**Course Outline for GDDM 65**

**ELECT PREPRESS/PRINT PROD**

**Effective: Spring 2018**

I. CATALOG DESCRIPTION:
   GDDM 65 — ELECT PREPRESS/PRINT PROD — 3.00 units

   Culminating class in study of technical and creative design techniques necessary to produce accurate prepress files used to produce finished printed materials. Upon completion, students will show mastery of the creative process and technical skills necessary to produce individual- and team-based single- and multi-page print work to client and industry specifications. This course provides students with professional prepress and print work experience within Las Positas College and the surrounding community including participation in client briefing, Q & A, presentation, feedback and critique sessions.

   1.50 Units Lecture 1.50 Units Lab

   **Strongly Recommended**
   GDDM 64 - InDesign I
   with a minimum grade of C


   **Grading Methods:**
   Letter or P/NP

   **Discipline:**
   • Graphic Arts

   |  | **MIN** |
   | --- | --- |
   | **Lecture Hours:** | 27.00 |
   | **Lab Hours:** | 81.00 |
   | **Total Hours:** | 108.00 |


II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

   **Before entering this course, it is strongly recommended that the student should be able to:**

   A. GDDM64
      1. Create and modifying single and multiple page documents in differentformats, such as brochures, newspapers, and books.
      2. Setup documents to effectively place, format, and edit text within various page layouts.
      3. Setup documents to effectively place and format images within various page layouts.
      4. Combine the use of text and images together in a single layout and preparethe document for output.

IV. MEASURABLE OBJECTIVES:
   **Upon completion of this course, the student should be able to:**

   A. Demonstrate increased technical and design skill development when using InDesign to generate multi-page documents for various publication types;
   B. Apply appropriate design principals, create attractive and sophisticated page layouts designed appropriatedly for their use. Manage fonts and images along the production process to ensure all files are press-ready;
   C. Trouble shoot and resolve potential pre-press issues and be able to generate a pre-flight checklist to ensure document is press-ready. Be able to pacakge and generate press-ready files to different specs as specified by the printer.
   D. Apply best practices when creating documents using advanced features, including Style Sheets and Master Pages so that documents are easily managed for revision and maintained.
   E. Complete projects from concept to conclusion, meeting deadlines and client criteria, with disciplined control and craftsmanship, individually and as a team.

V. CONTENT:
   A. Electronic press process
      1. Working backward with the client brief and press service providers
      2. Determine client budget and time frame.
      3. Determine type of print job.
      4. Determine appropriate press for job.
      5. Determine appropriate ink, paper, post-press process(es).
      6. Determine needs of the service bureau and/or printing press.
      7. Create the design concept.

B. Communication for design process through printing:
    1. Assessing needs of the client
    2. Appropriateness of design to content and audience
    3. Client roles vis a vis editing, proofing
    4. Clarity in specifications
    5. Obtaining quotes
    6. Establishing and working within a publication budget
    7. Researching press and prepress resources, possibilities and problems
C. Overall printing considerations, functions and appropriate uses of:
    1. Design and style guides
    2. Consistency via the grid (margins, gutters, bleeds)
    3. Making use of standard sizes of presses, paper
    4. Uses and limitations of reverse type, overprinting type, hairline elements
    5. Scanners
    6. Press (dot gain)
    7. Place holder images
D. Technical aspects of pre-press color work
    1. Basic one- and two-color printing
    2. Multi-color printing: duotones, 4-color and 6-color process printing, varnishes, bump ups
E. Advanced design problems with a variety of print products and publications formats
    1. Advertisements
    2. Booklets
    3. Brochures
    4. 3-dimensional prototypes
    5. Setting up the layouts file including crops, bleeds, folds, cut marks
    6. Multi-page publications
    7. Setting up and creating 2- and 3-dimensional prototypes for printing
F. Manipulating color and image size for reproduction; preparing accurate half tones, duotones, screens and photographs
G. Digital signature filmsetting and platesetting and set up
H. Choosing and specifying appropriate digital colors
    1. Color separation
    2. Trapping issues
    3. Chocking and spreading in a variety of software applications
I. Choosing and specifying appropriate fonts
J. Choosing and specifying appropriate paper stock
K. Choosing and specifying ink
L. Choosing and specifying post-press options: binding, trimming, etc.
M. Tradition vs. electronic printing press issues
    1. Print on demand
    2. Short vs. long runs
N. Methods of digital pre-press preparation
O. Standards of quality: preparing for digital-to-plate press or film
    1. Preproofing on a laser or inkjet prior to pulling film
    2. Preflighting, understanding film output, approving film output
    3. Pulling proof output
    4. Working with client during prepress proofing process
    5. Approving proof output
P. At the press
    1. Establishing and working with deadlines
    2. Client approvals
Q. Methods of assessing work while on the press
    1. Press registration
    2. Dot gain
    3. Ink consumption
    4. Blue lines
    5. Client and designer approvals
    6. Proofing while the press runs
R. Determining rights to the work
S. Determining retention of electronic documents, film
T. Handing off the work
U. Determining responsibilities after completion of work

