ART 410   **Advanced Graphic Design Processes**

Fall Semester 2016
Section 01   M/W 2:30–5pm
Instructor: Diana K B Hoover
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email: dhoover@uwsp.edu
office hours: T/H 1:30–2:30pm
& by appointment

University of Wisconsin-Stevens Point • Department of Art & Design

COURSE DESCRIPTION   [UWSP catalog]   3 cr.

Advanced inquiry into concepts and processes in graphic design.
Consideration of commercial production issues and motivations for design
solutions. Work leading to developed sense of purpose and professional portfolio.
Prereq: 311 or cons instr. Pass portfolio review.

SEMESTER ACTIVITIES

**CLASS
FIELD TRIPS**

Sentry

Fey Printing

Spectra Print

Paper Science
& Engineering
Paper Machine

**SMALL GROUP
TOURS & PRESENTATIONS**

Design Studio or Agency

COURSE OVERVIEW

This class will expose you to various professional design environments and
provide opportunities to practice techniques to present your work.

As a class we will take field trips to local businesses to
observe and hear how designers work within different corporate
situations and how design work is commercially produced.

In small groups you will research, locate and contact local or regional design
firms or agencies to tour. Following the tours, groups will create digital
presentations and share their experiences with the whole class.

You will work in teams to develop, design and prepare for production, a set
of sample playing cards which will be commercially printed.

Individually you will develop the visual documentation and written
descriptions of your design work and complete a professional online portfolio.

At the start of the semester you will complete an assessment to help clarify
your strengths as a designer and what challenges could benefit you.

We will use Basecamp as a digital meeting space, project management
and collection point for your in-progress and final design work.

COURSE & REQUIREMENTS: Respect, Honesty, Resiliency, Drive

+ Attend all scheduled class meetings
+ Participate in class activities, share your insights
+ Complete required work on time
+ Play nice together

SPECIFIC COURSE OBJECTIVES

GENERAL
- Manage time successfully
- Work effectively in teams
- Use appropriate voice in portfolio descriptions and correspondence
- Work competently with design software & hardware

COLOR
- Identify and apply industry color spaces: CMYK, RGB, Pantone Solid/Process, monotone, duotone, etc.

IMAGES
- Create original imagery for series
- Obtain stock images for design work
- Prep images for print and web production
- Control resolution, image size, color balancing images, importing/embedding/linking images digitally

SCREEN
- Design, comp pages, and build sitemap
- Plan strong/deep navigation systems
- Build responsive functional pages / site
- Understand prototyping and site testing
- Customize templates

PRINT
- Create digital files in native and .PDF formats
- Set bleeds correctly
- Properly prepare images for print
- Collect or Package for output (fonts and images)
- Research and match file formats to print requirements

PAPER
- Describe paper variables, including: paper weights, effect of grain, color, coatings, sheet sizes/press sizes, etc.
- Spec various papers for print projects

POST PRESS
- Recognize and know ramifications of post-press processes, including: foil stamp, die cut, emboss/deboss, folds, binding
- Prepare and comp work for these processes

PROJECTS & TOPICS

PROJECTS

Capital Campaign
Playing Card Set Design
Paper Promotion
Portfolio Website

TOPICS

Copyrights

Managing Team Work

Communication skills

Portfolio preparation

Post Press processes

Client interactions

User Experience

GRADING

Your course grade
is determined by
your work on:

Teams
Projects
Attendance
Presentations

Please Note:
If you have any concerns, now or anytime during the semester, regarding the expectations for this course, or you have any special needs, please talk with me about them as soon as possible.

The Capital Campaign

A capital campaign is an intensive fundraising effort designed to:
- raise a specified sum of money
- within a defined time period
- to meet clearly defined needs of an organization

These needs can include:
- the construction of new buildings
- renovation or enlargement of existing buildings
- purchase or improvement of land
- acquisition of furnishings or equipment
- additions to endowment

TYPES OF CAMPAIGNS

Traditional
The best-known form of capital fund raising is the traditional, or classical, intensive campaign that has a specific goal related to— **building construction, renovation, or expansion.** This is also referred to as "bricks and mortar" fund raising.

Comprehensive
The comprehensive, integrated, or total development program is based on long-term comprehensive analysis of the organization's diverse needs: — **current program support, special purposes, capital, and endowment.**

CASE STATEMENT — A designed piece that makes 'the case' for the project. It is a versatile tool that outlines the who, what, when, where and why of the campaign. Generally the writing will include:

- WHO — mission statement of the organization; relevant accomplishments/info of the organization

- WHAT — a short summary of the project / the need

- WHEN — the timeline for the project / estimated completion year for the work

- WHERE — specifics of the project location

- WHY — the money is needed; compelling reasons for campaign; benefits to the community and clients being served

FUNDRAISING PROSPECTUS — A coordinated packet including a personalized cover letter with the case statement piece and additional information on supporting the campaign, is supplied when reaching out to large donors.

DONOR REWARDS — This information spells out levels of support, forms of giving and planned donor recognition, such as naming rights. It can be included in the case statement piece or supplied specifically to larger donors.

ART 410 Capital Campaign

Defining Characteristics
There are two features that make capital campaigns different from other fundraising activities...

1. "the gifts solicited are much larger than those generally sought during an annual fund".
2. "pledges are **emphasized as commitments** payable over a number of years convenient to the donor or through the transfer of appreciated real or personal property".

Phases
In order be successful, capital campaigns need to be carefully planned and managed by a Board of Diretors or a steering committee. Before going public, perhaps half of the financial goal, support by larger donors would need to be secured. Graphically it would look something like this:

Quiet Phase | KICKOFF EVENT | **Public** Phase

PLANNING | ADVANCED GIFTS | GENERAL GIFTS | FOLLOW THROUGH

Information above is from the Capital Campaign Masters: Prepare for Success website, capitalcampaignmasters.com/how-to-create-your-capital-campaign-communications-plan/

CASE STUDY: UWSP'S CAPITAL CAMPAIGN
Then, Now & Forever, We Are Point.

Our university is engaged in a comprehensive capital campaign now. Here is a link to the Press Release:
www.uwsp.edu/urc/news/Pages/CapitalCampaign16.aspx
From the PR: "...the campaign has been in a quiet phase since July 1, 2013. During that time, a series of leadership gifts have been made including the establishment of the first four endowed chairs..."

