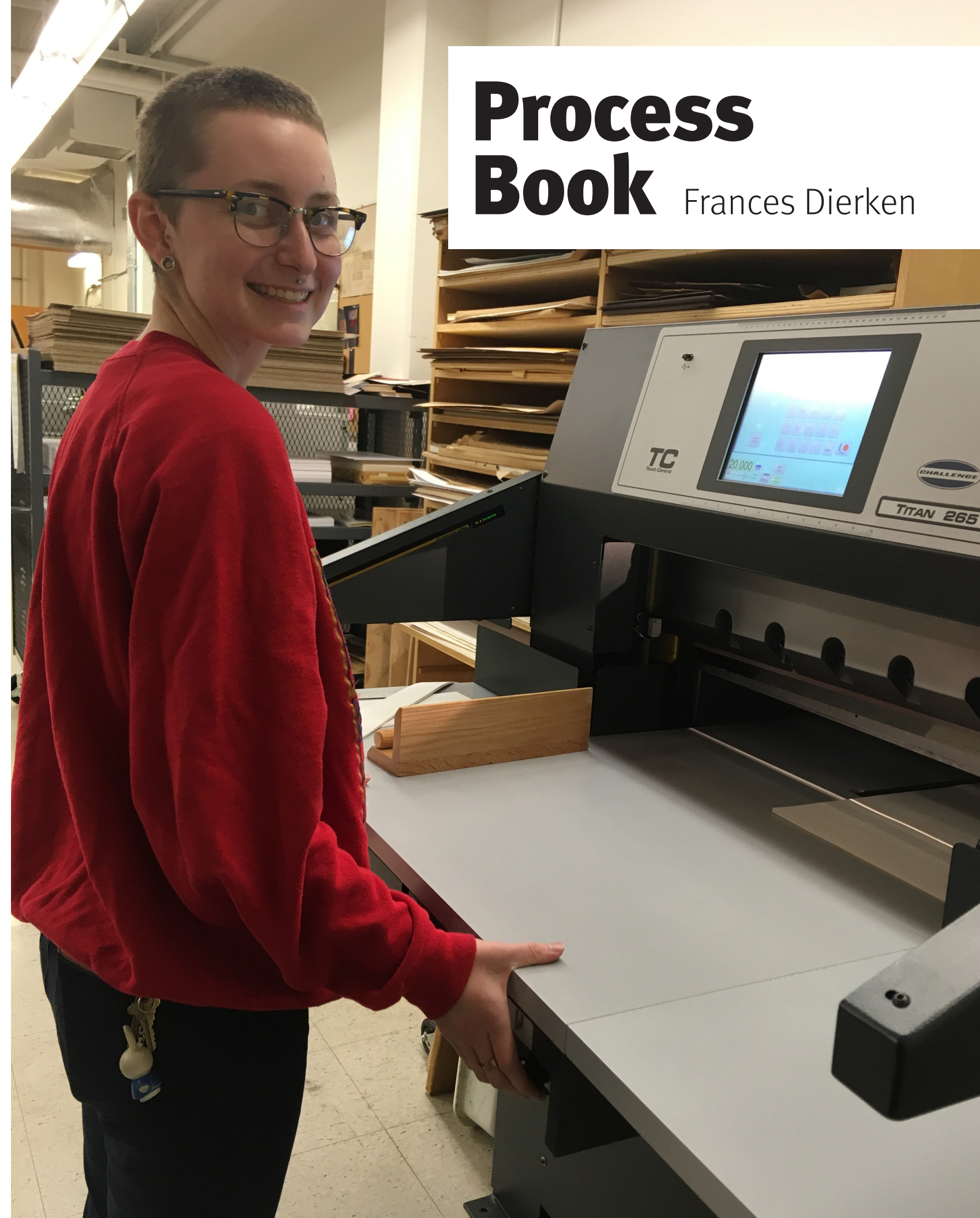


# Process Book

Frances Dierken

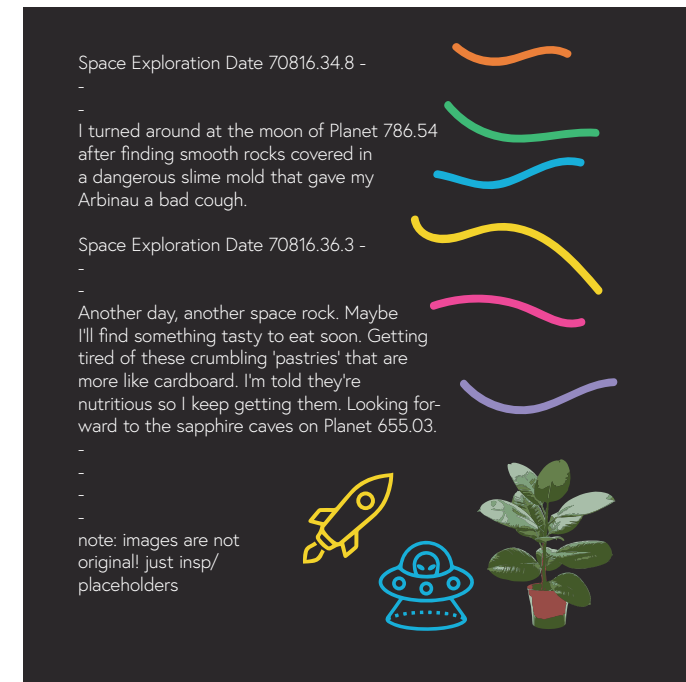
