound publication can have any number of pages. A booklet that has folded pages and is saddle-stitched or bound by hand, must have a page count divisible by four (4).

PRINTER'S SPREADS VS. READER'S SPREADS

We set up our multi-page documents in InDesign with Facing Pages to simulate how a reader will see the page spreads. When setting up a document

LINKS (IMAGES)

CONVERT RGB IMAGES TO CMYK (or Grayscale)

Since the printing process uses CMYK all of the full-color images (InDesign calls them Links) used in the document need to be in the CMYK format. Any images that are to be printed in black and white need to be converted to grayscale. These tasks can be accomplished by Opening the images in Photoshop, going to the top menu bar and choosing Image > Mode > CMYK or Grayscale as required.

CHECK FOR APPROPRIATE RESOLUTION

All continuous tone images need to have a resolution of 300 ppi. If scaling up or enlarging the images they will need to have a higher resolution or they can become soft, blurry or pixelly. On the other hand, excessive resolution will simply slow down the performance of the digital file. Graphics, or logos should have a higher resolution than continuous tone images because the lines of their edges need to be very crisp and clean.

FONTS (TYPEFACES)

Every font you use in a document will need to be Licensed in order to be used commercially. Even free fonts can have limitations for use built into the Terms and Agreement. Before sending a job to print check to make sure you have used only the fonts intended. Sometimes extra spaces can carry a different font. Check that all of the fonts in the document are available by choosing Type > Find Font.

SWATCHES (COLORS)

When preparing your document for printing or archiving you can reduce the amount of Swatches to those used in the document. In the Swatches Panel, go to the drop down menu on the upper right hand corner and choose Select All Unused, and Delete these.

SETTING UP BLEEDS

If your content bleeds off any of the edges of your paper you will need to set up Bleeds in your document. You can do this when setting up the new document or through File > Document Setup. The standard Bleed measurement is an eighth of an inch or .125 in.

SHOWING MARKS & BLEEDS

When preparing your document to send to the printer, make sure you turn on the Crop Marks and Bleed Marks if you are using bleeds. When saving a document as a .pdf for viewing online the Crop

ART 211

lesson 11: —*Continued*

and Bleed marks are not shown.

PACKAGING YOUR FILES

To enable the printer to access the fonts and images you used in your document, you can 'Package' them all together in a single Folder. You can have InDesign do this for you by choosing File > Package. This is also how you check to make certain that all of your images are in good order (in CMYK and high enough resolution) and checks the fonts you are using are present and available.

Grids in Design: Print Publications

NOTE: **Work Locally / Save Remotely.** Open and work with your documents Locally, that is on your Desktop, and Copy the files to your MyFiles, your remote server space.

ART 211

lesson 13: Export Files as .pdf / Intro Acrobat

Page Layout: Measurements & Alignment in Print Publications

UNITS OF MEASURE: Page sizes vary, though there are some standard sizes used within the industry. In the U.S. page sizes are measured in inches. In Europe and elsewhere the metric system is followed so page sizes are in millimeters. What are some common page sizes?

Other units of measure used in print work include picas and points.
1 inch = 6 picas, 1 pica = 12 points, so, 1 inch = 72 points.

MARGIN, COLUMN & GUTTER WIDTHS

Page margins, columns and gutters in print publications are generally measured in picas. Some common measurements for page margins are _____. Column and gutter widths depend on the kind of grid structure used and the page size.

PARAGRAPH INDICATIONS

The two most common methods to indicate new paragraphs are:

1. Indents and
2. Space between paragraphs.

You only need to use one of the methods, not both. A beginning paragraph will sometimes have an initial cap, but it should not have any indent or space before.

ALIGNMENT & JUSTIFICATION

There are multiple ways to align your text including justifying it to the left, to the right, centering or having a random alignment. In English language print design, most text is set either _____ or _____ justified.

Typography

Measurements for Type: Points and picas; point size/leading; height, width, weight

Categories of Typefaces: Serif, Sans Serif, Script, Monospaced; Display faces vs. Text faces

Typeface vs. Font: Typeface families

Adobe InDesign

Page Furniture

Page Numbers

MORE PARAGRAPH STYLES: Set your Paragraph styles first. Use names that clearly describe the category of text. Set the Basic Character Formats, Font Family and Style, Point Size, Leading. Also consider the Indents and Spacing as well as Hyphenation.

MORE CHARACTER STYLES: Set your Character styles after establishing your Paragraph Styles. Remember to use names that identify the category of text being Styled.

ART 211

workbook lesson 14: Consistent Visual Program & Hierarchy

Visual Program: Components

GRID: A good grid structure will provide the basis for visual consistency throughout a publication. Flexible grids that have multiple columns and rows can easily accommodate variation in page layout while maintaining the overall visual program.

TYPOGRAPHIC ELEMENTS: Every publication adopts a visual style that pertains to its typography. Often there is a mix of styles integrated into various parts of the page adding to the whole. Typeface choices, leading, alignment and paragraph indicators are a few of the typographic elements used to shape a particular identity. Others include Drop Caps, lead-in text, callouts or pull quotes.

GRAPHIC ELEMENTS: Publications often incorporate graphic elements that are used to denote specific content areas or to announce a section change. Some common graphic elements include linear marks or lines of various weights referred to as Rules; fore-edge bars (thick lines on the outer edge of the pages); and graphic elements incorporated into running footers or headers.

GRAPHIC STYLES: Publications employ graphic styles to appeal to a specific audience.

InDesign: Defining Components

PARAGRAPH RULES: To apply a line (rule) above or below some element, define the line format and offset in Paragraph Styles.

DROP OR INITIAL CAPS: Use a Paragraph Style to define the number of lines of text a Drop Cap spans.

TYPOGRAPHIC ELEMENTS: A Pull quote or Call out —text that summarizes a point made in the text— adds visual interest to a page layout.

exercise for lesson 14:

PART 1 Work in a group of 2 or 3 for this part. One member of each group should create a Word document and record the names of people in the group as well as the answers you come up with.

Identify the elements used to shape a particular visual program. Study the visual styles in the publications below and analyze how each communicates. List the specific elements that contribute to the publication's voice. Make notes on the following:

1. Page layout—such as amount of open space, amount of variety in page layout
2. Typographic elements including typefaces and styles used, alignment/justification, use of initial caps, lead-in text, pull quotes, running headers or footers, folios
3. Graphic Elements—such as use of rules, bars or boxes
4. Image treatment

Find-Plants-Natural

http://www.amazon.com/Harvesting-Color-Find-Plants-Natural/dp/1579654258/ref=sr_1_13?s=books&ie=UTF8&qid=1350878921&sr=1-13&keywords=harvesting

Grow-Your-Vegetables

http://www.amazon.com/Everything-Grow-Your-Vegetables-Book/dp/1440500134/ref=sr_1_29?s=books&ie=UTF8&qid=1350879361&sr=1-29&keywords=harvesting

Mushroom Hunter

http://www.amazon.com/Complete-Mushroom-Hunter-Illustrated-Harvesting/dp/1592536158/ref=sr_1_44?s=books&ie=UTF8&qid=1350879636&sr=1-44&keywords=harvesting

Universal Principles of Design

http://www.amazon.com/Universal-Principles-Design-Revised-Updated/dp/1592535879/ref=sr_1_4?s=books&ie=UTF8&qid=1350911244&sr=1-4&keywords=design

PART 2 Work individually for this part. When you are done, Save your InDesign file using this convention: *LastNameFirstInitial_TypeHierarchy.indd* and upload it to the Class Server Dropbox.

Create a New 1-Page, Letter-sized Document in InDesign. Using the text provided and only one typeface, create a single page layout that uses strong type hierarchy to help in creating visual interest and reading the content. Develop and apply the following Paragraph / Character Styles for your layout.