QUIET PHASE — *Visuals / copies of the prospectus and other materials have been solicited.*
Sentry Insurance was one of the largest benefactors to this campaign donating $4 M.
From the UWSP University Relations Press Release dated 3/8/2016...

"Sentry and UW-Stevens Point have a long history in this community, Patterson noted, with both founded more than 100 years ago. Sentry also has a long history of supporting the university.
The $4 million gift more than doubles Sentry Insurance's support to UW-Stevens Point since 1985. Endowment proceeds will support activities such as collaborative research, outreach and related student-faculty activities of the chair. National searches for analytics experts will begin immediately.

Sentry's commitment is a cornerstone gift of the quiet phase of UW-Stevens Point capital campaign, which is scheduled for a public announcement this spring."

KICK OFF EVENT

There was an on-campus Gala, April 30, 2016, to launch the capital campaign. The event was marketed to the stakeholders (alumni, faculty, staff and supporters) as the official announcement to the public that the campaign is underway.

To start the night, Chancellor Bernie Patterson addressed the attendees describing the outstanding place the university occupies, the student success stories already realized, the award-winning work that has been accomplished, and also presented the acute need for this capital campaign in light of the dwindling support by the state.

Proceeds from the event —tickets purchased— also went to the campaign.

Left top and bottom:
Photographs taken at the Gala on April 30, from the University Alumni Facebook photo album.

COMMUNICATING THE GOALS
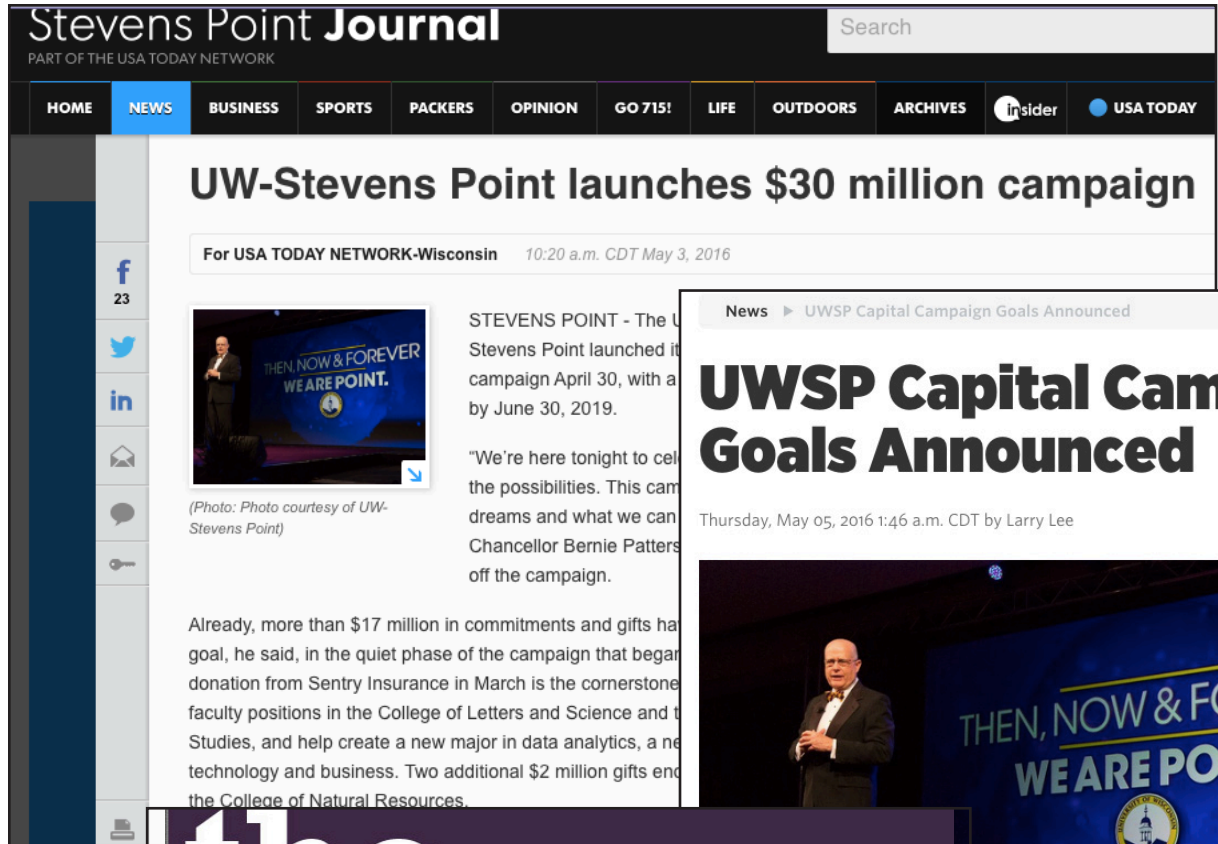From a Press Release dated 4/20/2016:

"Patterson said the campaign is seeking partners who wish to **connect their philanthropic passions with the university's strategic objectives, creating scholarship endowments, initiatives for new programs and support for existing endeavors**. The goal is to bolster student success while helping UW-Stevens Point remain a regional asset that promotes thriving communities throughout the area."

PRESS COVERAGE

As the result of good Public Relations and communications from the university, there was great press. Below are screenshots of three of the news outlets that covered the campaign launch.

Stevens Point Journal
PART OF THE USA TODAY NETWORK

| HOME | NEWS | BUSINESS | SPORTS | PACKERS | OPINION | GO 715! | LIFE | OUTDOORS | ARCHIVES | insider | USA TODAY |

UW-Stevens Point launches $30 million campaign

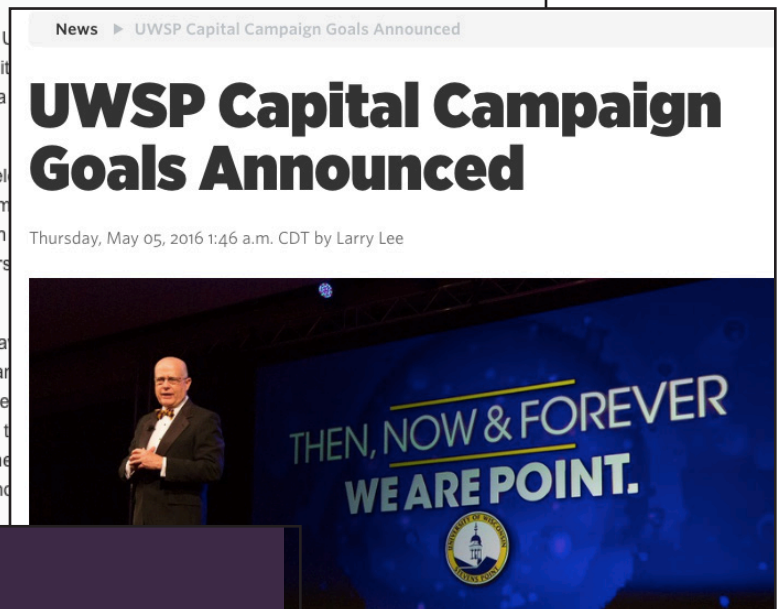For USA TODAY NETWORK-Wisconsin   10:20 a.m. CDT May 3, 2016

(Photo: Photo courtesy of UW-Stevens Point)

STEVENS POINT - The U
Stevens Point launched it
campaign April 30, with a
by June 30, 2019.

