

Stephen A. Klema

Professor—Graphic Design

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Hours: M/W 11:45 am - 12:30 pm

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Please check your Tunxis email on a regular basis

TUNXIS COMMUNITY COLLEGE
Visual Art & Design—Graphic Design

GRA - 203

DESIGN & PRODUCTION

3 credits/4 studio hours

Prerequisite(s):

Typography & Design I GRA-201

T/TH 5:00pm-6:40pm

CRN 1349

Graphic Design Studio, Room 6-228

Spring 2020

Course Outline

Description

Students will apply previously learned design, typography, and page layout skills (InDesign) in the creation of design layouts and mechanical art for print production. A mixture of technical and creative projects will be presented with emphasis on design and production for the printed piece. The importance of precision in final mechanical art preparation will be stressed as will technical facility in the use of electronic production tools and techniques.

Texts

Visual Quick Start Guide—InDesign CC

*Graphic Design Basics by Amy Arnston
(from Visual Communications—optional)*

**Course
Outcomes**

Through a series of lectures, demonstrations, and projects, students will learn and apply the basic principles of designing for print production, and the creative and technical applications of typography. Depending on level of successful completion of the course, students will be able to analyze a visual communication problem, develop a concept, and create and successfully output a well designed and technically accurate design solution appropriate for print production that incorporates typography, layout/composition, and image using page composition software — specifically Adobe InDesign. In this effort, students will:

1. Acquire advanced knowledge of the creative uses of typography, color, and image through analysis and critique of existing design pieces, and the creation of original visual communication designs.
2. Acquire advanced knowledge of type styles and components of typography, typographic measurement systems, typographic, and layout terminology.
3. Be able to analyze a visual communication problem, develop visual concepts, and create design solutions that respond to audience needs through information gathering, analysis, idea development, assessment, and refinement in the creation of design projects.
4. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color, and graphic elements to effectively communicate and support the content of a design.
5. Develop advanced skills in the technical processes of graphic design as demonstrated through the successful creation of technically accurate design pieces using the document construction and typesetting features of page layout software — Adobe InDesign.
6. Develop skills in the production features of page layout software — Adobe InDesign as demonstrated through the successful creation of technically accurate design pieces incorporating style sheets, master pages, and other automated layout functions.
7. Learn and apply the production techniques necessary to create electronic mechanical art for graphic design projects.
 - a. Successfully design and output a single color (black and white) design layout series.
 - b. Successfully design and output color separations for a two (spot) color typography-based design layout.
 - c. Successfully design and output color separations for a full color two-page spread incorporating typography, image, and a basic grid.
 - d. Successfully design and output color separations for a combination full color/spot color multipage publication, incorporating typography, image, and a complex grid.

**Course
Outcomes**
(Cont'd)

8. Acquire knowledge of paper selection as a design, budgetary, and technical consideration.
9. Understand the basic concepts of printing, print production processes, and print production terminology.
10. Apply knowledge of the color models used in the print production process as a design, budgetary, and technical consideration.
11. Understand technical requirements of image scanning for print production.
12. Successfully choose digital file formats for print production.
13. Demonstrate the development of visual and conceptual skills required to create a successful design solution through the process of idea development, refinement, and assessment in the creation of design projects.
14. Effectively communicate an understanding of design concepts, processes, and techniques, using the “language” of design.
15. Present a portfolio of work showing knowledge and application of concepts, processes, and techniques presented during the course.

Program Outcomes

Depending upon level of successful completion of coursework within the program, students will - at the advanced level:

VISUAL LITERACY AND CREATIVE EXPRESSION

2. Identify and apply the design principles to control aesthetic and compositional elements in the creation of visual solutions to art and design problems.
3. Demonstrate the development of visual and conceptual skills required to create a successful design solution through the process of idea development, refinement, and assessment in the creation of design projects.

VISUAL COMMUNICATION, CONCEPTUAL AND CRITICAL THINKING

4. Understand the function and impact of design, and the roll of the design profession in our society.
5. Be able to analyze a visual communication problem, develop visual concepts, and create design solutions that respond to client and audience needs through symbol and image creation, graphic illustration, paper selection, color, typography, and page composition.
6. Effectively communicate an understanding of design concepts, processes, and techniques using the “language” of design.