1. Bodytext
2. Article Title
3. Byline (by Author Name)
4. First Paragraph (with Initial Cap)
5. Side bar Title and Text
6. Jumpline
7. About the Author (with Rule Above or Below the title)

ART 211

lesson 15: Size Matters —Part One

• Point Sizes of Type

- a. **BODYTEXT:** A good, comfortable point size for running text is 8–10 points.
- b. **HEADLINES:** The point size for Headlines or Page heads can vary greatly. Generally speaking, the point size is determined by the style/approach taken in the design of the publication or print piece.
- c. **CAPTIONS & CREDITS:** The point size for captions is usually smaller than the bodytext. For credits, like photo credits, the point size often is 5–6 points.

• Measure of Type

- a. **COLUMN WIDTH (A.K.A. MEASURE):** The width of a column of type is also called the 'measure' of the type. The length of lines of type makes a big impact on how easy the type is to read. Optimal line lengths for type measure are commonly between 50-70 characters.

If the lines are too long :: the reader's eye will have a hard time focusing on the text. An excessive length makes it difficult to see where the line starts and ends. It often causes difficulty continuing to the next correct line in a block of text.

If the lines are too short :: the reader's eye will be forced to travel back and forth too often, breaking the reader's concentration. This tends to create stress in people, making them begin on the wrong line, potentially missing important words or the main point of the text.

ART 211

lesson 16: Introduction to Photoshop

Adobe Photoshop: Overview

Main Uses: Manipulation and adjustment of digital photographs and building composite photographic imagery such as digital collages.

New Document: To create a new document, go to the top horizontal menu and choose File > New Document, or simply use the key command, Command + N (Control + N on the PC). You are able to choose from Preset sizes or enter your own dimensions for the document. Choose your Color Mode (CMYK or RGB), your resolution and the Background Contents for your document (White, Background Color or Transparent).

Panels and Tools: Similar to Illustrator, there are Panels to control various tasks that can be docked together or pulled apart. Located by default on the left side of your Workspace, the Tools panel has several categories of tools including the Selection Tools, the Painting/Manipulation Tools and the Drawing/Typing Tools. Many of the Tools have customizable shortcut key commands. It is a good idea to learn to use both hands when working on the computer to utilize key commands and boost your efficiency.

A number of Tools have Tool sets embedded in them that can be detached from the main Tool Panel. These Tools have a tiny triangle on the lower right corner on their icon.

Control Panel: As in InDesign and Illustrator, the Control Panel or bar appears at the top of your workspace. The information here is contextual—it changes to match the particular Tool you are using.

Panels: You can control how many and which Panels are visible, open and docked on the right side of your Workspace.

Window: All Photoshop Panels can be found under 'Window' on the top drop down menu.

Save/Save As: As you work Save your files regularly. Use Save As to completely replace or to create a different version of the file.

File Formats: There are many different file formats to choose from when saving your work in Photoshop. The file format you choose will depend on what purpose the image is intended...for screen/web or for print. The most common File formats for Print include: .tiff, .eps, and .pdf. For screen common formats include: .jpg, .png, and .gif. Get in the habit of saving your work in Photoshop as native Photoshop files so you can go back into them and rework. Native Photoshop files are Saved in Layers and have .psd as their suffix.

Naming Conventions: Use a consistent naming convention when Saving your files. When naming files for this class use the following convention: LastNameFirstinitial_ART211_2012_Photoshop_01.psd

ART 211

Lesson 17: Vector/Raster, Image Resolution (Size Matters —Part Two)

- **Vector vs. Raster** (Review)

- a. **VECTOR IMAGES:** These images are completely scalable and are therefore an ideal format for logos and symbols. Vector images are defined by _____. When saving vector images for printing they are generally saved at a high resolution (1200ppi).
- b. **RASTER IMAGES:** An image that has smooth, continuous tones is rasterized when made digital. A raster is another name for a grid or a matrix. When saving raster images for printing they are always saved at the resolution needed for the kind of printing (generally 300ppi at reproduction size).

- **Image Resolution**

- a. **GENERAL:** Resolution is a term used to refer to the amount of detail or visual information in an image. It is used when referring to a digital image as well as images when printed. Images meant for display on a screen need much lower resolution than images created for print. As a comparison, your computer monitor has a resolution of 72 or 96 ppi. Most printed magazines use images with resolution of 300 ppi at the printed size.
- b. **PPI, DPI, LPI:**

PPI stands for Pixels Per Inch and refers to the number of pixels (derived from the phrase 'picture element') per square inch. Whether working with images in a digital camera, scanner or in pixel-based software programs, PPI is used to define the amount of information, detail and quality of the digital image. DPI stands for Dots Per Inch and refers to the resolution of output devices such as desktop printers. Laser printers use dots or toner and inkjet printers use dots CMYK ink. LPI stands for Lines Per Inch and refers to the coarseness or fineness of screen a commercial printer uses to print images.
- c. **RESOLUTION & KINDS OF PRINTING:** Different kinds of printing use different resolutions in their screens (LPI).

Some examples: *Newspapers* are mostly printed using fast web presses on coarse paper that absorbs a lot of ink. In order to avoid the images getting all muddy from ink spreading, they use a lower LPI in their printing. Low LPI means fewer lines per inch to define an image. *Fashion magazines* use high-quality offset or gravure printing processes and less absorbent paper. They use high LPI so the images are super crisp and clear. The dots of ink are small and sit on the surface of the paper rather than being absorbed and spreading out. In order to take advantage of this, images must be saved at a high ppi. High PPI means lots of pixels per inch to define details.

Typical LPI and Formulas

LPI Chart talk to your printer to find the LPI you should be using for each type of printing project	
output / paper	typical LPI
screen printing	35-65
laser printer / photocopier (copier or matte laser paper}	50-90
laser printer / photocopier (coated paper)	75-110
quick printer (uncoated or matte bond paper)	75-110
offset printing (newsprint)	60- 85
offset printing (uncoated paper)	85-133
offset printing (coated paper}	120-150 +
high quality offset or gravure (such as glossy magazines)	150-300

Find the Best LPI, By Jaci Howard Bear, About.com Guide,
<http://desktoppub.about.com/od/resolution/a/lpichart.htm>, October
2012

ART 211

Lesson 18: Color space / Photo Lighting / White Balance (WB)

Color Modes / Spaces: Systems of Representing & Perceiving Color

Additive Color: This color space (mode) is at work when light is emitted from a device. It begins from Black (no light—think dark computer screen) and as color is added represents the color spectrum. Additive color uses primaries of Red, Green, and Blue (RGB) that resonate with the different structures (cones) in our eyes.

When the Red, Green and Blue wavelengths of light are added together they create white light. The individual pixels of RGB do not actually overlap, but are mixed in our retinas. When we look at a screen on a device—whether it is on a phone, tablet, computer or an ATM interface—we are seeing color in an *Additive color space*.

RGB colors are expressed as the amount of Red, Green and Blue measured on a scale between 0 and 255 or as a percentage.

Subtractive Color: This color space (mode) is at work when we are looking at physical dyed, painted or printed paper or objects. The colors we see are a result of light being reflected off of the objects or paper. It begins from white (think blank paper) and as color is applied it subtracts from the full spectrum of white light. The primaries in subtractive color are Cyan, Magenta, and Yellow (CMY). You already know that in color printing technology, 'K' or a Key plate is used to define the Blacks, yielding the CMYK printing color space.

RGB > HSI, HSL, HSV: There are variations in modeling the Additive or RGB color space. The RGB color space is usually represented as a cube where the red green and blue channels are mapped onto the X, Y and Z axes. HSI or Hue, Saturation and Intensity; HSL or Hue Saturation and Lightness; and HSV or Hue Saturation and Value are modeled as cylindrical forms.