## VI. METHODS OF INSTRUCTION:
A. **Lab** - Computer lab time with direct instructor and cooperative peer support
B. **Field Trips** - Visit a working print shop
C. **Lecture** -
D. **Discussion** - Discussions for group projects
E. **Projects** - Exercises in layout design projects that reflect industry standards
F. **Demonstration** - Examples of student and professional work. Demonstrate software and tools
G. **Critique** - provide feedback for students projects

## VII. TYPICAL ASSIGNMENTS:
A. Written Assignment: Research your client's competition in print. Identify similar materials to your client's that embody excellence in every respect. Compare and contrast it with one that you have determined does not. Include the following topics:
    1. User/ease of use (user-friendly)
    2. Color palette
    3. Overall design look and fee
    4. 3 additional features that you particularly felt work well
B. Hands-On Project: Two-Sided, Folded Brochure Mailer- Instructions and Criteria:
    1. Working with the client-folded 4-color process printed brochure, finished cut size: 8.5" x 11." This real-world assignment is from a local nonprofit agency, your client. Your task is to redesign and lay out a three-fold, four color process, letter-size brochure describing the non-profit's services. You will work in teams of three with each person completing the work and the client choosing the best one for print. The completed work will be printed to the client's specifications. The team will see the piece through to the end.
    2. Issues to consider:
        a. Know your target audience. Be sure to choose appropriate colors, type and format
        b. Interview your client to get acceptable text/information and "feel" for the project. (This aspect to be discussed further in class.)
        c. Interview 2 printers regarding 4-color process printing. Obtain paper/ink information; dot-gain, quotes, etc. (This

aspect to be discussed further in class.)
3. Phase One
   a. Render illustrations and provide at least 2 stock photographs to complement the client-provided text. Obtain client approval.
   b. Design 3 draft versions of layout for initial client approval.
   c. Upon receiving go-ahead to a specific version, create composite color print, cut and fold mock-up draft proof.
4. Phase Two
   a. Present draft mock-up in class for critique.
   b. Present draft mock-up(s) with print quotes to client.
   c. Obtain feedback from client and create final mock-up.
   d. Obtain written approval from client for pre-press.
   e. Working with printer, provide electronic output ready for press.
5. Phase Three
   a. Working with client, approve press proof.
   b. Turn in final electronic files and printed work to instructor. Your grade will reflect your overall presentation and your professionalism in presenting your completed work.
C. Hands-on Project: In conjunction with Mass Comm, collaborate with writers and editors to layout and design any of Mass Comm's publications, including the newspaper, anthology, and magazine.

## VIII. EVALUATION:
### A. **Methods**
1. Exams/Tests
2. Quizzes
3. Oral Presentation
4. Projects
5. Lab Activities
6. Class Performance

### B. **Frequency**
1. Bi-weekly projects and presentation, oral and visual
2. One large midterm project
3. One final exam/one project including client presentation and critique.

## IX. TYPICAL TEXTS:
1. *Real World Print Production with Adobe Creative Cloud.* 1 ed., Peachpit Press, 2014.
2. *Desktop Publishing for Prepress Production.* 2 ed., ArtFlow, 2013.
3. *Real World Adobe InDesign CC.* 1 ed., Peachpit Press, 2014.
4. , Theresa. *Principles of Publishing in the Digital Age.* 3rd ed., Antellus, 2017.
5. Anton, Kelly. *Adobe InDesign CC Classroom in a Book (2017 release).* 1 ed., Adobe, 2017.
6. Online tutorials such as www.adobe.com/tutorials, www.sitepoint.com/
7. Online and traditional design publications, e.g., How, Layers, Communication Arts

## X. OTHER MATERIALS REQUIRED OF STUDENTS:
A. Appropriate backup storage media