MEDIA AND TECHNICAL SKILLS

8. Acquire skills in the use of image scanning, page layout, and vector and raster image software programs so as to be able to design and execute graphic symbols and illustrations, raster images, and page compositions incorporating typography and image.
9. Understand the basic concepts of printing and print production processes so as be able to successfully create electronic mechanical art for spot and process color graphic design projects.

PROFESSIONAL PRACTICE

10. Understand project management, marketing, and business related responsibilities of a graphic designer (and interactive design in Interactive Media option) in the design and production of visual communication pieces, the necessity of participating in a collaborative work environment, and adhering to professional ethical standards.
11. Demonstrate knowledge of design project goals, be able to set priorities to meet milestones for project completion, and show the ability to revise and refine designs based on ongoing evaluation.
12. Present design solutions and portfolio, in a manner suited to professional presentation showing knowledge and application of the concepts, skills, and techniques presented in courses during the program.

**General
Education
Outcomes**

AESTHETIC DIMENSIONS

Students will understand the diverse nature, meanings, and functions of creative endeavors through the study and practice of literature, music, the theatrical and visual arts, and related forms of expression.

Demonstrates: Identifies and describes formal aspects, historical or cultural context, and aesthetic elements of the genre with clarity and appropriate vocabulary.

Does Not Demonstrate: Unable to clearly identify and describe the formal aspects, historical context, and aesthetic elements of the genre.

Evaluation

A student's creative ability, knowledge of design issues, technical skills, quality of execution, and presentation of work as determined through:

- Studio classwork
- Projects
- Individual and group critiques/discussions
- Portfolio review of work completed during the semester
- Option of quizzes/exams/papers/reports/presentations as determined by the instructor

Bibliography

See separate handout or course website.

Topical Outline

Further exploration and application of design process

- Thumbnails, comps, presentation, criticism, evaluation, refinement, and production

Further exploration of issues in typography

- typeface choice
- kerning
- paragraph indication
- type size
- weight
- type on image/screen
- x-height
- capitalization
- display initials
- line length
- stance
- word emphasis
- leading
- alignment
- text wraps
- mixing typeface
- hierarchy
- reverse text
- letter/word space
- type distortion

Further exploration and application of typography in design

- type as a communication tool
 - readability of typefaces
 - type structure (line length/leading/spacing)
 - information hierarchy
- type as a design element
 - type choice and relationship to content
 - scale/color/value of type
 - visual qualities of type selection
 - composition of typographic elements on a page
 - visual impact

Further exploration and application of image in design

- kinds of images — line art/graphic/drawing/illustration/photography
- reasons for image choice
 - relationship to message
 - impact (visual & conceptual)
 - budget/reproduction considerations
 - style

Topical Outline

(cont'd)

Further exploration and application of color in design

- black and white
- grey scale and value
- spot color
- full color

Further exploration and application of image in design

- kinds of images — line art/graphic/drawing/illustration/photography
- reasons for image choice
 - relationship to message
 - impact (visual & conceptual)
 - budget/reproduction considerations
 - style

Further exploration and application of page layout and composition

- format options and choice
- use of page edge and margins
- flat space vs. overlapping space
- focal point, balance, and hierarchy
- image, shape, and negative space

Further exploration of visual hierarchy in design

- visual weight
- type contrast
- groups and space
- shape and value

Project process and management

- input/project communication goals
- budget/reproduction considerations
- research/concept
- design proposal development — design/layout/typography/image creation
- presentation & analysis
- revision
- proofing
- production
 - mechanical art/
 - preflight/prepress
 - high resolution output
 - printing/finish

Topical Outline

(cont'd)

Working with clients and graphic arts professionals

- client relationships
- roles and responsibilities of graphic arts professionals
 - creative directors
 - art directors
 - designers
 - production artists
 - prepress/printers
 - typographers
 - illustrators/photographers
 - account executives
 - freelancers

Overview of the printing and reproduction processes

- letterpress
- screen printing
- etching
- lithography
- xerography
- direct digital output

