
INTEGRATED PRODUCTION TECHNIQUES

Affiliate Faculty Brizida Ahrnsbrak

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Class Location: CN 311H

Class Meetings: T/TH 6:30-9:15

Course Description

This course offers a specialized focus on production techniques integral to the practice of Communication Design. The application of integrated methods bridges design concepts and design forms in a variety of mediums from traditional print publishing to web and interactive work. Topics include multi-level publishing, content management, production workflow, integrated software use, print and new media production and print and new media post-production.

Upon completion of this course the student should be able to:

1. Organize and manage content for a variety of media.
2. Understand how design content and production work technically across a variety of media.
3. Employ design software and tools seamlessly into a design practice.
4. Differentiate between the technical specifications for print publishing and new media.
5. Demonstrate professional prototypes, mock-ups, and proofs of designed content.
6. Critically analyze technical, conceptual and aesthetic aspects of in-progress and finished work.

Prerequisites

Completion of all prerequisite coursework in the Communication Design sequence is mandatory: Prerequisites: CDES 2625 *Typographic Pragmatics* (formerly "Type II")

Corequisites: CDES 3623 *Identity + Systems Design*

All additional departmental requirements must be completed.

Required Textbook

The All New Print Production Handbook

Bann, David (2006). Watson Guptill. ISBN:9780823099924

Additional readings may be assigned from supplemental materials. Discussion will follow these readings to clarify, pose questions and ensure understanding. Please bring in or share any reading you find interesting with the class.

Course Website / Blog

<http://cdes3225intprotech.wordpress.com>

Your MSCD email will be used for the invite to this class blog.

Recommended Texts/Resources

Dreamweaver CS5: McFarland, ISBN:9781449381813

w3schools.com – Free online resource

• Online web production tutorials: lynda.com, csszengarden.com

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- Print production resources: printplanet.com, thedieline.com

Required Materials

You should own your own computer, applicable software (6) and printer. You need a *portable hard-drive, or a fast-and-secure cloud-based file-backup system for extensive and mobile file management.*

- Current Adobe CS 6 software (One previous version will work with backsaves)
- Linotype Font Explorer (or equiv. professional font management software)
- A small (no more than 25) organized set of working typefaces
- A camera (not a phone), and an organized file-library of project art
- Purchase of no less than one typeface and one online digital image for project dev

You will be producing digital representations of your work. This will require you invest in papers for printing and inks if you do not use the school's facilities. Other production materials will be self determined. The expectation here is that the student be responsible for these purchases as he/she sees fit for the specific project.

Expectations & Work Load

The basic structure of this course will revolve around a large, singular assigned studio problem (broken into several phases) of conceptual nature, readings with corresponding lectures, demo/presentations, and class visits.

In all cases: Technical production techniques will be applied to final design solutions of each project and graded on accuracy. Knowledge of the production process within the industry has become a mandatory skill, and the everyday requirements of local and national print and web production vendors will become part of the project criteria throughout the course. Using the course texts as guides, and with the additional help of local vendors and on-site field trips, students will be able to participate in the full scope of designing for print and new media applications. We will also be discussing the business of production as an employee or freelancer.

All final print projects will require handing in "source files" pre-flighted and packaged In-Design files with all necessary components and a press-ready PDF, in addition to professional DIY mock-ups printed by a digital print vendor with a color docutec or equivalent 1200 dpi printer. Metro's lab printers are no longer sufficient for our needs. All new media files will be comped and demonstrated on the medium they were designed for (app versus web page). We will be working in a studio hierarchy where designers collaborate with and utilize the knowledge of programmers. As a result, new media comps or mock-ups may not be fully functional in all cases but will represent the work expected of a designer

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in the relationship of building a live project. Keep in mind, this is not a programming class.

It is very important that all students engage themselves in a discourse of the work at hand – including all readings and consequent discussions. Discussions and critiques should be approached with a professional level of engagement and discourse. It is very important that all students engage themselves in a discourse and critique of the work at hand. In turn I will give each of you conscientious feedback on as much of your work as is possible.

All students should be prepared to spend a significant amount of time outside of class for research, process and production of assigned projects. Students are expected to think creatively and critically as well as participate thoughtfully in class. As a good portion of this class is based in critique of student work, it is expected that all students will participate in this dialogue so that we may all benefit from the feedback. All comments are expected to be constructive and honest. Students are to arrive to class on time and be prepared for work with the requested supplies/materials/assignments. Lack of preparation will affect your final grade.

This is an intense course that relies upon self ignition... that is to say you must be motivated. We have much to accomplish in 16 weeks. The onus is on you to manage your time and make your deadlines. We will be multitasking multiple projects throughout the semester with overlapping projects and due dates.

Classroom Etiquette

There is a lot of material to cover this semester. Extend professional and personal courtesy to your classmates and your instructor by turning off your cellphones and refraining from other distractions, such as texting, emailing, and surfing the internet for anything other than course-related information. Each noted instance of texting, emailing, or non-relevant internet use will result in a 1/4 letter grade reduction for the current assignment. This policy also extends to any in-class work being done on projects other than those for this class.