Photo Lighting / White Balance

White Balance: “White balance (WB) is the process of removing unrealistic color casts, so that objects which appear white in person are rendered white in your photo. Proper camera white balance has to take into account the “color temperature” of a light source, which refers to the relative warmth or coolness of white light. Our eyes are very good at judging what is white under different light sources, but digital cameras often have great difficulty with auto white balance (AWB) — and can create unsightly blue, orange, or even green color casts.” *From Cambridge in Colour*—<http://www.cambridgeincolour.com/tutorials/white-balance.htm>

<http://www.cambridgeincolour.com/tutorials/white-balance.htm>

ART 211

Lesson 19: Adjustments, Levels, Color Balance / Photoshop

Adobe Photoshop: Actions!

Process Images with Actions: In Photoshop you can set up a specific series of steps as an Action. The steps can make adjustments, resize, convert, save and close your images. This Action can then easily be applied to other images.

Convert Color images to Grayscale: In Photoshop you can convert your RGB Color images to Grayscale using Actions.

- > **EXERCISES:** **1.** Make your own Action for the Lesson 19 images. Convert to Grayscale, Resize, Save and Close. **2.** Work with each of the Lesson 19 images to correct the Color Balance. Copy all of the images into in a New Folder beginning with *LastnameFirstinitial* and upload to the class server.

Adobe Photoshop: Making Adjustments to Digital Photos

Adjustment Layers: You can make adjustments to your images in Photoshop non-destructively, by using Adjustment Layers. These are most helpful to preserve the original image and to work on several kinds of Adjustments together.

Histogram: A Histogram is a graph that visually represents the tonal range of a digital image. In Photoshop the histogram shows both Input Levels and Output Levels, where Input makes adjustments to the digital image on screen and Output is making sure the levels are appropriate for Print.

Blackpoint and Whitepoint values need to be manipulated in the Output so the dark areas don't fill in or plug up detail and so that the light areas are not blown out.

Adobe essentials has additional info: .photoshopesentials.com/photo-editing/histogram/

Levels: In RGB space there are 256 levels of dark to light. Digital photographs have a range of values or tones (darks–middles–lights) that can sometimes get 'muddy' in the middletones. When this happens some of rich details are lost. In Photoshop you can retrieve the detail in the midtones by using 'Levels' and making adjustments to the image.

Color Balance: The best way to get a good Color Balance is to use the correct White Balance (WB) when taking your photos. If the WB is off your Color digital images will have a color cast.

With the color balance of a digital image your eye CAN be a good tool, though your eye CAN be fooled. Color calibration of your computer monitor and or any printer affects color balance. Sometimes this is beyond your control.

You can work to eliminate a color cast using the Color Balance or the Levels Adjustments in Photoshop. In order to fix the image color you will need to have a neutral grey or a grey color that has equal parts of Red, Green and Blue (RGB). The use of a gray card in your photo will give you a source for a true middle grey which balances the levels of Red, Green and Blue in the image.

ART 211

Lesson 20: Isolating Pixels in an Image (Separating Object from Background) / Photoshop—part I

Adobe Photoshop: Selections, Masks and Alpha Channels

Selections: The act of choosing some of the pixels in a digital image in order to manipulate that area. A selection is defined by “Marching Ants.” There are many ways to make selections in Photoshop AND there are many ways to refine the edges of your selections.

- > **Select All** (Cmd + A) / **Deselect** (Cmd + D) / **Reselect** (Shift + Cmd + D)
- > **Marquee Tools:** Rectangular, Elliptical —both can be constrained to perfect square or circle by using the Shift Key while drawing the Marquee.
- > **Lasso Tools:** Freehand, Polygonal, Magnetic
- > **Magic (Tragic) Wand:** Tolerance, Anti-Aliased, Contiguous
- > **Quick Selection Tool:** Less Clicking

- All Selections once made can be moved or refined. Find these commands under the top drop down menu Select > Modify: Smooth, Expand, Contract, Feather.
- You can Add to an existing live selection by holding down the Shift Key and selecting more.
- Once a Selection is made you can create an Adjustment Layer to manipulate the pixels selected. The selection is automatically turned into a Mask.
- Adjustment Layers are editable. You can add to or subtract from the selected areas by “painting” with your Paintbrush tool (White=Add to mask; Black=Subtract from mask)

Masking: Any Selection of pixels can become a Mask. A selection defined by the “Marching Ants” can be also viewed using the Quick Mask mode. (Press the ‘Q’ Key)

In Masks, “white reveals and black conceals.” So if you want to increase your masked area, paint with black.

- Any Selection or Mask can be stored as an Alpha Channel.

Alpha Channels: Alpha refers to Transparency. Creating an Alpha Channel is a way to save a selection of isolated pixels within the Photoshop (.psd) file. The Channels Panel is where the information for Alpha are shown.

ART 211

workbook lesson **20: Isolating Pixels in an Image** (Separating Object from Background) / Photoshop — part 2

Adobe Photoshop:

Edges of Selections and Masks

- Selections can be refined or modified by contracting or expanding the selection.
- They can also be adjusted by smoothing the edges, to diminish the appearance of “jaggies” or pixelation on the edges.
- You can create vignettes by softening your selection using Feathering.

Clipping Paths

- Selections can be turned into Clipping Paths. This is a method to isolate pixels of a figure or area in an image. Using Clipping Paths, an object can be separated from its background.

Composite Images

- Objects or figures on transparent background layers can be recombined with other images to create composite images.

ART 211

workbook lesson 21: About Paper

General Information

MOST COMMON PAPER GRADES

Cover: a heavyweight paper used for cards and covers of many kinds; scoring needed for folding

Text: a lighter weight paper for letterhead, envelopes, interior publication pages; folds without scoring

Writing or Bond: sturdy, lightweight multi purpose paper

SOME PAPER TERMS

Basic Size: standard dimensions a type of paper is cut to (Bond is cut to 17"x 22"; Offset to 25"x 38")

Basis Weight: the designated fixed weight of 500 sheets, in pounds, of that paper's basic sheet size.

Brightness: refers to the reflectiveness of white paperstock

Bristol: a board grade receptive to folding, embossing, and stamping

Caliper: the measure of the thickness of paper in microns

Coated: book paper with a clay coating ensuring smoothness (dull, satin, gloss, matte)

Digital: paper for copiers, ink-jet and laser printers, also high-end digital presses

FSC: Forest Stewardship Council—an organization overseeing management practices of forests

Grain: direction fibers run in the paper; folding across the grain breaks fibers, causes cracking

GSM: a measurement for paper weight (Grams / Square Meter)

Linon: true linon paper is made from flax fibers; term applied to high quality paper with finish like linon

Newsprint: coarse paper used for printing newspapers; highly acidic, degrades quickly

Offset: a book paper treated with sizing to resist moisture used in offset

printing

Opaque: a book paper treated to be less transparent

PCF: Processed Chlorine Free—better environmentally speaking

Show through: refers to seeing through the paper to the printing on the flip side

Smoothness: refers to the presence or absence of tooth or texture

Vellum: true vellum is made from calfskin; 'paper vellum' is made from cotton, is translucent and dimensionally stable; vellum is a term applied to some writing papers to denote extra smoothness

SOME PAPER COMPANIES

Appleton is an employee owned paper mill located in the Paper Valley region of Wisconsin. As a specialty coating facility Appleton makes a variety of paper for graphics applications and industrial use.

Domtar Paper has the broadest line of eco-friendly and FSC certified paper and envelopes.

French Paper Company has been manufacturing paper for more than 140 years in the same community of Niles, Michigan; iconic paper brands like Speckleton, Dur-O-Tone, Pop-

Tone, and Construction have made a big impact on the design community; FSC certified.

