

**Fall 2018**

## **Production Workbook**

### INTRODUCTION

This workbook is a guided study and exploration of the rules and principles of print production. Knowing how to create design that is visually intelligent and can be successfully produced by print professionals is the hallmark of a well-trained designer. By working each of the lessons provided in this workbook, a clearer understanding of the aspects of preparing print-ready files will emerge. The designer must combine a love of type, image and form with technical specifications for pixels, paper and ink.

Reading assignments for this workbook are from the following sources.

Available in the UH Bookstore

*The Graphic Design Reference + Specification Book*, by Poppy Evans + Aaris Sherin

Available on reserve in the Architecture and Art Library.

*A Type Primer*, 2nd ed., by John Kane

*Basics Design 07: Grids*, 2nd ed., by Gavin Ambrose and Paul Harris

*The Fundamentals of Typography*, 2nd ed., by Gavin Ambrose and Paul Harris

*Typographic Design: Form and Communication*, 4th ed., by Carter, Day and Meggs

## LESSONS 1 to 6

# Workbook Schedule

### LESSON 1

**Type: Anatomy,  
Measurement  
& Punctuation**

Aug. 21–23

### LESSON 2

**Type: Alignment**

Aug. 28–30

### LESSON 3

**Image + Color**

Sept. 04–06

### LESSON 4

**Paper**

Sept. 11–13

### Midterm Prep

**FRONT/BACK MATTER**

**+ PAGE ELEMENTS**

Sept. 18–27

### LESSON 5

**Prepress + Printing**

Sept. 25–27

### Midterm Workbook

/ Due Oct. 2

### LESSON 6

**Finishing + Binding**

Oct. 9–11

### Final Workbook

/ Due Nov. 29

## MIDTERM

### October 02

Turn in laser-copies of Lessons 1–4

Place ordered lessons in a 3-ring binder with a ring size no larger than 1.5 inches.

#### Include

Front Matter - half title, full title & table of contents

Back Matter - bibliography & colophon

Page Elements - folios & headers

Lesson Title Pages - a page before each lesson

## FINAL

### November 29

Turn in lessons 1–6

## GRADE & EVALUATION

The midterm and final grades are 30% and 70% respectively of the semester grade. Semester attendance, participation, and adherence to deadlines will also be factored.

The midterm workbook will be evaluated for organization, the successful design of all content for lessons 1–4 including typographic decisions, and systematized labeling (folios, running heads/feet/sides, etc.).

The final workbook will be evaluated for organization, systematized labeling (folios, running heads/feet/sides, etc.), cover design, binding craft, paper choice, and typographic decisions.

## Backup

Backup your digital workbook files frequently.

## LESSON 1

# Type: Anatomy, Measurement & Punctuation

Aug. 21, 23  
/ Review Aug. 28

### Review / Tuesday, August 28

Bring work to class for review.  
Do not staple pages together.

### Format

8.5 x 11 vertical / right-facing pages  
InDesign or Illustrator

### Read

Describing letterforms  
*A Type Primer (ATP) 2–4*

Understanding letterforms  
*ATP 52–55*

Maintaining x-height  
*ATP 56*

Form/counterform  
*ATP 57*

X-Height  
*The Fundamentals of Typography (TFT) 45*

Example of an ascender

bdfhk

gjppy

Example of a descender

“t” does not have an ascender

thx

### Practice: Anatomy

Select a verb between 4 and 6 letters long with ascenders and descenders and typeset it in Title Case. Label the word with the typographic terms listed below. Consider the presentation of your example. Think about its size and placement on the page and remember, labels are typography too!

<i>ascender</i>	<i>descender</i>
<i>baseline</i>	<i>median</i>
<i>cap height</i>	<i>x-height</i>
<i>counter</i>	

### Terms: Units of Measure

Since letterforms are too small to use typical units of measure, feet and inches have been replaced by points and picas. Define each of the following.

*Pica*  
*Point*  
*Em*  
*En*

### Practice: Dashes & Punctuation

Every mark on a page is important to a designer. The correct usage of punctuation marks should be considered with care. Demonstrate the correct use of the following by providing examples of each. Provide captions that explain each illustration.

<i>Hyphen</i>	<i>Ellipses</i>
<i>En Dash</i>	<i>Smart Quote</i>
<i>Em Dash</i>	<i>Hanging Punctuation</i>

### Practice: Special Characters

Special Characters are typographic symbols used in certain situations to ensure a consistent and pleasing character to text. Demonstrate the correct use of the following by providing examples of each. Provide captions that explain each illustration.

*Small Caps*  
*Lining Numerals or Figures*  
*Old Style Numerals or Figures*  
*Ligatures*  
*Swashes*

## LESSON 2

# Type: Alignment

Aug. 28, 30  
/ Review September 4

### Review / Tuesday, September 4

Bring work to class for review.  
Do not staple pages together.