The higher-education experience should be both memorable and enjoyable. Thank you in advance for adhering to these simple rules. This practice will help ensure a more focused and qualitative educational experience as well as better prepare you for the professional environment.

Class Preparation

Students are to arrive to class on time and be prepared for work with the requested supplies/materials/assignments. Lack of preparation on a continual basis will affect your final grade.

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Class preparation is essential to receiving feedback on one's work. When assigned work is due for critique and you have not finished the assignment, do not present it. This work is considered incomplete and will not be reviewed by the group as the thoughts/visualization will be incomplete.

If you happen to miss a class or lecture, please make arrangements with a fellow student who can either take notes for you and/or get the required handouts, etc. While faculty will be happy to clarify information for students who are confused, instructors cannot repeat lectures or elaborate project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with faculty.

Attendance Policy

Consistent with college practice, students are expected to attend all sessions of courses for which they are registered. Each instructor determines when a student's absences have reached a point at which jeopardizes success in a course. *Only three absences will be allowed. The fourth absence will lower your final semester grade by one letter grade. The fifth absence will lower your grade by two letter grades and so on. This is not the class to test the attendance policy on.*

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the professor. *Four tardies will be counted as one absence. Tardiness that exceeds one hour will be counted as an absence.* If you are late it is your responsibility after that class period to make sure the professor has you added to the roll. Students should be informed that the allotted absences are to accommodate routine illness, weddings, car troubles, etc. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc. should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he or she cannot complete work in a comprehensible and timely manner.

It should also be noted that faculty are frequently called upon to recommend students for professional positions upon graduation and are contacted by potential employers as references. This is especially relevant with this class as you may be requesting letters of recommendation from your faculty. In such instances, reliability is always discussed. Students with a responsible record of attendance are likely to receive a favorable recommendation.

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Plagiarism

Plagiarism will not be tolerated. Plagiarism is the copying of existing artwork or designs. Working from photographs or other imagery is allowed and is sometimes necessary for the production of illustrations and layouts, however an attempt must be made to adapt and alter the image so as not to merely duplicate someone else's artwork in another medium or form. Do not take the ideas someone else has worked hard to create. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

Evaluation

Grade distribution (subject to change):

Social Innovation Tool Kit:

- 1) Research and brand development = 5%
- 2) External container (design + production value) = 15%
- 3) Internal product development (design + production value) = 15%
- 4) Multi-page book (design + production value) = 15%
- 5) Web + print promotions (design + production value) = 10%
- 6) Website / app design (design + production value) = 10%
- 7) Specialty item (design + production value) = 10%
- Misc papers and written assignments = 5%
- Mid term exam = 15%

Grades

A plus and minus system of grading will be used in this course. Alphabetical grades and status symbols are as follows:

A	4.00 quality points per semester hour attempted
A-	3.67 quality points per semester hour attempted
B+	3.33 quality points per semester hour attempted
B	3.00 quality points per semester hour attempted
B-	2.67 quality points per semester hour attempted
C+	2.33 quality points per semester hour attempted
C	2.00 quality points per semester hour attempted
C-	1.67 quality points per semester hour attempted
D+	1.33 quality points per semester hour attempted
D	1.00 quality point per semester hour attempted
D-	0.67 quality point per semester hour attempted
F	0 quality points per semester hour attempted

The translation of this scale to course grading is as follows:

letter	percentage range
A	93.50 and above
A-	90.00–93.49

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B+	86.50–89.99
B	83.50–86.49
B–	80.00–83.49
C+	76.50–79.99
C	73.50–76.49
C–	70.00–73.49
D+	66.50–69.99
D	63.50–66.49
D–	60.00–63.49
F	59.99 and below

Final grades are the result of three areas of evaluation: Professionalism, Process and Realization.

Professionalism: Your grade in the area of professionalism will focus on issues of attendance, preparation, deadlines, critique participation, personal attitude and articulation – the ability to speak and write clearly about ideas/concepts presented in class. While attendance and class preparation appear to be related most directly to Professionalism they also indirectly affect other areas of evaluation.

Process: Faculty rely on classroom observation in evaluating a student's process (in addition to process journals and other physical documents). Process evaluation will focus generally on how thoroughly the student pushes visual exploration and concept research through such processes as sketching/thumbnails and creative/thoughtful writing. Students who attend class, make visible their process investigations (through sketch or when appropriate computer generated concepts) and are prepared for the scheduled activities/discussions, reveal valuable information about their performance that may not be evident in the portfolio or process journal. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process.

Realization: The final evaluation of work (realization) involves more than totaling the grades on individual projects and/or determining that all assignments have been completed. Faculty assess student's abilities in realizing concepts and controlling the visual elements of communication throughout the semester. This includes such issues as craftsmanship and the improvement and progressive mastery of increasingly complex material are evaluated.