Mohawk Paper the largest privately owned premium text and cover paper manufacturer; uses wind power and produces many eco-friendly papers.

Neenah Paper offering the "Classic" line of uncoated text and cover papers and envelopes, eco-friendly papers with FSC certification and papers made using wind power.

Wausau Paper a leading manufacturer of text and cover paper with matching envelopes for many years. It's flagship brand Astrobrights is the best known brand of bright colored paper in the market.

Unisource is a distributor for all major paper companies, like a paper super store.

PAPER SAMPLES

Swatchbooks help designers see and feel the characteristics of paper available

Paper Promotions are designed to promote a new or existing line of paper to the market

Ordering Samples designers and

ART 211

lesson 22: Pantone Colors +

About Pantone Matching System

OVERVIEW

The Pantone Matching System (PMS) was developed in the 1960's as a standardized method for matching colors in commercial printing operations. It has been widely adopted throughout the printing and design industries.

This system uses formulas of base pigments that make Solid Pantone colors (a.k.a. Spot colors). Pantone produces various printed color guides, built as fan books, and pages of perforated color chips to assure consistency in color use from designer to client to printer. The color guides represent specific colors on both coated and uncoated paper.

PANTONE GUIDES

Formula Guide: This guide presents the Pantone colors (Spot colors) that are mixed from a set of base pigments. Guides are printed on Coated, Matte and Uncoated papers. There are over 1,000 different Pantone colors.

4-Color Process: Some, but not all, Spot colors can be translated well through the 4-color process. Specific guides represent the set of Pantone colors that can be accurately produced using CMYK or Process colors.

Color Bridge: This guide represents solid Pantone colors and their closest, CMYK, RGB and HTML (like Hexidecimal) equivalents.

Specialty Colors: These are guides that represent an array of metallic, pastel and neon colors as Pantone solid colors.

Color Sharing Communities

ADOBE KULER

An online community where people create and share their own color palettes. Wikipedia states that 'Kuler' is the word for 'color' in the Creole language spoken on the island nation of Mauritius.

COLOUR LOVERS

"COLOURlovers is an international [internet] creative community that helps people discover their inner designer."

Digital Color Palettes, Swatches

(information from adobe.com)

ADOBE DESIGN SOFTWARE

Pantone color guides can be loaded in Adobe InDesign, Illustrator and Photoshop. In CS6 the libraries are called Pantone +. Adobe Kuler is also available as an Extension to the Creative Suite programs (see below). As always, be aware of the inherent difference between color viewed on a computer monitor and color printed onto paper.

INDESIGN

The Swatches panel (Window > Color > Swatches) allows you to create and name colors as well as open color libraries. When you choose Create New Swatch, you can choose Process or Spot color. If you choose Spot, you then can select from various color libraries including Pantone guides. You can save your Swatches in an Adobe Swatch Exchange (.ase) file which can be shared and imported to other files. Swatches panel uses little icons to identify Spot and Process color types, LAB, RGB, CMYK, and Mixed Ink color modes.

ILLUSTRATOR

Adobe Illustrator has three types of color swatches—process, global, and spot. Process and global color swatches are related to the document color mode. If you change the document color mode from CMYK to RGB, the process or global colors are converted. Unlike process and global color swatches, Spot color swatches preserve the definition and color modes (CMYK, RGB, LAB, Grayscale, HSB, or even WebSafe RGB) they are created in. Spot color swatches are either created by people using the program or specified from color libraries (books) created by companies like Pantone.

PHOTOSHOP

Adobe Photoshop behaves very much the same as Illustrator when it comes to color swatches and accessing color books.

ART 211

lesson 23: Page Numbering | InDesign

a. PAGE NUMBERS IN PRINT PUBLICATIONS

Generally speaking page numbers do not begin at '1' and they never should start on the first page of a publication. Page numbers are not applied to ALL pages. Often the TOC does not get a page number.

b. AUTO PAGE NUMBERING

On your Master Pages create a text box on the verso page to hold your folios or page numbers. With your cursor inside, go to Type > Insert Special Character > Current Page Number. Choose the typeface and style. Duplicate and adjust the text box for the recto page in the spread.

c. NUMBERING

On your Pages Panel: make sure you have selected the page thumbnail you want to effect, then choose the fly-out menu on the top right corner > Page Numbering Sectioning options and enter the number you want to start with.

lesson 24: Binding and Post-press processes

a. SOME TYPES OF BINDING FOR PUBLICATIONS

Perfect Bound: a method used by many magazines, this forms a spine

Saddle Stitched: a method used by a majority of booklets, pamphlets, some magazines and other smaller publications

the print documents need to have a number of pages divisible by four (4).

Spiral / Wire Bound: an option that allows for page spreads to lay flat, good for direction-based pieces like manuals

b. SOME POST-PRESS PROCESSES

Scoring and Folding: scoring is putting a crease in the paper before folding, and folding allows for reducing the size of the paper document for binding options or for mailing.

Spot Varnish: a process where varnish is applied to selected areas on the paper

Foiling: an application of shiny foil material to specified areas on the paper.

Die-cutting: a process that cuts paper stock into specific shapes.

PROJECT 1 | TECHNICAL ILLUSTRATION

page 1

As a designer you are required to produce different kinds of sketches, drawings and renderings for clients and collaborators. In order to evaluate the overall look and feel of a product long before it is physically built, designers visualize them with illustrations from different angles.

The goals of this project are two-fold:

- 1)** to deepen your drawing skills by completing hand-drawn illustrations and orthographic projections, and
- 2)** to familiarize you with Adobe Illustrator as a tool for rendering technical illustration.

ORTHOGRAPHIC PROJECTIONS

Also known as engineering drawings or sometimes plan views, orthographic projections represent a dimensional object from different angles or views. Conventionally these drawings include a top view (also called a plan view), a side view, a front and/or rear view along with a three-quarter angle view, either isometric or perspective.

You should already be able draw spaces, architecture and objects with two-point perspective. You may be familiar with the term 'isometric' or could recognize work executed that way. For this project we will explore both kinds of representations.

HAND-DRAWN ILLUSTRATION

STEP ONE—Study and Describe

Using the assigned object in class you will draw it from multiple angles and personalize it. Either make a self portrait or create an original character.

In order to illustrate the object, you need to study it carefully. Take photographs from different views and of the details. Write a brief description of your object noting the following:

- materials
- textures and surfaces
- coloring
- major shapes
- transitions between major shapes

STEP TWO—Exploratory Drawing/Sketches

Make sketches exploring your object and the forms of it. Draw details on a larger scale. Experiment with both perspective and isometric views. Use pencil and fine point black marker or pen.

STEP THREE—Drawing Projections

After completing Steps One and Two, you should be familiar enough with your object to create four refined drawings of your object.

The four drawings will include a Front View, Side View, Top (or plan) View, and either an Isometric or Perspective three-quarter angle View.

Your drawings need to be large enough to include details. Use the same scale and make the front/Side Views 4 or 5 inches tall. Add detail and colors with fine-tip and broad-nib markers AND/OR colored pencils. Work to represent textures and material.

DIGITAL TRANSLATION

STEP FOUR—Digitizing your Drawings

Scan your four finished drawings into the computer and set each as a Template layer in Adobe Illustrator. On new Layers, begin to use the Illustrator Tools to build the three views of your object. Use your drawings and photographs of your person as a guide to recreate the actual details of form and the modifications you are making.

Take screenshots of your work as it is being developed—try for one screen shot every half hour to document your progress. Save these screenshots in a folder labeled 'Project1_Screenshots' in your Project 1 folder on the class server so you will have access to them later to add to your class workbook.