Electronic mechanical art/production processes — InDesign

- electronic mechanical art for one/two/three flat color and 4-color process printing
 - line art
 - screens
 - halftones
 - color systems - Pantone, cmyk
 - reverse
 - color breaks and separations
 - bleeds
 - trapping
 - knockouts
 - overprinting
 - proofing techniques

File preparation for service bureau output

- choosing a service bureau
- file preparation
- output options

Image acquisition

- use of image (publications, video, etc.)
- evaluating images
- determining image resolution
- line art/greyscale/color scanning
- file size and storage issues
- other sources for image acquisition

Topical Outline

(cont'd)

Color models used in design for print

- design and production of spot color designs
- design and production of process color designs

Paper selection

- design considerations
- technical considerations
- budget considerations

Application of software techniques to the design and production process

- postscript drawing, typography, and layout — Adobe Illustrator
- paint/image processing — Adobe Photoshop
- typography, and page-layout — InDesign

Designing for series

PROJECT — Ad Layout Series (b & w)

- 2 spot color - Pantone
- repurposing design

Grid-based layout/design for repetitive formats

PROJECT — Recipe Page Layout

- process color
- creating and using a document grid
- creating and using text columns
- creating and using style sheets
- creating and using master pages

Multi-page publication design

PROJECT — Brochure Design

- process & spot color
- creating and using style sheets and master pages
- imposition and pagination
- finishing processes
- binding/folding

Copyright laws and how they apply to art and design

Portfolio presentation

Tentative Schedule	DAY	SESSION	DATE	TOPIC
Ad Layouts 3.5 weeks	th	1	1/23	Course Intro /INTRO ASSIGN 1— AD SERIES lecture - design & production process/clients & design professionals lecture - series design
	t	2	1/28	Lecture & InDesign demo/work session
	th	3	1/30	3 comps due of Ad Layout (A) InDesign -linebreak return-space after-tabs-bullets/clipping paths -line vs. embed images/acquire Pantone Colors
	t	4	2/4	InDesign demo - Pantone spot color seps lecture - design brief/project management-budget-timeline lecture - one and two color mechanical art/file prep
	th	5	2/6	variations of Ad Layout (A) + comps of B and C lecture - color use and terminology in design
	t	6	2/11	print seps test
	th	7	2/13	Quiz I lecture - design as business lecture - design-project brief review project presentation and spec requirements
	t	8	2/18	Assign 1 DUE INTRO ASSIGN 2 — RECIPE PAGE DESIGN lecture - design for repetitive formats
Magazine Layout 4 weeks	th	9	2/20	lecture - grid use in design lecture - image in design-LAYOUT InDesign demo - grids & columns/style sheets/master pages,
	t	10	2/25	lecture - printing processes lecture - high rez output/CYMK mechanical art lecture/demo - mechanical art CYMK seps/preflight/workflow
	th	11	2/27	lecture-image acquisition/prep
	t	12	3/3	3 comps due
	th	13	3/5	work session
	t	14	3/10	work session
	th	15	3/12	QUIZ 2 print seps test / confirm style sheets/review req./specs INTRO ASSIGN 3 — BROCHURE DESIGN
	t	-	3/17	NO CLASS — SPRING BREAK
	th	-	3/19	NO CLASS — SPRING BREAK
	t	16	3/24	Assign 2 DUE INTRO ASSIGN 3 — BROCHURE DESIGN
th	17	3/26	lecture - stock photo & Corbis + LATE WORK DEADLINE	
t	18	3/31	lectures - image in design-CONTENT	

Tentative Schedule	DAY	SESSION	DATE	TOPIC
(Cont'd)	th	19	4/2	work session
	t	-	4/7	NO CLASS - READING DAY
	th	20	4/9	3 cover comps due
	t	21	4/14	InDesign demo - multipage layout, master pages lecture - paper choice INTRO ASSIGN 4 — PORTFOLIO
	th	22	4/16	variations due of cover + inside spread of pgs 4/5
	t	23	4/21	InDesign demo lectures - brochure structure lectures - pagination, dummy assembly lectures - binding
Brochure Design 6 weeks	th	24	4/23	finish 4/5 spread/create style sheets/generate master pages
	t	25	4/28	QUIZ 3 complete rough brochure due
	th	26	4/30	print seps test - cover and pgs 4/5 spread. Review project presentation and spec requirements/work session
	t	27	5/5	work session
	th	28	5/7	ASSIGN 3 DUE — LAST CLASS — critique
	t	29	5/12	PORTFOLIO DUE - exam period
	th	30	5/14	-