"We're here tonight to cel
the possibilities. This cam
dreams and what we can
Chancellor Bernie Patters
off the campaign.

Already, more than $17 million in commitments and gifts ha
goal, he said, in the quiet phase of the campaign that begar
donation from Sentry Insurance in March is the cornerstone
faculty positions in the College of Letters and Science and t
Studies, and help create a new major in data analytics, a ne
technology and business. Two additional $2 million gifts end
the College of Natural Resources.

News ▸ UWSP Capital Campaign Goals Announced

UWSP Capital Campaign Goals Announced

Thursday, May 05, 2016 1:46 a.m. CDT by Larry Lee

the. pointer
University of Wisconsin - Stevens Point

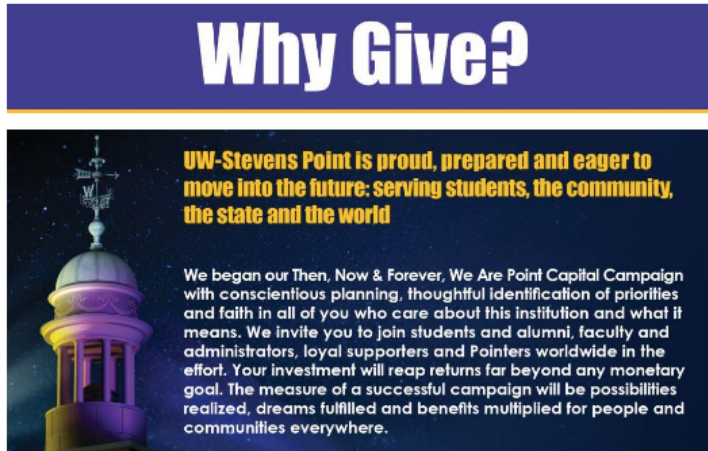| News ▾ | Sports ▾ | Environment ▾ | PointLife ▾ | Arts and Entertainment ▾ | Opinion ▾ | Archive |

CAPITAL CAMPAIGN KICKS OFF WITH A BANG

Posted by: Caroline Chalk   May 4, 2016

Alumni, students and community members gathered on campus this past Saturday to learn

ADDITIONAL PROMOTIONAL WORK

On the University Advancement web site, the 'Why Give' page features a clever interactve way to demonstrate the need for you the user —read supporters— to realize the goals / rewards of the university.
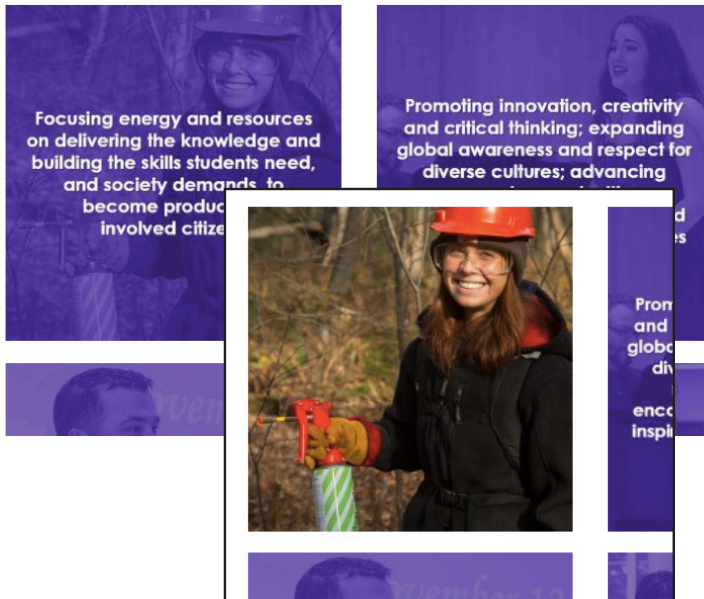

The web banner answers the question, Why Give? It makes the case for the campaign...

"UW Stevens Point is proud, prepared and eager to move into the future: serving students, the community, the state and the world.
We began our Then, Now & Forever, We Are Point Capital Campaign with conscientious planning, thoughtful identification of priorities and faith in all of you who care about this institution and what it means."

...it goes on to the **call to action**...
"We invite you to join students and alumni, faculty and administrators, loyal supporters and Pointers worldwide in the effort."

...and the **appeal or promise of reward for donors**...

"Your investment will reap returns far beyond any monetary goal. The measure of a successful campaign will be possibilities realized, dreams fulfilled and benefits multiplied for people and communities everywhere."

Above: Only when you mouse over or touch the purple squares and then mouse away or stop touching, do you get to see the full-color version of the photo of the student obscured by the text layer above.

Right: Homecoming is a powerful time for alumni. Here we see a screenshot from the UWSP Homecoming web page showing a clear visual representation of the campaign name/theme,"Then and Now."