Your finished illustrations should replicate the shapes, colors and textures of your object and present the personalization your devised to go with your character. **YOUR CHARACTER NEEDS TO BE ORIGINAL.**

WORKFLOW

- a) Use separate Illustrator files for each view of your object/character.
- b) Create Folders to organize your Layers for the different levels on each of your illustrations.
- c) Build major shapes of the body first. Work with Gradient, Gradient Mesh, Paint Brush tools to add shading and highlights.

STEP FIVE—Organization of Final Presentation

ARRANGING VIEWS

When all four views of your object are completed them on one single 11 x 17 inch Artboard in a NEW Illustrator document. When placing your illustrations do not crowd them together, but make sure there is sufficient room between views. Consider how the images on the page will create a visual hierarchy. Also, maintain a .75 inch margin around all sides of the Artboard.

LABELING VIEWS

Using 10 pt. Helvetica Regular, label each view: Front View, Side View, Top View, Three-quarter or Perspective View.

NAMING YOUR CHARACTER

Choose a name for your character. Select a typeface that epitomizes the personality of your character and set the name in this typeface. The character name should be approximately 3 inches wide. Place it in the lower right hand corner of your Artboard.

PRINTING & MOUNTING

Using the color laser, print your final file on a single sheet of Tabloid-size paper. Mount this sheet to a black matte board so that 1 inch of board shows around all four sides. On the back of the board print your name, class number and section.

DOCUMENTATION / ARCHIVE

Your 'process' (drawings, scans, notes, screenshots) and final work needs to be archived and represented in the Project section of your class workbook.

Save your final Illustrator file for Project 1 as a native .ai file as well as a .pdf file. Store copies of the files in your Project 1 folder on the class server using the class naming convention.

DROPBOX

PROJECT 2 8-Page Brochure

For this project you will research, design and build a brochure for a specific area, department or organization on the UW-Stevens Point campus.

This brochure will be an informational and a promotional piece for the area or group. Think of this as an opportunity for you to investigate a subject of interest to you, not just something you already know about.

CONTENT for Brochure

The TEXT is to be obtained from online sources and/or interviews with people involved. The IMAGES are to be your own original photographs. A loose template will be provided for you to follow. Your brochure will be created in Adobe InDesign and produced as a printed piece as well as a PDF for the web.

PROCESS

1. Research and Collect Information

Choose your subject. Investigate the area or group online and collect as much information as you can. Reach out to at least one professor, student, administrator, or other person involved in the area and interview them for a quote. Put it all into a Word document.

Visit the physical space, rooms and observe the activities. Take notes and perhaps some preliminary photos.

2. Take Photos

Use a fairly decent camera when you go to take your photos. Take more photos than you think you will need. Set your camera to take the highest quality/highest resolution. Remember to check your WB. Make sure to take the following:

- a) Photo(s) of main person(s)—administrator, officer or staff in the area or group.
- b) Photos of materials, tools, textures found in the space or related to the area or group.
- c) Photos of the place, the building and of activities taking place there.

3. Review content / build paper dummy

Review what you have for text and photos. Consider the flow of information from the front cover through to the back cover and divide up the content in a way that makes sense. Remember the brochure is meant to promote the area or the group. The front cover should be eye-catching and carry the university logo. The back cover needs to identify the subject (area or group) and the university.

4. Design your Brochure

Using the template provided, develop concepts for your promotional brochure.

Draw thumbnails for 4-5 ideas for the the front cover and sketch several options for your pages and back cover.

Refine your best idea and create sketches for the placement of your text and image(s) for all pages of the brochure.

5. Work the Visuals

Use Photoshop to make needed adjustments to your photographs. At least one photo will need to make use of an object cut out of a background using Photoshop.

6. Build your Brochure

Once you have a strong design comped out on paper, build your brochure in InDesign. Set your Page Size to be 5.25 x 8.25 inches. Your document needs to have Bleeds. Place your visuals according to your comp.

7. Work the Typography

Use appropriate (readability!) typefaces to create good typographic hierarchy and strong design layout.

Develop and apply Paragraph and Character Styles for the different sections of text you use. *Follow the guidelines with the Template.*

ART 211 Graphic Design Production I

PROJECT 2 8-Page Brochure — *continued*

8. Save/Package/Export for Print and Web

Finalize and Save your brochure as native InDesign (.indd) file. Package to collect all files associated with the document.

NOTE: The Template along with specifications for the brochure will be provided on Basecamp.

Detailed instructions for preparing PDFs for Printing and for the Web will also be provided.

PROJECT 2 Calendar

tuesday 11/10 introduction

thursday 11/12 hand-out / choose subject

tuesday 11/17 have initial research, info collected in Word doc // start paper dummy

thursday 11/19 have paper dummy, some photos taken // work on project

tuesday 11/24 have ALL photos taken, initial thumbs for layout sketches // start design

thursday 11/26 NO CLASS — 'Turkey Day'

tuesday 12/01 have ALL content in InDesign — PDF in-progress crit

thursday 12/03 have refined PDF uploaded to Basecamp // print B&W version

tuesday 12/08 have B&W printed brochure

thursday 12/10 Project 2 FINAL DUE // critique

ART 211

PROJECT 2 | Toy & Booklet

PROJECT OVERVIEW

In this project, you will be planning, illustrating, constructing and promoting original paper-craft characters.

LEARNING OBJECTIVES

- Refine Illustrator drawing/illustration skills
- Apply InDesign publication skills to a new format and layout challenges
- Practice photography and Photoshop image adjustment techniques

Practice craft and building skills • Learn 2D patterning skills for the creation of a 3D object • Develop diagramming and graphic communication skills • Flex creative muscles and build skills in 3D visualization

RULES

1. Develop a unique original character!

This means it doesn't already exist through some other IP (intellectual property). There are lots of templates out there, but it is not enough to make simple changes to existing templates. Challenge yourself to make your character unique.

2. Draw on paper first, then use Illustrator!

After getting an idea of how to make papercraft creatures, plan your own design. Yes, you are required to sketch on paper before diving into the computer and Illustrator.

3. Size Matters! Claim your work!

All character templates must fit on 8 1/2 x 11 paper. Include your name on the template.

4. Craft Counts!

For critique, you must have your character cut out, folded, and glued to display.

5. Name it with a typeface to match personality!

At some point you will find a name for your creature. Choose a typeface or hand-draw your own for this. Think of the name as a logo.

6. Instructions are Key!

Your character will be portrayed with instructions for cutting, folding, and gluing him/her/it together. These instructions need to have text and diagrams showing step-by-step how to build your creature. Think IKEA instructions.

7. Take Good Photos and use Photoshop!

Carefully build your character, then photograph it from three angles: front, side, and one perspective view. Make sure to White Balance your camera and use a neutral background. Color correct and make adjustments as needed to your photos. Use Clipping Paths to cut out the background of at least one photo. Finished images should be 300 dpi, 4 x 6 inches, CMYK, and Saved in tif format.

8. Plan on paper first, then use InDesign!

Design an 8 page booklet for your creature. Your booklet should have a front and back cover, the creature's name, your template with instructions, a brief biography of your creature, and the photos of your finished model to show what it looks like when put together. Include your name and the date or year somewhere on the back cover.