Supply List**TOOLS AND MATERIALS (as needed)****approx \$**

- “flash” drive — 4GB 10.00
- X-acto Knife (#11) and pkg of blades 6.00
- spray adhesive or mounting film adhesive sheets or rubber cement 10.00
- 18" metal ruler (w/points & pica measurement preferred) 5.00
- pencils H, HB, or #2 and/or pens - black 1.00 ea.
- sketchbook or marker layout pad 11"x14" 8.00
- 2 ply smooth bristol board 11"x14"— several sheets 3.00
- mat board or foam core board 20"x30"— couple sheets 6.00

TOTAL 50.00**OPTIONAL TOOLS AND MATERIALS (as/if needed)**

- external harddrive 100.00
- digital camera 150.00
- tracing paper pad 11"x14" 5.00
- proportional scale 5.00
- vynil cutting surface 12"x18" (smaller or bigger o.k.) 19.00
- Sharpie markers 3.00
- tool box or case of some sort 8.00
- cardboard portfolio envelope w/handles 20"x26" 7.00
- or leatherette portfolio 20"x26" 25.00
- Pantone color guide 80.00
- rubber cement pickup 1.00

Additional supplies may be needed for specific projects.

* *Brand names are for your reference only, other brands are fine*

Possible sources for supplies:

Blick (Plainville)

Flieg & Newberry (Goshen)

Michaels

Jerry's Art-O-Rama (Elmwood section of West Hartford)

Central Connecticut State University Book Store

Tunxis Community College Book Store

Evaluation

Semester Evaluation	Student semester evaluation will be based on the following criteria:	Base Grade
	1. <u>DESIGN PROJECTS, EXERCISES, & QUIZZES/TESTS</u>	
	Projects — Completing assignments in a manner that demonstrates an understanding and application of required concepts and techniques. Projects are evaluated for process, creative concept, composition, technique and presentation as appropriate. Project grade average determines Base Grade.	
	Lessons — Lesson groups will equal one project grade.	
	Quizzes/tests — Quiz/test grade average will equal one project grade. A missed quiz is assigned the grade of following quiz, or zero if last quiz.	
	2. <u>ATTENDANCE and CLASS PARTICIPATION</u>	<i>Neutral, or -3 to -40 pts. subtracted from final grade avg</i>
	Participation in studio sessions, demonstrations, lectures, group and individual critiques/discussions are an essential part of this class.	
	Students are expected to show incremental and ongoing project progress which can only be demonstrated through regular class attendance.	<i>1/3 to 4 letter grades</i>
	Three absences are allowed during the semester without grade penalty. Each additional absence may result in the reduction of the final grade by 3 points (1/3 letter grade). Late arrival and abnormally early exit is equal to 1/2 an absence. Policy includes all “excused” and unexcused absences. Instructor class dismissals and class cancellations are excluded.	
	3. <u>GENERAL UNDERSTANDING</u>	<i>+/- 1/3 to 1 letter grade</i>
	Overall understanding of concepts and techniques, creativity, and effort.	
	4. <u>PROJECT REVISIONS</u>	<i>+1 to 3 pts. added to final average</i>
	One previous project may be revised for the portfolio. Revisions may add +1 to +3 points to the final grade.	
	5. <u>PORTFOLIO</u>	<i>80+ = neutral. -2pts below 80, and -2pts for each additional 10pts below 80 from final average</i>
	A complete and well presented portfolio of semesters work is expected.	
	<i>Evaluation may also include papers, reports, and presentations. Not fulfilling all obligations in each of the above areas may result in additional grade reductions.</i>	FINAL GRADE
Late Projects	This class is structured as a preface to a working environment in the field of graphic design, requiring all projects to be completed within established deadlines. 10 points will be deducted from the grade of a late project. Late projects may not receive the benefit of feedback. One “free” late project (or portion of) allowed during the semester. To receive credit, late work must be completed <u>within one week</u> of original project deadline. Projects not ready for presentation at the start of class are considered late.	
Attendance	See attendance policy above.	
G R A - 2 0 3	DESIGN AND PRODUCTION	