CAMPAIGN PROMOTION WITH SOCIAL MEDIA & SIGNAGE

There is a coordinated effort across social media and other outlets to reach out to Pointer Alumni and remind them about the campaign.
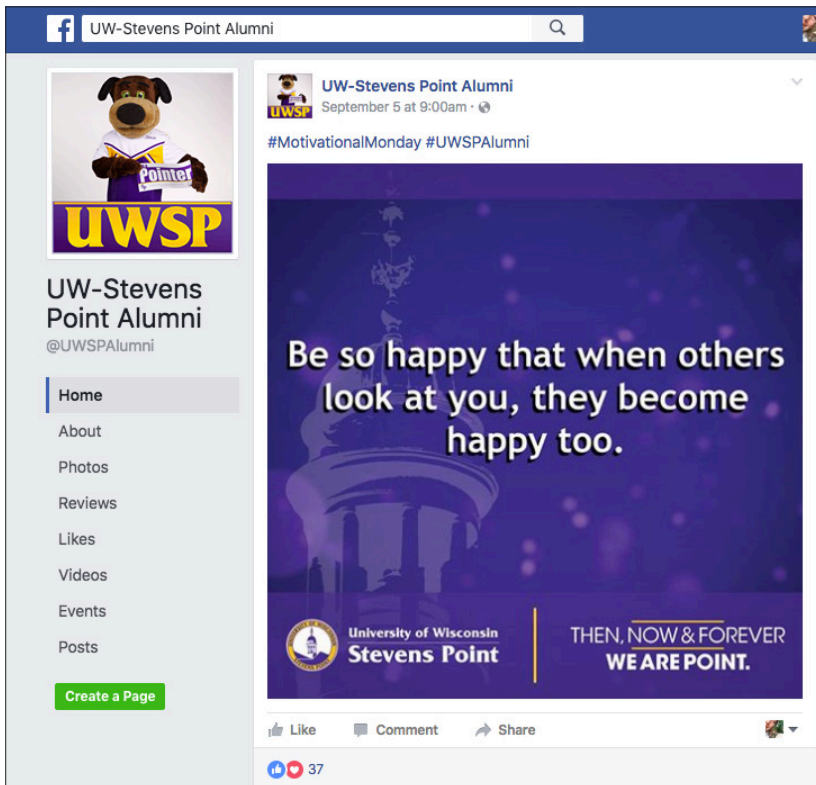
Above: The uwsp alumni Twitter feed displays a profile banner that reminiscent of the campaign theme and includes a link to the alumni association donation page.

Left: A screenshot from the Facebook page for the UWSP Alumni shows one example of how it is extending the call to action.

Above: The uwsp Homecoming page sports a web banner echoing the campaign name and visuals fitting the theme.

Left: Light pole banners up around campus and the city restate the campaign name and act as a reminder of the impact of the university. They also contain a soft ask.

Capital Campaign

PROJECT BRIEF

Choose an organization that you have interest in and research its mission, history and structure. Determine a specific, appropriate need and develop capital campaign theme and materials for them. Nonprofit organizations use capital campaigns to fundraise for larger needs that are either facility-based or focused on furthering of the organization's mission in a targeted way.

A fundraising effort for the construction of a new building, renovation or expansion of existing facilities would be a **traditional** capital campaign, also called a 'bricks and mortar' campaign.

A **comprehensive** capital campaign supports funding initiatives for needs like: acquisition of land or critical equipment for needed programs, to increase an endowment *(a fund to pay for something specific)*, or to support new staffing for special programming efforts.

CALENDAR

MON, SEPT 12
• Nonprofit org selected
• Preliminary research done
• Initial ideas for campaign purpose

WED, SEPT 14
• Present research on orgs along with campaign proposal and initial concepts for Name/Theme

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MON, SEPT 19
• Comps for campaign identity
• Mock-up for case statement & prospectus packet / mailer
• Event / outreach/ thank you ideas

WED, SEPT 21
• Digital comps for printed and web case statement all text typeset, images (FPO)
• Refined mock-up for prospectus
• Guest speaker, C. G. Richards

MON, SEPT 26
• Comps (printed + assembled) for prospectus all text / images in place
• Layout, IA, plans for Web/FB, event, other, thank you

WED, SEPT 28
• Digital comps for Web/Facebook, event, other, thank you

MON, OCT 3
- - -

WED, OCT 5
• Present Final Comps (all materials)

STEPS / COLLATERAL TO BE DEVELOPED

1. Select nonprofit and research // Present research

2. Determine the need and focus for your campaign

3. Invent and design a campaign name, identity, theme

4. Design a case statement and a fund raising prospectus

5. Plan a launch event and design an invitation

6. Create promotional, outreach and thank you pieces

CASE STATEMENT
This piece will "make the case" for the campaign for the donors.
It will be in physical form and incorporate the following elements:

• identity / theme for the campaign
• images either self-generated or stock (stock images must have cost analysis)
• text (from research) describing:
  who: organization (mission, history, etc.), and who is served, will benefit
  what: need / what benefits will be realized from meeting this need
  why: org is qualified to do this (past achievements, support from others)
  when: general timeline for the projects, goals
  where: a timeline for the campaign / project, goals
  how: to contribute (levels of giving), how much is being sought (approx.)
• also include:
  + options for donor recognition (naming rights, donor plaques, etc.)
  + architectural rendering (if applicable)
  + consequences of not realizing the need

FUND RAISING PROSPECTUS
Delivered to big donors, this is a packet of information including a personalized cover letter, a printed version of the case statement and a prompt for campaign gift promise. Together these present the rationale, the need, opportunities and rewards.

OUTREACH: SOCIAL MEDIA & WEB / PROMO / VIDEO / SIGNAGE / OTHER
Required: mock-up or prototype of a Campaign web site (with IA / structure) and Facebook Page. Select two (2) additional pieces to design and produce.

KICK-OFF EVENT
This event gives your campaign a public presence and lets community members know how they can support the project. Think of it as a celebration or party. Plan what it is and design an invitation for it.

THANK YOU / FOLLOW THROUGH
Design and mock-up a way to say 'thank you' for the support.

MIDTERM GRADES

Capital Campaign

_____   Research on organization / Presentation

_____   Design and Application of Campaign Name / Identity

_____   Concept for and Development of Materials / Collateral

_____   Web and Social Media presence

_____   Final Presentation

Class Engagement _____   Absences: EXCUSED _____   UNEXCUSED _____   410 Midterm Grade _____

Comments

Playing Cards Set

GOALS
Interpret/invent a playing card concept and develop a limited set of designs.
Prepare design work using limited color palette and specified dieline.
Work as team communicating and compromising as needed.
Track hours for work performed.

PROPMT

What are playing cards used for and how can you reimagine them?

Working in teams of two, decide on a response to this prompt. Develop a strong concept for a set of eight example cards and a back design that complements the work or magnifies the theme you've chosen.

Each team will develop a strategy for project management working out assignments equitably, designing to the provided specs and tracking the time it takes to complete the different phases of the job. At the job end teams are to prepare a mock invoice for the design job.