Students who miss lectures, project explanations, and class discussions may be able to complete projects within deadlines but rarely demonstrate the understanding of students who attend regularly. Since faculty organize courses of study so the projects build upon one another, students who miss information or fail to understand early projects are at a disadvantage throughout the semester. All projects and exercises are due on the day and

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time given, always at the beginning of class unless otherwise noted. A late accommodation is given only with the understanding that emergencies and unforeseen circumstances occasionally arise. *Missing or arriving late to a scheduled critique is unacceptable. If a critique for a project is scheduled and the student misses that class, that project will be assigned an "F".*

NO LATE WORK WILL BE ACCEPTED : LATE WORK = 0% F

In this course "C" work or average work is considered that which just satisfies the terms of the course. "A" work on the other hand, clearly takes the assignment to another level, pushing the boundaries of the project and that of your own personal limits. What this translates to is a willingness to take risks and experiment. Please use this classroom opportunity to try out new ideas, processes etc. Push yourself. This type of seriousness of investigation and pushing of one's ideas will reap the benefit of a higher grade. (Please note: if you decide for any reason not to finish this course, you must drop the course through administrative procedures. See the Schedule of Classes for further policy clarification.)

Syllabus Addendum: See Attached Art Department Policies, Fall 2013**Outside resources**

Recommended publications

Graphis : Print : Communication Arts : Eye : Critique : CMYK : How : I.D. : Adweek

Memberships

FLD Future Leaders of Design (MSCD Student AIGA chapter)

ADCD Art Director's Club of Denver: www.adcd.com

AIGA-Colorado (All seniors should join this group): www.aigacolorado.org

Local supply stores

Meiniger's	499 Broadway	(303) 698.3838
Guiry's Art & Graphics	2245 Market	292.0444
	2468 S. Colorado	758.8244
	8170 S. University	770.2572

Local paper stores

Lewis Paper Place	1820 W12 Place	573.9444
Unisource	12601 E38 Ave	371.4260
xpedx	5290 Vance, Arvada	940.6160
	106 S Santa Fe	777.6688

Local bookbinders

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Denver Bookbinding	2715 17th Street	455.5521
Dolan Bookbinding	51 W. Alameda	777.7337
David Ashley	DLAstudio@aol.com	260-7155

Local production + output services

Digital Output		
Clicks	Auraria Tivoli	556.3782
Turbo Press	100 Lipan St	534-4411
Denver Business Center	3140 S. Peoria ST., Suite K	745-7948
	8200 S. Quebec St., Suite A3	770-5800
Signal Graphics	848 Broadway	837.1331
	303 16th Street #12	825.0055
Alpha Graphics	1050 17th Street	820-2679
	1140 S Colorado Blvd	691-0626

Screen Printing

TOSA (6 wk workshops)	1644 Platte Street	561-3000
INDYINK	84 South Broadway	(720) 937-9722
Super Screen Print	238 Santa Fe Drive	308-9099
The Other Side Arts	(\$150 6 wk workshops)	
	1644 Platte Street	561-3000

Wide Format

Eye Candy	2244 Broadway	295-2270
Qube	1247 Santa Fe Dr	605-6100
Alpha Graphics	1050 17th Street	820-2679
	1140 S Colorado Blvd	691-0626

Online Sources**Buttons**

www.oneinchround.com
www.buttonsonline.com

Stock Photography

www.veer.com
www.gettyimages.com
www.corbis.com
www.istockphoto.com
www.gallerystock.com

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Printers

www.lulu.com
www.blurb.com
www.vistaprint.com
www.postcardpress.com
www.48HourPrint.com
www.ondemandprinting.com
www.printondemand.com
www.shortrunondemandprinting.com
www.oneinchround.com
www.buttonsonline.com

United States Postal Service

www.usps.gov

Packaging

www.thedieline.com/ (Andrew Gibbs)
lovelypackage.com/
www.packagingoftheworld.com/
www.packagingdesign.com/
www.packagingdesignarchive.org/
www.pack-design.com/
www.packagedesignmag.com/

Typography (Search "type foundries")

www.fontshop.com/fonts/foundry/ (highly recommend starting here!)
ilovetypography.com/
www.istd.org.uk/
www.houseind.com/
www.designingwithtype.com/typefaces_foundries.html
www.typography.com/ (Hoefler & Frere-Jones)
<https://typekit.com/foundries/>
www.skylinetype.com/

Print Production

www.printplanet.com
www.thedieline.com

Web Production

www.w3schools.com
www.lynda.com

INTEGRATED PRODUCTION TECHNIQUES

www.csszengarden.com

Misc / Student Resources

www.creativehotlist.com

www.designersdiscountstore.com

www.canpo.org

www.designstudentresource.com/

www.core77.com/

www.cafepress.com/cp/info/sell/books.aspx

www.aiga.org/content.cfm/education