EXAMPLES

ART 211 PROJECT 2 | Toy & Booklet

Check out the sites below for examples of papercraft creatures and their templates:

- www.3eyedbear.com/
- pepetz.com/
- www.macula.tv/papercraft/
- blog.spoongraphics.co.uk/tutorials/create-a-flat-pack-toy-the-making-of-frankenspoon
- www.yebomaycu.com/index.php?page=ye-bot-initiative

FINAL PRODUCTS

Physical Things

- One fully built papercraft creature —well crafted original design in color
- One printed copy of booklet
BOOKLET SPECS: Page size: Letter, Number of pages: 8, Paper size: Tabloid
Printed: two sides, Front to Back (head to head), Inks: 4-color, Beeds: none
Finishing: (no trim needed), 1 fold, saddle-stitched (stapled)

Digital Things

- Illustrator file (.ai) for the creature template with the instructions
>> LastnameFirstinitial_ART211_2013_Creature.ai
- PDF file of the creature template with the instructions >> LastnameFirstinitial_ART211_2013_Creature.pdf
- Packaged InDesign folder of the finished booklet >> LastnameFirstinitial_ART211_2013_CreatureBooklet
- PDF file of the finished booklet >> LastnameFirstinitial_ART211_2013_CreatureBoolet.pdf
- Three (3) photographs of finished creature (see rule 7 for details)
>> LastnameFirstinitial_ART211_2013_Creature_front.tif
LastnameFirstinitial_ART211_2013_Creature_side.tif
LastnameFirstinitial_ART211_2013_Creature_perspective.tif

Document in Workbook

- Sketches
- Screen shots of Illustrator Progress
- Screen shots of InDesign Progress
- Final photographs of your built creature
- Photographs of finished booklet/layout

Calendar for Project 2

- Any other things worth including
- tuesday 10/29** introduction to project 2
- thursday 10/31** have: design completed for your creature / build template
- tuesday 11/05** have: first creature dummy printed, cut out and taped together
- thursday 11/07** have: instructions begun, refinements to creature dummy made
- tuesday 11/12** critique—have: final color creature printed, cut out and glued together
- thursday 11/14** have: photos of creature completed / booklet layout on paper
- tuesday 11/19** have: 1 photo cut from background / booklet layout in InDesign, text, photos
- FPO
- thursday 11/21** have: all instructions for building creature completed / printed booklet in B/W, folded
- tuesday 11/26** have: revised booklet, with all content printed in B/W, folded
- thursday 11/28** — no class — Thanksgiving observed —
- tuesday 12/03** final critique—have: final printed booklet in color, folded, stapled

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PROJECT 2 | Toy & Promotion Brochure

WHAT'S NEEDED FOR FINAL:

Physical things

- one fully built toy
- one printed copy of brochure
- one mounted print of logotype

Digital things

- Photographs/Scans of toy building process:
...Toy_Process01.jpg, ...Toy_Process02.jpg, etc.
- Three really nice photographs of finished toy:
...Toy_front.tif, ...Toy_side.tif, ...Toy_perspective.tif
- Illustrator files (.ai) for the logotype:
LastnameFirstinitial_ART211_2012_Toy_Logotype.ai
- Packaged InDesign folder of the finished brochure:
...Toy_Brochure.indd
(Folder containing Links, Fonts and InDesign file)
- PDF file of the finished booklet:
...Toy_Brochure.pdf (Smallest File Size)

Documentation needed in Workbook

- ▲ sketches for several toy concepts
- ▲ in-progress photos of toy building process
- ▲ final photographs of toy
- ▲ screen shots of InDesign progress
- ▲ photographs of finished booklet/layout
- ▲ anything else worth including

CALENDAR

monday 12/3 **Project 2:** Final due / present toy and brochure to class
Lesson 23: Binding options
Lesson 24: Page Numbering / InDesign
WORKBOOK: Work on design / Choose binding

wednesday 12/5 **Review:** Styles, Tabs and other concepts in InDesign / list questions for monday
WORKBOOK: Prepare files for printer / Print dummy; deliver to Printing & Design

monday 12/10 **Lesson 25:** Digital archiving
Review: Q & A, sharing, reviewing print production concepts

wednesday 12/12 **WORKBOOK:** PRINTED FINAL DUE // Presentations // Self-Assessment

PROJECT 2 | 8-Page Brochure

Goals for this project:

- increase research skills — learn about an organization
- work with Readers Spreads and Printers Spreads
- set up a grid and design according to specifications
- develop conceptual/formal photo skills
- build familiarity with Photoshop as a tool
- create a multipage, saddle stitched booklet
- prepare print document with Bleeds to send to Printer

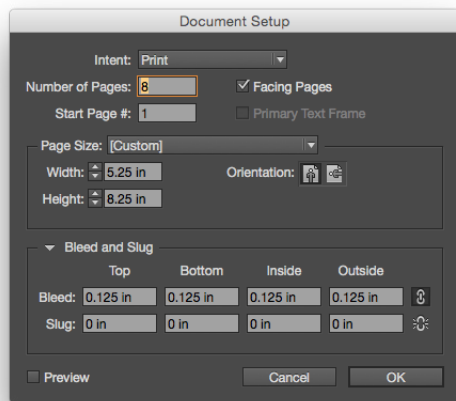
PROJECT REQUIREMENTS

You need to research the organization or group and gather information and content. This includes reaching out to someone in charge to get background information and any permissions needed for photos.

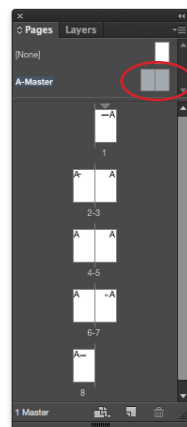
Your brochure needs to have:

1. TEXT to be gathered or harvested from online sources. You must include: the title or name of the organization or group, an intro blurb, a statement/section on its history, info about the who, what, where, when, why, at least one quote or testimonial. Credits for design, photos, printing.
2. VISUALS must use your own original, self-generated photographs that support the content of the brochure. Photos of places or people or events must have captions. All photos need to be at proper resolution for printing, color balanced and thoughtfully included in the layout. One of your photos must utilize a Clipping Path or Mask in Photoshop.
3. SPECS for your InDesign files need to follow the specifications and directions provided, including setting up the Document, Master pages, Grid structure, Margins and Columns and Guides. (Screenshots below are for file set up. Additional directions for preparation for sending to the Printer will follow.)
4. The UW-Stevens Point logo on the front or back cover. (Provided)

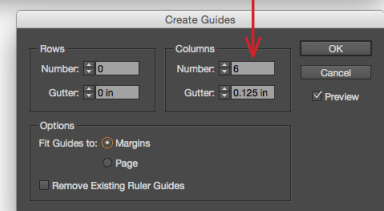
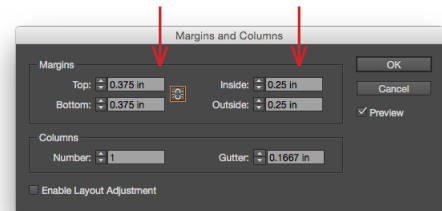
BROCHURE DOCUMENT SET UP SPECIFICATIONS



Document Setup in InDesign showing specs for number of Pages, Page size and .125 inch Bleeds.



Pages Panel in InDesign showing Master Pages selected for ssetup.

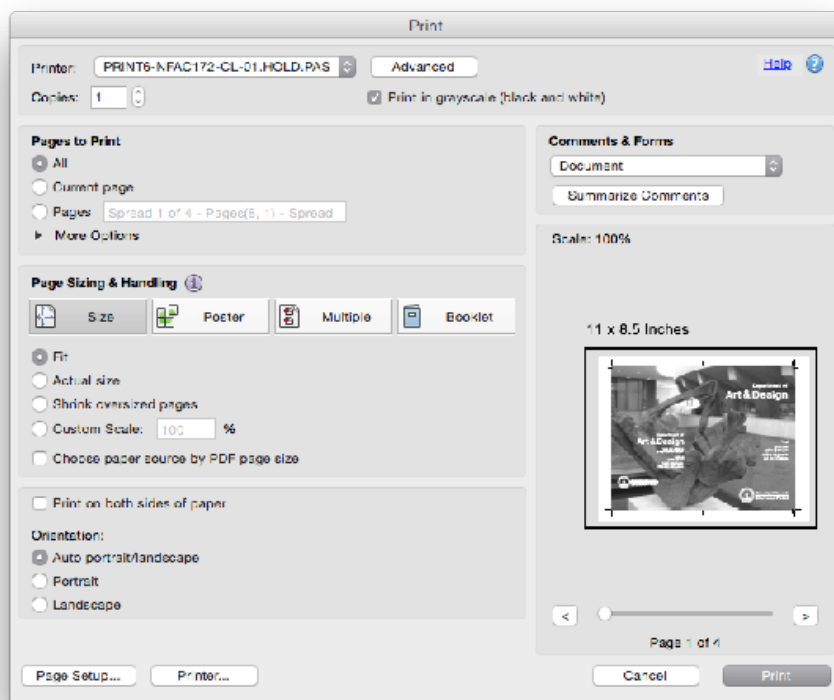


Setting up the Grid structure on the Master Pages using Margins and Columns and Create Guides.