CALENDAR

MON, OCT 10 & 17
Project INTRO

WED, OCT 19
—no class meeting
develop concepts

MON, OCT 24
Present Concepts
—not digital—

WED, OCT 26
Develop work

MON, OCT 31
Critique First 3 Comps
—digital-printed—

WED, NOV 2
Develop work

MON, NOV 7
Critique Full Set Comps
—printed—

WED, NOV 9
Refine work

MON, NOV 14
Develop work

WED, NOV 16
CHECK SPECS
Finalize work
Prepare 'Invoice'

SPECS

- Eight (8) cards as follows:
    1 "Ace" OR "Joker"
    3 "Face Cards"
    4 other integrated designs

- Final card trim to measure 2.5 x 3.5 in corner radius .125 inch

- Safezone artwork to measure 2.25 x 3.25 in centered

- Dieline setup on files, designated green spot color as "Dieline"

- Bleed is OK — set to .125 inch

- Card front design is limited to the following two (2) spot colors:
    _____ and _____.

- Card back is restricted to the following one (1) color:
    _____.

- Opacity & Tints are allowed

Card designs must be prepared to spec
and ready to go on press by Monday, November 21.

Teams will present overview of concept,
design work and experiences to class at the close of the semester.

Capital Campaign DESCRIPTION / PROJECT FEEDBACK FOR:

A Capital Campaign is undertaken to:
• raise a specified sum of money • within a defined time period • to meet a clearly defined need

A Capital Campaign has an identity and a name.

A Capital Campaign has phases: the **Silent** phase assessing feasibility of the campaign, reaching out to the community and potential big donors; and the **Public** phase reaching out to and involving the community and donors who can give smaller pledges or support through volunteering.

CASE STATEMENT
A designed piece that makes 'the case' for the project. It is a tool to spells out the who, what, when, where and why of the campaign. It will include descriptions of the following:

- WHO WE ARE — the organization, mission statement, relevant accomplishments
- WHAT IS NEEDED — a short summary of the project
- WHEN THE PROJECT WILL HAPPEN — the timeline, projected completion date
- WHERE IT WILL BE — specifics of the project location
- WHY IT IS IMPORTANT — a key to the story...compelling reasons for donating, benefits to the community and clients being served
- WHAT DONORS RECEIVE — giving opportunities / levels of donation and donor recognition — including naming rights

PROSPECTUS
A personalized bundle of campaign materials including a cover letter and case staement targeted to larger donors.

PROJECT FEEDBACK:

Overall

Case Statement

Prospectus

Card Design Set PREPARATION OF FILES FOR PRINTER

1. ILLUSTRATOR files cannot have any <u>white</u> elements. Strokes need to be converted to graphics ((Object > Path > Outline Stroke)). All 'white' elements need to be subtracted from the background using Pathfinder (Minus Front).

2. PHOTOSHOP files need to be Duotone or Monotone.

3. INDESIGN — Artwork must be placed into InDesign files for preparation to go to the printer.
   Pages: 9, 2.5 inch x 3.5 inch, Bleeds ok [.125inch], Safe zone [2.25 inch x 3.25 inch]
   Colors: 327 C (Teal), Pantone Black 6 C, and for the dieline only, 7482 C named 'dieline'.

4. The design for your Card Back **MUST** be on the last page (9) of your InDesign File.

5. All Fonts used in the file **MUST** be converted to Outlines.

6. All image files **MUST** be included when Packaged from InDesign.

7. Files **MUST** be named with your Team Name (post team name on discussion on Bcamp).

8. Packaged InDesign file folders need to use High Quality Print PDF Preset, be Zipped (Compressed) and uploaded to our class Basecamp space.

Visual Aids for File Prep
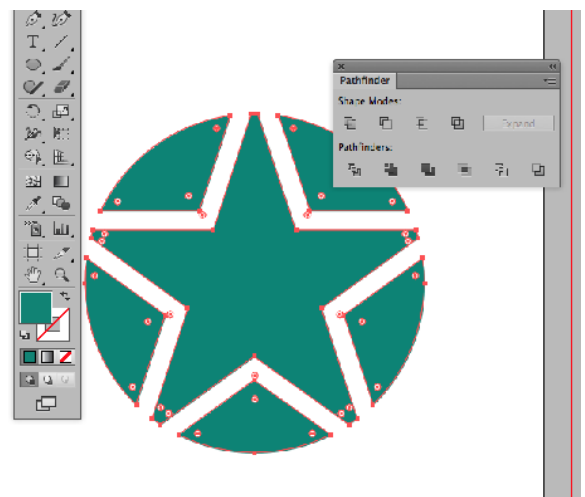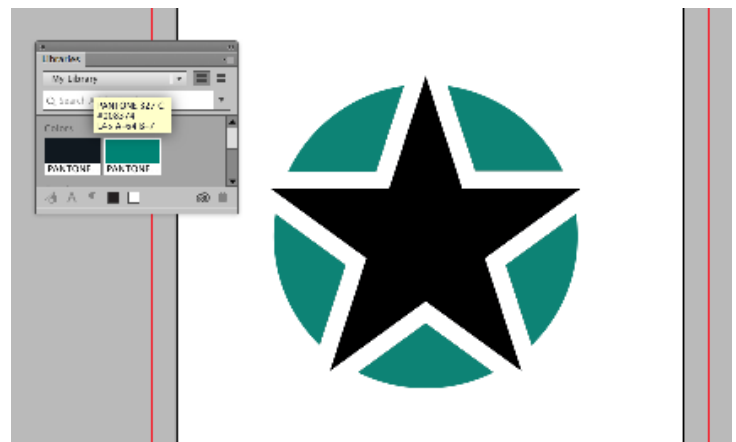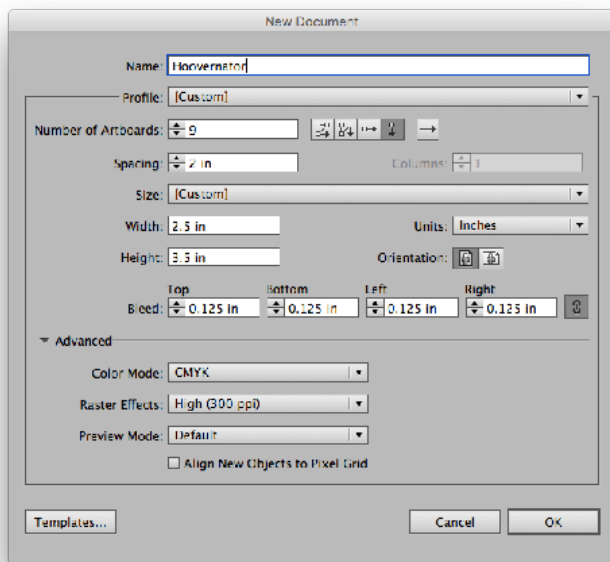
Neenah	Georgia-Pacific
Mohawk	Weyerhaeuser
Domtar	International Paper
NewPage	Sappi
French Paper	NewLeaf
Wausau Paper	Yupo
MeadWestvaco	Verso
Potlatch	Forest Stewardship Council
Appleton paper	American Forest & Paper Association / SFI