Grading Policy

Grading “creative” work is a difficult, and sometimes vague, process based on the visual perceptions, experience, and sensitivities of the evaluator. Despite the vagueness often associated with evaluating creative work, I try to be as clear as possible and delineate criteria that I expect to be fulfilled. I evaluate work from several different perspectives as appropriate for the class and the project. These are (though subject to modification):

10 pts.

PROCESS — The development of designs from concept through sketches and refinement to their completion. This process begins with the generation of numerous ideas or concepts and compositional sketches or “thumbnails.” From there, one or more thumbnails are chosen to develop to an intermediary stage known as a “comp” or comprehensive. From the comp, numerous refinements and revisions occur towards the development of the final design. There is a time line and sequence associated with this process. If the process is delayed or skipped, the grade suffers. Both quantity and quality of work are evaluated.

40-50 pts.

CONCEPT — The idea, and well it solves the communication or visual problem at hand. Ideas are sometimes difficult to evaluate and though guidelines and examples are given, judgement rests with the experience and expectations of the evaluator. Some projects focus more on concept than others.

DESIGN AND COMPOSITION — How well the piece is composed and applies the design principles of emphasis, balance, space, hierarchy, unity, and contrast, and (when appropriate) the use of type, value, color, shape, image, and format are assessed. This is a somewhat tangible part of the evaluation process. Designs are evaluated on a formalist basis using the aforementioned criteria in conjunction with the instructor’s visual experience. Though there are guidelines, there is no “formula” to good design composition.

20-30 pts.

TECHNICAL — The physical quality and technical accuracy of a design—craft. This is the most tangible part of the assessment of a design project. Having technically accurate work is an expectation, and is a critical component of design work in any medium. Technically inaccurate work is unacceptable. As students progress in the class the expected level of technical proficiency rises.

10-20 pts.

PRESENTATION — How neatly and with what level of professionalism the piece is presented. The quality of trimming and mounting of work, the organization and naming of electronic files, and accompanying sketches and reference materials are reviewed. There is an old adage that says — *a mediocre design presented well will be better received than a good design presented poorly.*

100 pts.

- 10 pts.

DEADLINES — Meeting all milestones, and due dates in all required formats — hard copy and/or electronic.

Grade
Definitions

LETTER GRADES

- A/-** Excellent work showing a mastery of process, concept, design and composition, technical proficiency, and presentation.
- B/+-** Good or very good process, concept, technique, presentation, and application of the principles of design and composition. May excel in many or some areas, but requires minor to moderate refinement in others.
- C/+-** Meets project requirements. Suitable solution for submission as final design. Follows process, conceptually and technically competent, and usually adequately composed and presented. May excel in some areas, but moderate to significant refinement needed in several others.
- D/+-** Lack of process, poorly conceived, composed, executed, or presented. May be adequate in some areas, but many areas require significant refinement to meet project expectations.
- F** Fails to meet project requirements in process, concept, composition, technical proficiency, or presentation. May be adequate in some areas, but many areas fail to meet project expectations.

CHECK MARKS

- √+ Exceeds expectations.
- √ Meets expectations, requires no further refinement.
- √- Needs additional refinement to meet requirements.
- √-- Fails to meet requirements.

NUMERICAL VALUES

A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F 00-59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

Incompletes

Incomplete grades may be given when the instructor determines that the student has completed 80 percent of the course work or when extraordinary circumstances have arisen which prevent the student from completing course requirements within the prescribed time limits. It is the student's responsibility to arrange with the instructor the conditions under which an incomplete will be made up. Additionally, the student and instructor must sign an Incomplete Grade Agreement, available in the Records Office, that identifies the specific work to be completed, and the time frame for completion. The agreement must be filed in the Records Office. See *college catalog for additional details about incompletes*.