*"When I'm working on a problem, I never think about beauty. I think only how to solve the problem. But when I have finished, if the solution is not beautiful, I know it is wrong."*

**Buckminster Fuller**

*"Type is one of the most eloquent means of expression in every epoch of style. Next to architecture, it gives the most characteristic portrait of a period and the most severe testimony of a nation's intellectual status."*

**Peter Behrens**

*"The most popular typefaces are the easiest to read; their popularity has made them disappear from conscious cognition. It becomes impossible to tell if they are easy to read because they are commonly used, or if they are commonly used because they are easy to read."*

**Zuzana Licko**

### Read

Making sentences, finding sense  
ATP 70–79

Formatting text  
ATP 94–95

### Terms: Alignment

Structural organization for positioning alphabetic symbols has existed since the earliest use of a visible language. From complex grids to simple alignments, structural text organization creates order and enhances legibility. Although spontaneous, random and/or chaotic placement may express a message successfully, more often a structure is used to allow for clearer communication and harmonious relationships. Define each of the following.

*Flush left*

*Justified*

*Flush right*

*Asymmetric*

*Centered*

### Practice: Alignment

Choose one of the quotes from the left-most column and use it to explore a series of type arrangement possibilities.

Using your chosen quote, set the quote using each of the five structural text organizations from the previous step. Set only one quote per page. For these five quotes, create legible solutions, while also using typographic variety and contrasts from quote to quote. Push the notion of intersecting/interlaced structures, or the use of multiple axis lines. Express the meaning of the quote through typographic organization, weight, size and structure.

Pay attention to letterspacing, wordspacing and phrasing or syntax. Place each quote on a page to enhance the overall composition of the page. Work with the negative space of the page, including the margins of the 8.5 x 11 page, to create interesting compositions. Include the names of the typefaces that you use for each quote.

### Visual Research

Find well-designed examples by typographers using each of the arrangements listed above. With composition in mind, place a color copy of each example on an 8.5 x 11 format and place in your notebook. Label each example according to the appropriate arrangement. Include the designer's name and the source (book or magazine) from which you scanned the example.

Remember to find well-design examples; this means designs that you would be proud to produce. Find diverse examples from diverse sources as well. **Use no more than two examples from a single source. Do not use images from the web.**

## LESSON 3

# Images & Color

Aug. 22, 24, 29  
/ Review September 7

### **Terms + Practice: Image Types**

Images for print production fall into two categories—vector and raster images. Define and provide examples of both.

*Vector Image*

*Raster Image*

### **Terms + Practice: Color**

Text and images targeted for print production are prepared with color ink, black ink or spot color inks. Define and provide examples of each of the following.

*Process colors*

*Spot colors*

*Rich black (4-color black)*

## LESSON 4

# Paper & Envelopes

Sept. 11–13

/ Review September 18

### **Read**

*Paper Basics* (handout)

*Envelope Basics* (handout)

*The Graphic Design Reference + Specification*

*Book 68–79*

### **Terms + Practice: Paper Types**

Paper is as important to a design project as are typography, imagery and color. Selecting an appropriate paper stock for a project has the potential to reinforce a visual communication through the sense of touch.

Describe each of the following paper types and include a sample of each in your book. For what kinds of projects would each be used?

*Coated*

*Text*

*Cover*

*Writing*

### **Terms: Paper**

*Paper grain*

*Basis weight*

*Formation*

*Opacity*

*Brightness*

### **Terms: Envelopes**

*Pre-converted envelope*

*Converted envelope*

### **Parts of an Envelope**

Diagram and label the parts of an envelope

# MIDTERM PREP

## Prep and Turn In

Oct. 04 / due

### **Read**

Components of the text page

*A Type Primer* 114–115

Front Matter, back matter

*A Type Primer* 122–123

### **Contents**

Front Matter - half title, full title and table of contents

Back Matter - bibliography and colophon

Page Elements - folios and headers

Lesson Title Pages - a page before each lesson

### **Lessons 1–4**

Turn in Lessons 1–5. Place ordered and organized pages in a 3-ring binder with a ring size no larger than 1.5 inches.

### **Name**

Your name should be visible on the exterior of the 3-ring binder.

## LESSON 5

# Prepress + Printing

Oct. 03–05  
/ Review October 10

### **Read**

*The Graphic Design Reference  
+ Specifications Book*  
Chapter 13, 146–157

### **Terms + Practice: Printing**

Describe each of the following paper types and include a sample of each in your book.

*Bleed*

*Trim*

*Registration*

*Imposition*

*Tip in*

*Tip on*

*Gatefold*

*Throwout*

## LESSON 6

# Finishing + Binding

Oct. 17–19  
/ Review Oct. 31

### **Read**

*The Graphic Design Reference  
+ Specifications Book*  
Chapter 8, 80–85

### **Terms: Finishing**

*Embossing*

*Debossing*

*Foil Stamp*

*Die Cut*

*Kiss Cut*

### **Terms + Practice: Binding**

Find examples of well-designed book bindings.  
Include a color reproduction of each and label  
the image with the type of binding and the  
design studio or designer responsible for it.

*Spiral*

*Comb*

*Wire-O*

*Singer Stitch*

*Clips, Bolts, Screws or other use of  
inventive fastening devices*

*Perfect Bound*

*Case Binding*