GLOSSARY OF PACKAGING TERMS

Beers style – Folding box with each piece having 4 corners scored & glued for fold-down storage and easy set-up

Bending board – Lighter weight paperboard used for folding boxes, usually 28pt. or less

Black vat – Recycled paperboard that is dyed black throughout

Blank – Unfinished, flat sheet of corrugated or fiberboard. In set-up boxes, blank is a diecut or scored and corner-cut flat, ready to be formed into a box

Bleed – To print an area of image beyond the cut edge

Blind emboss/deboss – A technique whereby the impression of an image is pressed into paper or board, creating a raised/sunken image without the use of color/foil

Book Style Box - Set-up tray glued into a wrapped binder. Binder is sized slightly larger than the tray to achieve a border around the tray.

CAD (Computer Aided Design) – Process of using a computer to create a design or shape for a die layout

Caliper – The thickness of the board, usually expressed in thousandths of an inch, or "points"

Chipboard – A paperboard made from recycled paper stock, generally kraft in color

C1S paper – Paper that has been coated only on one side. Necessary to have an uncoated side available for the gluing/laminating process.

Corner cut – Cutting out a 90 degree angle to create a corner for a base or lid

Corrugated Board – Two flat facings of linerboard, each glued to a side of fluted corrugated medium

Deboss – An image or area pressed into paper or board creating a sunken area

Diecut – The process of cutting raw material to a desired shape using a cutting die (steel rule imbedded into hardwood)

Dimensions – The three measurements of a box, given in the sequence of length, width, and depth using inside dimensions. The length and width are figured as the open face of the box

Emboss – An image, type or area pressed into paper or board creating a raised image/area

ECT (Edge Crush Test) – Measures the amount of force needed to crush on-edge combined board

Foil/Hot Stamp – Process of transferring print through heat and pressure with the use of special stamping foils

Flute – The wave shaped pressed into the medium (E flute approx. 1/16", B flute approx. 1/8", C flute approx. 3/16" and doublewall approx. 5/16")

Hinge Lid – Lid of box attached to base along one side

Insert – Material designed to support, position or cushion an item, ex. corrugated, foam, chipboard

KDF (Knocked Down Flat) – Boxes in the flat form

Label – A printed sheet of paper that will glue to a substrate

Laminate – The process of gluing one substrate to another

Loose wrap – The process of covering a lid with paper that is only glued on the turn-in of the lid (often used in the confectionery business)

Medium – The paperboard used to form the fluted portion of corrugated board

Mullen Test – Measures the force required to rupture linerboard when under pressure, related to a box's ability to withstand external and internal forces

Nesting – Placing a smaller box inside a larger box, or process of stacking bases or lids inside each other

Reverse out print – Print that has been cut out of the background color, or the absence of ink

RTE (reverse tuck end) – Folding carton where end tucks are extensions on opposite panels

SBS (solid bleached sulfate) – Solid white bending board, milled from bleached virgin wood fiber

Scoring – A crease in the board to facilitate folds

Shoulder box – Lid of box does not overlap the base, the box has a 2nd, shorter liner or tray wrapped and glued inside the base, creating a lip and support for the lid to rest on the base tray

Simplex style – Folding box style with quick lock corners, creating double thickness on ends, delivers flat

Singleface – One medium (fluting) is glued to one flat sheet of linerboard, leaving the fluting exposed

Sleeve – A tubular form, open at both ends, that slides over a box for protection

Slipcase – A protective box with one or more ends open, normally used to protect books, DVD's, CD's, magazines etc.

Slit-score – A cut made in fiberboard extending through only a portion of the board, creating a fold

Stay only – An unwrapped chipboard box with the taped corners exposed

STE (standard tuck end) – Folding box where end tucks are extensions of the same panel

Telescope – The distance a lid covers over the base

Trim – Scrap taken from around the blank

Spine – The closed end opposite the opening on a slipcase

Thumb notch – A half-moon cut in the side of a lid, done for ease in opening–cut made after lid is wrapped

Tightwrapping – The process of covering a chipboard lid or base with paper, tightly, with 100% glue coverage

Turn-in – The portion of the paper that wraps to the inside, normally 9/16"

White vat – Recycled paperboard with white liner on one side, kraft liner on other

Wrap – Paper that is adhered to the outside or inside of a box

GLOSSARY OF PRINTING & PAPER TERMS

Approval
1) Authorization from the customer to proceed with production.

2) A color correct proof used to match at press (a Kodak product).

Antique Paper
Offset stock with a very rough finish.

Author Alterations
Customer requested changes to be made to images, or text (usually at additional cost to the customer).

Basis Weight
A measurement of paper in points, or pounds. The higher the number, the heavier the stock.

Bleed
Image that extends beyond the trim of the book to be intentionally trimmed off during binding.

Blind Stamp
A debossed area on a case that does not receive foil.

Book Block
Folded and gathered signatures that are bound with glue, staples, or sewn, but have not received a case or cover.

C1S / C2S
C1S is stock that has a coating on one size. C2S has coating on both sides.

Cambric Embossing
Lamination embossed with a criss-cross pattern.

Case
Board with a cover applied that will wrap around a book block.

Case Bound
A hard cover book.

Casing In
To enclose a book block within a case.

CMYK
The four process colors used to create images (Cyan, Magenta, Yellow, Black).

Coated Paper
Coating applied to the stock by the mill to enhance ink, such as gloss, dull, or matte.

Color Correct
Adjusting files to match the color of original artwork, or some other media, usually at additional cost to the customer.

Continuous Tone
Artwork, files, or proofs that have varying shades but do not have dots.

Crossover
Artwork that spans both pages of an open book.

Debossing
A lowered section of paper or cloth created by compressing dies or patterned rollers together with force.

Deckled Edge
Leaving the face edge of the book torn instead of cut.