Withdrawals

You can officially "drop" or "withdraw" from a class by completing the appropriate paperwork with the Records Office. Failure to submit a Change of Schedule Form may result in an "F" for the course. See *college catalog and semester calendar for additional details and specific deadlines for withdrawals*.

Class Format	<p>The course will consist of exercises and projects accompanied and supported by a combination of lectures, demonstrations, critiques, and studio work sessions (individual in-class guidance). A typical project sequence would be: <i>lecture on assignment topic, software demonstration, project work sessions(s), project critique.</i></p> <p>Students should be prepared for a time commitment of approximately of 8 hours per week</p>
Assignments	<p>Course project assignment sheets will be given as separate handouts complete with project goals, specifications, topics, procedures, readings, presentation requirements and deadlines.</p>
Project Criteria	
Project Files	<p>Any needed tutorial or project files will be distributed via the graphic design file server or the course website.</p>
Assignment Readings	<p>Complete all reading assignments prior to beginning of class.</p>
Originality	<p>Unless otherwise stated and referenced in “fair use” copyright guidelines, it is expected that all course design work be original work of the student. <i>See college catalog for additional details about academic honesty.</i></p>
Classroom Environment	<p>It is expected that students will conduct themselves in a studious and professional manner, and participate fully in the following class activities:</p> <ul style="list-style-type: none"> - project lectures. - software demonstrations. - in-class studio work sessions. - project critiques and project group discussions. <p>To avoid disruption during lectures, demonstrations, critiques, and discussions please:</p> <ul style="list-style-type: none"> - close laptops, turn off computer monitors (unless participating in a software demo). - don't print, make copies, trim, mount artwork, etc. - turn off cellphones or set to vibrate, and do not make or receive calls, or text. <p><i>See college policy for more info on use of electronic devices in the classroom.</i></p> <p>During studio work sessions, if you wish to listen to music please use headphones.</p> <p>During studio work sessions you are of course free to come and go and move about as you please as long as your activity is not disruptive to others.</p> <p><i>Please see college catalog for additional information about the college policy concerning student conduct.</i></p>
Due Dates	<p>On project due dates, come to class with all electronic files submitted, projects printed and mounted as required and ready for presentation. Projects not ready for presentation at the start of class will be considered late.</p>
Adhesives & Sprays	<p>No rubber cement, spray adhesive or fixative can be used or sprayed in the lab, other interior areas, or outside near entry ways.</p>
Seating	<p>During class we use assigned seating. Where you sit on the second day of class is where you will sit for the balance of the semester. If during the semester your computer system is inoperative, please do not take someone else's workstation. Accommodations will be made for you on a temporary basis.</p>

Computer Labs

Labs & Access	<p>There are two Macintosh computer labs for your use:</p> <p>GRAPHIC DESIGN STUDIO During class hours the Graphic Design Studio is reserved for the class in session. During non-class hours the lab is available for course related work as an “open lab”. During open lab there is no reserved seating. A lab monitor will be present for your assistance, but they do not provide tutoring services. You will need a student ID to access the lab. See lab postings for open lab hours.</p> <p><i>See lab signs and handouts for instruction about printing, burning CDs, and image scanning. See the GRAPHIC DESIGN STUDIO POLICIES handout for additional info about lab policies and use.</i></p> <p>COMPUTER CENTER MAC LAB The computer center Mac Lab has extended hours for your use when the Graphic Design Studio is not available. The computer center Mac Lab has the same software, fonts, and server access as the Graphic Design Studio and has letter and tabloid color printer output, and flatbed scanners.</p>
Printing	<p>It is expected that all lab users be sensitive to the high cost of materials and supplies, and therefore keep printing to only what is necessary to complete class projects. Printing of non-course related material is not allowed.</p>
File Storage	<p>You can store electronic files in several places: the Student Work Folder on your Graphic Design Studio system harddrive, and the Graphic Design File Server. These files will not be deleted until the end of the semester, but are not secure nor password protected.</p> <p>No excuse for lost files - there is no such phrase as “I lost the only copy of my file.” So, make sure you backup your files on the servers, memory cards, flash drives, or portable harddrive.</p>
Computer Use	<p>Computer systems are for class assignment or college project related use only. See college catalog for additional information on the policies governing use of campus computer systems and computing resources.</p>