PROJECT 2 | 8-Page Brochure

Steps for Preparing B&W Dummy for in-progress critique

1. Save InDesign file with class naming convention.
2. Package file to ensure all links are current and in the same place.
3. Use Print Booklet to generate Printer's Spreads in a Postscript (.ps) file.
4. Use Adobe Acrobat *Distiller* to convert .ps file into .pdf file.
5. Open the .pdf in Acrobat Pro and print in grayscale to the B&W Laser printer on Letter-size paper.



6. Tape correct pages together back-to-back.
7. Fold and trim with an x-acto.
8. Use longneck stapler to bind.

PROJECT 2 | 8-Page Brochure

CHECKLIST

Content / Tech Specs

GENERAL FILE SPECS

- 8 pages in document
- Grid set up on Master page
- Adequate margins on page edges
- Content follows the grid
- Uses Bleeds (set up correctly)
- File uses class naming convention

COPY (Text Information)

- Paragraph/Character Styles defined
- All text has P/C Styles applied
- Appropriate typefaces used for body
- Type and Leading sized well
- Type hierarchy used

IMAGES (Photos/Illustrations)

- All images in CMYK or Grayscale
- Images Saved as .tiff or .eps
- Photos are color corrected, not distorted
- Images saved at size, correct resolution
- One Image uses Masking

What to Upload

A COMPRESSED FOLDER

containing...

1. PDF files in Printer Spreads.
2. Packaged File from Indesign (no warnings/errors)
File must use class naming convention
3. Folder with your original photographs and illustrations used in your final brochure.
4. Word document with your research, collected information and quote.

UPLOAD

compressed Folder to Basecamp before:

Thursday, December 10
(Wednesday before midnight)

*You'll get Bonus Points
for uploading before noon on
Wednesday, December, 9!*

ART 211 Graphic Design Production I

End of Semester Calendar

day	date	what we are doing in class	what you need to do next
thurs	12/03	Project 2 8-PG Brochure: in-progress crit Print B&W dummy, trim and staple WORKBOOK: DA 24 Preflight, discuss TOC	FOR TUES > P2: refine your brochure design FOR TUES > WKBK: add any questions you have to Basecamp discussion on Wkbks.
saturday	12/05	REAL WORLD great opportunities to hear from uwsp GD alumni	
tues	12/08	Project 2 Brochure: prepare PDFs for Printer WORKBOOK: covers & guts, address any issues	BEFORE THUR > P2: upload Compressed Folder containing, Packaged Brochure, PDFs in Printer Spreads for Printer FOR THUR > WKBK: refine as needed
thurs	12/10	WORKBOOK: address issues, refine work	BEFORE FRI NOON > WKBK: upload Compressed Folder containing, Packaged Files for Covers and for Guts, and PDFs of single Pages for each.
tues	12/15	Presentations of 8-pg Brochures & Workbooks /// Self-Assessment & Course Evals	
thurs	12/17	FINALS MEETINGS TIMES: 9am–11am & 1:30pm–3:30pm Sign up on DKB Hoover's office door for Individual Meetings	

for the remainder of december through january 24, 2016
...have a wonderful, productive, relaxing, rejuvenating break!

TYPEFACES: TEXT VS.DISPLAY

Q: How can I tell the difference between a text font and a display font?
Are there any rules for their use?

A: There are two primary categories of type: text and display. In general, text type is designed to be legible and readable at small sizes. This usually implies fairly clean, consistent, uncomplicated design features; more open spacing than a display face; and strokes that hold up at smaller sizes.

Display type, on the other hand, can forgo the some legibility and readability needed for long blocks of text in exchange for a stronger personality and more expressive shapes...in the letterforms.

Typefaces look different depending on the size at which you view them. Spacing, proportions, and design details change optically.

A text face that looks beautiful at 10 points can appear clunky, heavy, and unattractive when used at large sizes. Display faces are designed to be used as headlines. At small sizes the features that contribute to their personality inhibit readability.

Rules:

Avoid using Display faces for running text.

Choose display faces to use for headlines, pull quotes, etc.

Always see how a typeface looks at the size you plan on using it.

TYPEFACES: TEXT VS.DISPLAY

The best text typefaces are easy to read in long blocks of copy. They do not call much attention to themselves and have been designed to perform best between 6-point and 14-point. Conversely, display typefaces are used to entice a reader into text copy, to create a mood or feeling, or to announce important information. Sometimes, they accomplish all these purposes at the same time. They are intended to stand out, and they perform well when they are used appropriately. However, display typefaces can look peculiar in applications where text typeface designs are warranted.

DIFFERENT DESIGNS FOR DIFFERENT SIZES

Type and typography are visual media that are very much affected by size. In metal type, almost every point size of a given typestyle had subtly different proportions. In serif typefaces, for example, the thin parts of a character became proportionally heavier as the point size decreased. If they had been left the same weight as larger sizes, the contrast between thick and thin would have been too great, causing an effect called "dazzling" which makes text copy difficult to read. The lowercase x-height is also generally larger in text sizes than in display designs, and serifs are more pronounced. In addition, inter-character spacing is more open in text faces. All of these characteristics optimize the typeface for reading at small sizes.

LYNDA.COM VIDEO TUTORIALS

BEFORE INDESIGN

Using Word and InDesign Together
with Anne-Marie Concepción

1. InDesign and Word Formatting Essentials
 - Discovering how text styles work in Word 7m 12s
 - Understanding the basics of InDesign text styles (for Word users) 4m 42s

INDESIGN OVERVIEW

InDesign CS6 Essential Training
with David Blatner

1. Adobe InDesign: What is InDesign? 1m 23s
3. Creating a Document: Creating new documents 7m 39s

Page Layout InDesign Typography 8h 20m

Dissects the anatomy of a typeface and defines the vocabulary of typography, using practical, real-world examples in InDesign.

Nigel French, Intermediate

ILLUSTRATOR

InDesign CS6 Essential Training
with David Blatner

1. Adobe InDesign: What is InDesign? 1m 23s
3. Creating a Document: Creating new documents 7m 39s

FOR INSTRUCTORS

General Design & Process Concepts

Formats, typical sizes, common printing options for printed pieces

Describing various analog and digital methods of working and moving between them.

Importance of clear and consistent naming conventions, file organization, folder hierarchy, archiving, server usage, MyFiles and general asset management.

Explaining file types, software versions – native files and specific file formats, extensions – .tif, .psd, .jpg, etc.

Different units of measure, Digital Precision / Craft

Critical elements in digital work for Print

- Resolution: Defining dpi and ppi
Flat Graphics, Photographs and scanning
- Color Space and Color Concepts:
Differences between and uses for RGB, CMYK, and spot color
Color separations
Pantone Matching System
Color balancing photos
Managing color space in a project
- Output:
Types of printers, laser/toner, inkjet/inks, offset printing
Preparing files for Print
Shifts from screen to output device
- Marks & Bleeds:
What are Marks & Bleeds?
How to create Marks & Bleeds
- Essential features to know and work with in all software applications:
Units, Rulers, Guides, Grids, Snap To, Zooming, Key Commands, etc.