Digital Blueline
A low resolution proof used to ensure proper page position, and collation.

DPI
A measurement used to determine the number of Dots Per Inch. Higher DPI produces a sharper image.

Dummy Book
A handmade mock up of a finished book with blank pages and cover.

Dull Lamination
A film applied to covers and jackets with a dull finish. Also called Matte Lamination. Dull finish is prone to scuffing.

Dull UV
A liquid coating applied to covers on press that is cured with ultraviolet light producing a dull finish.

Duotone
A color image created using only two colors.

Endsheet
Sheets attached to the first and last section of a book which will adhere to the case board, thereby casing in the book.

Embossing
A raised section of paper or lamination created by compressing dies or patterned rollers together with force.

Epson Proof
A color correct continuous tone proof (an Epson product).

Face Edge
The edge of the book opposite the spine and gutter.

Fifth Color
A premixed ink color used in addition to four color process.

Fold and Gather
A set of trimmed signatures. Also called F &G's.

Foil Stamp
Stamping a case with a heated die adhering colored foil to the case.

Folio
A page number.

Foot
The bottom of a page.

Four Color Process
The four process colors used to create images (Cyan, Magenta, Yellow, Black). Also called CMYK.

Gloss Lamination
A film applied to covers and jackets with a gloss finish.

Gloss UV
A liquid coating applied to covers on press that is cured with ultraviolet light producing a gloss finish.

Groundwood Stock
Paper made using mechanical grinding instead of chemical processing. Newspaper is a good example of this.

Gutter
The portion of a page that is next to the spine.

Halftone
Photographs that have been converted to images comprised of dots.

Head
The top of page.

Hickey
A bulls eye shaped imperfection caused by a speck of dust stuck to a printing blanket.

Hinge
An area running parallel and next to the spine of a hard case book without board adhered, to allow the cover to bend and the book to open.

Ink Drawn Down
A test showing how a specific color of ink will look on a specific kind of stock.

ISBN Number
(International Standard Book Number)
A number assigned to a specific book publication.

Layout
A diagram showing dimensions required for covers and jackets, etc.

Linen Embossing
Lamination embossed with a linen pattern to simulate cloth.

Makeready
The process required to prepare a piece of equipment to perform a particular task.

Margin
Space between the edge of the book and the image, or text.

Moiré

A moiré occurs when two screens of dots are improperly aligned causing a displeasing pattern within a color. An example of this can be seen with two window screens laid on top of each other and slowly rotating one of them.

Notch Bind

Similar to Perfect Binding, with the addition of grooves cut into the spine area to allow adhesive to penetrate more deeply into the paper.

Offset Press

Printing press that transfers ink from plate to blanket, then to the paper instead of from the plate directly to the paper.

Page

One side of a sheet in a book.

Paperback

A book bound with a paper cover.

Perfect Bind

Using adhesive to bind a book (not sewn or stapled).

Perfect Case Bound

A hard cover book bound using adhesive
(not sewn or stapled).

PMS (Pantone)

Pantone Matching System used to specify color mix of ink.

RGB

Red, Green, Blue. Computer monitors display in RGB format. Most image files were created in RGB format. For images to be compatible with print production, images must be converted to the proper format, typically CMYK.

Saddle Stitch

Binding using staples through the spine.

Sheet

1) A sheet has two sides, and is made up of two pages..
OR.. 2) A single piece of paper run through a press.

Sheetfed Press

Offset presses that print a single sheet of paper at a time.

Side Sewn

Sewing a book through the sheets near the spine.

Signature

A single sheet of stock printed on both sides. Signatures may still be flat, or folded and trimmed in varying page counts.

Soft Proofing

Software that allows you to view changes, or corrections to your project online. This method is best used for a small number of correction pages, and not an entire book.

Smyth Sewn

Binding by sewing through the spine of each section, then to each other.

Spine

The back of a book, or the binding edge.

Web Press

Offset presses that print from a roll of paper.

Design Online Resources

A SHORT LIST OF DESIGN FOCUSED
ORGANIZATIONS / WEBSITES / FORUMS

AIGA — http://www.aiga.org/

AIGA UWSP — https://www.facebook.com/groups/34683371958/

A List Apart — http://alistapart.com

Colors Magazine — http://www.colorsmagazine.com/

Communication Arts (ca) — http://www.commarts.com/

Creative Bloq — http://www.creativebloq.com/

Design Indaba — http://www.designindaba.com/

Design Milk — http://design-milk.com/

Design Observer — http://designobserver.com/

Design Thinking — https://designthinking.ideo.com/

Eye — http://www.eyemagazine.com/

How — http://www.howdesign.com/

Juxtapoz — http://www.juxtapoz.com/

Print — http://www.printmag.com/

SOME PLACES FOR BUILDING WEBSITES / SHARING

Adobe Portfolio — https://www.myportfolio.com/

Bēhance — https://www.behance.net/

Carbonmade — https://carbonmade.com/

Dribble — https://dribbble.com/

Square Space — https://www.squarespace.com/

Wix — http://www.wix.com/

Wordpress — https://wordpress.com/

SPECIFYING PAPER **BASICS**

What do you need to know about paper? You can learn tons about paper by examining *our paper sample books* and exploring *paper company websites*. A few big companies to look at include: Appleton Coated, French, Mohawk, Neenah and Sappi. These paper companies all carry specific lines or collections of paper that cater to different customer and needs.

HERE ARE THE BASICS
When you spec paper, the three important decisions you need to make relate to grade, surface and weight.

GRADES — Not all papers within a Grade are equal. Main differences are in the following characteristics: INK HOLDOUT, SMOOTHNESS, OPACITY, amount of COATING.

In North America, coated papers are categorized by the AF&PA (American Forest and Paper Association) into #1, #2, #3, #4, and #5 grades.

These are grades based on brightness—
listed in the chart below of AF&PA standard grade classifications.

COATED SHEET	GE BRIGHTNESS
# 1	91.0 and greater
# 2	87.0 to 90.9
# 3	82.0 to 86.9
# 4	81.9 and below
# 5	NA

BRIGHTNESS is reflected light. With lower brightness, overall contrast is reduced, and highlights are dulled. Brighter papers cost more, in general, since brightness is a result of adding costly additives like titanium dioxide to the stock.

INK HOLDOUT
Holdout refers to a paper's ability to hold ink on the surface consistently, so that it will dry in a sharper, more clearly defined dot and produce higher ink gloss. When ink is absorbed into the sheet, it spreads, creating a phenomenon referred to as 'DOT GAIN'.

OPACITY
There are two types of opacity: 'APPARENT OPACITY' refers to the actual opacity of the unprinted paper itself; 'PRINTED OPACITY' is affected by holdout, in that the lessened opacity is actually caused by absorption of ink.

As ink is absorbed into a sheet of paper the printed opacity of the page decreases, causing the image to show through on the back.

SURFACE TYPES — Papers come in a variety of Surface Types.
Common coated surfaces are: CAST-COATED, GLOSS, DULL, MATTE, SILK & EMBOSSED.
Common uncoated finishes include: SMOOTH, LINEN, VELLUM, & FELT.

Each of these surfaces will provide different print quality and overall appearance.
Each has its strengths and appropriateness for a particular job.

WEIGHTS — Most paper grades come in a variety of weights for both COVER and TEXT.
Paper is measured by Basis Weight, or the weight of a specified size and amount of paper.

This information was found originally on the Sappi paper website in 2011.

Paper Promotion

PROPMT
Make paper 'cool' again.

GOALS

• Develop a concept to promote the power of paper.

• Explore various options for deliverables. Your idea can be realized in any format.

• You can concieve of the promotion as a high-concept piece, a research-heavy promotion, or a 'traditional' paper promotion.

• Research and gather information about paper and paper companies and distill information for a project proposal. What you plan to focus on, what media you want to use, who you will be working with.

• Be able to present about the positive aspects of paper, a specific paper company and specific qualities of a line or collection of their paper OR about the company's use of technologies, processes and efforts toward sustainability.

• The final piece, ultimately, should attract, woo, wow, win over and inform designers about specific and positive qualities that are achievable by using paper and the promoted company.

REQUIREMENTS
Focus on one paper compay and include their logo somewhere in the promotion / piece.

Promotions need to highlight:
— one or more of their lines or collections
OR
— their products, current technologies, processes and efforts toward sustainability.

OPTIONS
To realize your solution you can work individaully or in teams of two (2).

POSTCARD SERIES DESIGN PROBLEM

ART 410 Graphic Design Processes, section 1, Fall 2013

Purpose/Goal: Promote the Central Wisconsin Region by illuminating the unique nature of the many small towns in the area. Overall there will be 30+ towns, cities or burgs represented. Each of these will have a set of four (4) postcards showcasing noteable aspects connected to the place.

Focus: You will design the postcards as a series to promote your specific city or town within the Central Wisconsin Region. Design one card to promote your town in general and the other three cards to highlight an event, point of interest, geographical feature or some other notable purpose.

Set-up/Size: 4 up on 8.5" x 11.5" plus bleed (each card is 4.25 in. x 5.5 in.)

Colors/Ink: 2/2: K + 1 spot color (PMS 300 C)

Paper Stock: Printer defines

Standing die: perforated at .5" and at 6" and at center horizontally (4.25)

Follow these specs for your files:
>Photos at 300 dpi
>Line art at 1200 dpi
>Use only specified colors

You must use one of the following print technique on at least one of the four cards:
>Bleed
>Flat tint (screen)
>Gradient
>Reverse
>Duotone / or / False Duotone
>Black Halftone
>Line art from photograph
>Vector graphic

Certainly you can use photos in your design, but photo only results cannot fully explore the techniques that are available to you. "Picture postcards" are not allowed, unless they are created in a way to explore a vernacular expression and allow for the producing the techniques required.

POSTCARD SERIES

ART 410 Graphic Design Processes, section 1, Fall 2013

Prepare Final Art

Size: each card is 4.25" x 5.5"

Set-up: 4 up on 8.5" x 11.5" plus bleed

Colors/Ink: 2/2: K + 1 spot color (PMS 300 C)

Paper Stock: Printer defines

Standing die: perforated at .5" and at 6" and at center horizontally (4.25)

Check your files

Photos: 300 dpi   .eps for Duotone; .tif for grayscale
Line art: 1200 dpi   .bmp

File > Package (verify all images and fonts are there and only specified colors used)

Export > PDF > High Quality

Use only your own photos in your design.

Print your files

For voting: Letter size/front side only

For Spectra: Tabloid size—front side and back side with Crop and Bleed marks

POSTCARDSERIES

PREP FINAL ART

      Size: each card is 4.25" x 5.5"

      Set-up: 4 up on 8.5" x 11.5" plus bleed

      Colors/Ink: 4 / 1

Paper Stock: Printer defines

      Standing die: perforated at .5" and at 6" and at center horizontally (4.25)

Check your files

      Photos: 300 dpi

      Line art: 1200 dpi

      File > Package

      (verify all images and fonts are there and only specified colors used)

      Export > PDF > High Quality

Print your files for Spectra

      Tabloid size—front side and back side with Crop and Bleed marks

PROJECT & PRESENTATION FEEDBACK

ART 410 Graphic Design Processes   Name _____

1. **Records for Life**—*civic engagement, redesign problem, group challenge*

2. **Postcard series**—*design using only 2 colors and specified techniques*

3. **Paper promotion**—*develop concept for marketing a paper or line of papers for specific company*

4. **Paper company**—*research, design, produce and deliver presentation in class*

5. **Design studio tours**—*group activity, to locate, request access and tour 2 design agencies; produce and deliver presentation in class*

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ART 410 CAP CAMP RESEARCH

Good job on...

Work on...

Opinion Survey

ART 410 GRAPHIC DESIGN PROCESSES

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

1. Projects & Presentations
   The main projects undertaken this semester were: Records for Life redesign of vaccination record; the Smalltown Wisconsin promotional postcard series and the Paper Promotion. You created presentations for your paper company research and your design studio tours.
   a) In your opinion, what project or presentation was the least beneficial and why?

   b) What project or presentation was the most beneficial and why?

2. Group Work
   In this class you worked in groups developing a design solutions for a specific problem, arranged for and toured several design agencies and shared driving to our various field trips.
   a) What problems and what benefits did you experience working in your group?

3. Topics & Processes
   This semester we delved into a range of technical and conceptual topics in the field of Graphic Design, most of it focused on print design and print-related processes. Design processes for screen and for other environments was not directly addressed in this class.
   a) Has this class helped you understand more of the processes associated with print design?

   b) What suggestions do you have for incorporating design for other environments than print?

4. Instructor & Instruction
   In your opinion how can the instructor improve as a teacher? What did the instructor do well?

Thank you for your opinions and your time!