Design Software Application Skills

INDESIGN Demonstrate the ability to:

- o Perform basic typesetting, use the type tools, choose fonts from font lists
- o Develop and Apply Style Sheets for Character and Paragraph
- o Build and Apply Master Pages in multipage project
- o Produce Printer Spreads and Reader Spreads
- o Set Bleeds and Printer Marks
- o Prepare digital proofs (.pdfs) for clients
- o Preflight and Package a project for Print production

ILLUSTRATOR Demonstrate the ability to:

- o Create New Files for specified projects
- o Setup and change Document Setup: Adjust Artboard size, number
- o Find and Use most common Tools
- o Use the Pen Tool and work with Anchor Points
- o Work with Scissors, Knife and Pathfinder
- o Apply Gradient, Gradient Mesh
- o Use Layers effectively, organize,
- o Apply Filters and Effects appropriately

- o Work with Live Trace and Tracing Options
- o Save and Export illustrations in varied file formats

Photoshop Demonstrate the ability to:

- o Open and Assess photographic Imagery
- o Identify and Use most common Tools
- o Work with Layers effectively
- o Choose and Use Selection Tools – Wand vs Lasso vs Paths
- o Perform Image retouching
- o Apply Cloning and Patching Tools
- o Create Silhouette and Vignette
- o Use Sharpening and Blur Tools
- o Make use of Adjustment Layers: Levels, etc.
- o Adjust Color Balance, Hue/Saturation, Color Replacement
- o Create Masks
- o Make and Save Clipping Paths
- o Incorporate Type into file
- o Apply Filters and Effects appropriately
- o Save and Export images in various file formats for intended target application

Acrobat Demonstrate the ability to:

- o Create PDF from files
- o Portfolio options
- o Incorporate Type into file

Content creation, manipulation and page assembly using Adobe Photoshop, Illustrator and InDesign. Learning Goals are focused on recognizing the appropriate software for particular tasks—specifically, identifying the differences between single page illustration software and multipage layout software, and between Illustration and Photography software. Additional goals are demonstrating the ability to prepare design work for print and integrating the applications.

Craft for Graphic Designers

Using a ruler, straight edge, T-square, measuring for mounting, cutting matte board

All about cutting: x-acto, utility knife and shearing techniques

Mounting, creating presentations

Learning pen and marker techniques

Brochure, booklet, package techniques

Post-Press Operations

Exposure to foil stamp, emboss, die cut, and engraving

Exposure to binding options and techniques

Tour Printing and Design

Assessment Methods

Each student will create an exercise journal for the class documenting all assignments and learning activities. Screen shots will be used to visually record and each student will write a description of the exercise. Format should be fixed. The in-progress journal will be built using InDesign and will be turned

Opinion Survey

ART 211 GRAPHIC DESIGN PRODUCTION I

Feel free to use the back of the paper if you need more space to write your answers.

1. In this class we studied a variety of concepts and procedures associated with print design. You worked with the major software programs used in print design and how to use them for specific design aspects. You were asked to create solutions for three assignments—1 major multi-page publication and 2 smaller projects. You learned about creating technical illustrations, designing in 2D to build 3D dimensional pieces, developing publications for print and how to prepare the files for sending to the printer.

a) How did the casual approach in studying the text work for you?

b) Would you have liked to read, write and discuss more about design and design careers?

c) Do you think more readings and discussions on semiotics/symbology would be helpful?

2. In this class we worked through four major design projects: 1–Letterform Marks, 2–3D Transformation (of a Letterform Mark), 3–Symbol Set Creation with Contrasts/Principles, and 4–Symbol Morphology.

a) In your opinion, what project was the most effective and why?

b) In your opinion, what project was the least effective and why?

3. Your work as a designer is evaluated on the strength of your concept development and craft in the final execution of your design solution. Feedback is given through in-progress and final critiques as well as grades and comments. In your opinion was the feedback you received in this class helpful? Do you have suggestions for how else feedback could be given?

4. In your opinion what thing or things should the instructor do better? What did the instructor do well?

ART 211 Graphic Design Production I

Final Grades

NAME _____

Numbers 5-0 indicate the quality of each project or component including accuracy, visual organization, craft, and/or technical proficiency.
5=excellent, no problems; 4=good, minor issues; 3=okay, some problems; 2=not-so-okay, problems in a number of areas; 1=bad, very problematic in many ways; 0=no attempt made

Technical Aspects: 70 possible points

5	4	3	2	1	0	Complete	Workbook contains all required content/assignments
5	4	3	2	1	0	On Time	Workbook files prepared and uploaded for printing by due date
5	4	3	2	1	0	Covers	Use Bleeds and set up correctly, have specified copy and UWSP logo
5	4	3	2	1	0	Pages	Designed with No Bleeds, have adequate margins
5	4	3	2	1	0	Structure	Title Page, Table of Contents (TOC) are present
5	4	3	2	1	0	Master Pages	Master Page (or None) applied to all pages
5	4	3	2	1	0	Page Numbers	Automatic Page Numbers used
5	4	3	2	1	0	Page Furniture	Running Footers or Headers included
5	4	3	2	1	0	Grid	Master Pages carry grid, content placement follows grid
5	4	3	2	1	0	Type	Text/Display faces, leading, and measure (column widths) good for readability
5	4	3	2	1	0	Styles	Paragraph/Character Styles used, paragraphs indications appropriate
5	4	3	2	1	0	Images	Amount of images adequate, labels/captions/annotation used, tiff/eps format
5	4	3	2	1	0	Color Use	Cover(s) CMYK, interior pages use Black + 1 Spot only, images Grayscale or CMYK
5	4	3	2	1	0	Digital Files	InDesign files: Packaged, PDFs for Covers and Pages, class naming convention used

Design Aspects: 20 possible points

5	4	3	2	1	0	Organization	Workbook content is considered overall, grid used to create strong cohesion
5	4	3	2	1	0	Page Layout	Page spreads use structure, balance, proximity, white space, rhythm, variety, etc. well
5	4	3	2	1	0	Image Use	Creative/informative subjects, framing/cropping executed well
5	4	3	2	1	0	Type Use	Typefaces harmonious, type hierarchy, used well for deliniating areas of information

Content Generation Aspects: 10 possible points

5	4	3	2	1	0	Text/Writing	Quality and quantity of text developed for the workbook including captions
5	4	3	2	1	0	Imagery	Quality of original imagery created for the workbook

WORKBOOK TOTAL: 100 possible points _____

100-96=A, 95-90=A-, 89-84=B+, 83-77=B, 76-71=B-, 70-64=C+, 63-58=C, 57-51=C-, 50-44=D+, 43-37=D, 36-0=F

PROJECT 1: Technical Illustration (Lego Persona)

Development of character, Required views presented, Quality of rendering, Craft of presentation, Digital files

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 **15 possible points** _____

PROJECT 2: 8-Page Booklet (Informational/Promotional brochure)

Research of subject, Documentation with photography, Interview/Quote used, Required content, Design work, Digital files

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 **15 possible points** _____

PARTICIPATION

Investment of energy in assigned work, Daily Assignments, Presence and participation in class

10 9 8 7 6 5 4 3 2 1 0 **10 possible points** _____

PROJECTS & PARTICIPATION TOTAL: 40 possible points _____

40-39=A, 38-37=A-, 36-34=B+, 33-31=B, 30-28=B-, 27-25=C+, 24-22=C, 21-20=C-, 19-18=D+, 17-15=D, 14-0=F

GRADES: Workbook _____ **Projects / Participation** _____

FINAL SEMESTER GRADE _____