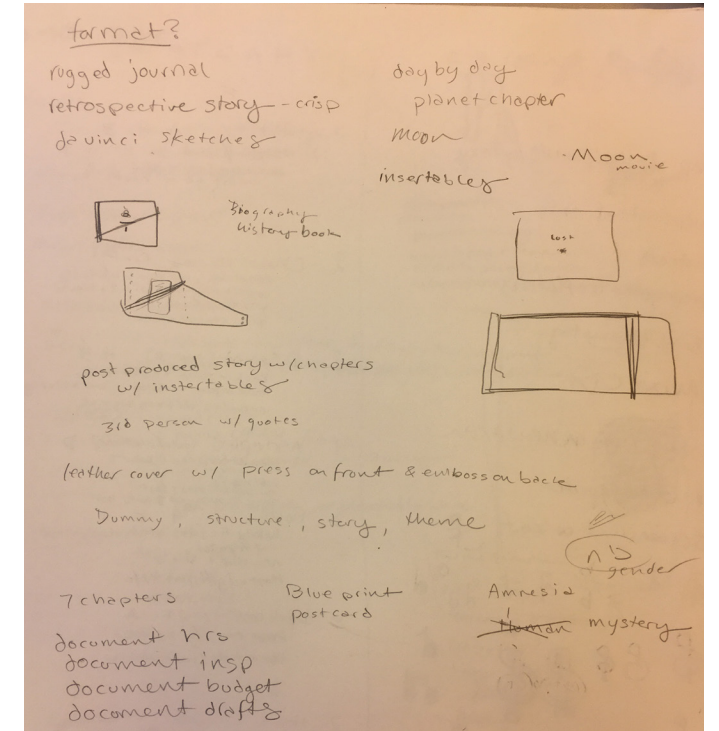
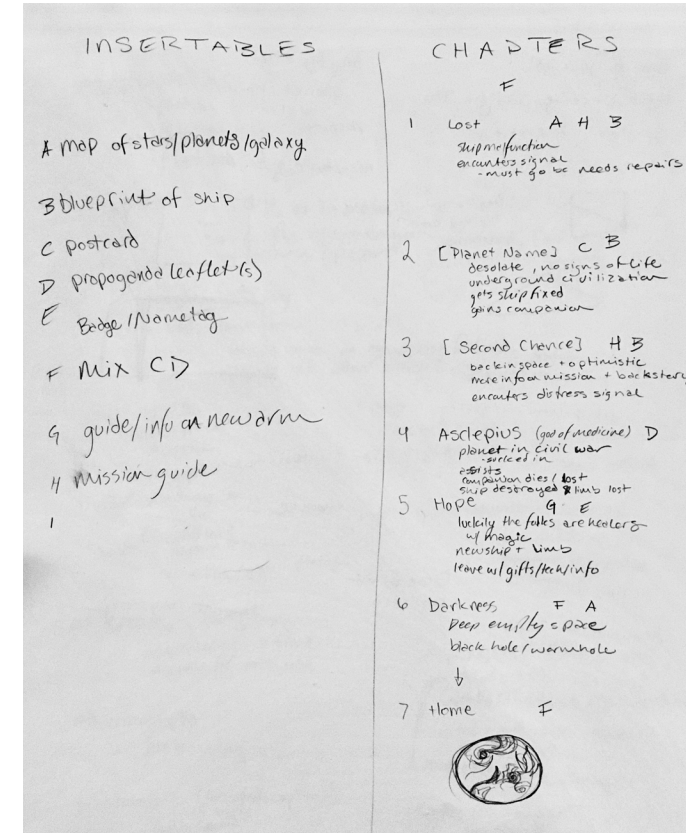
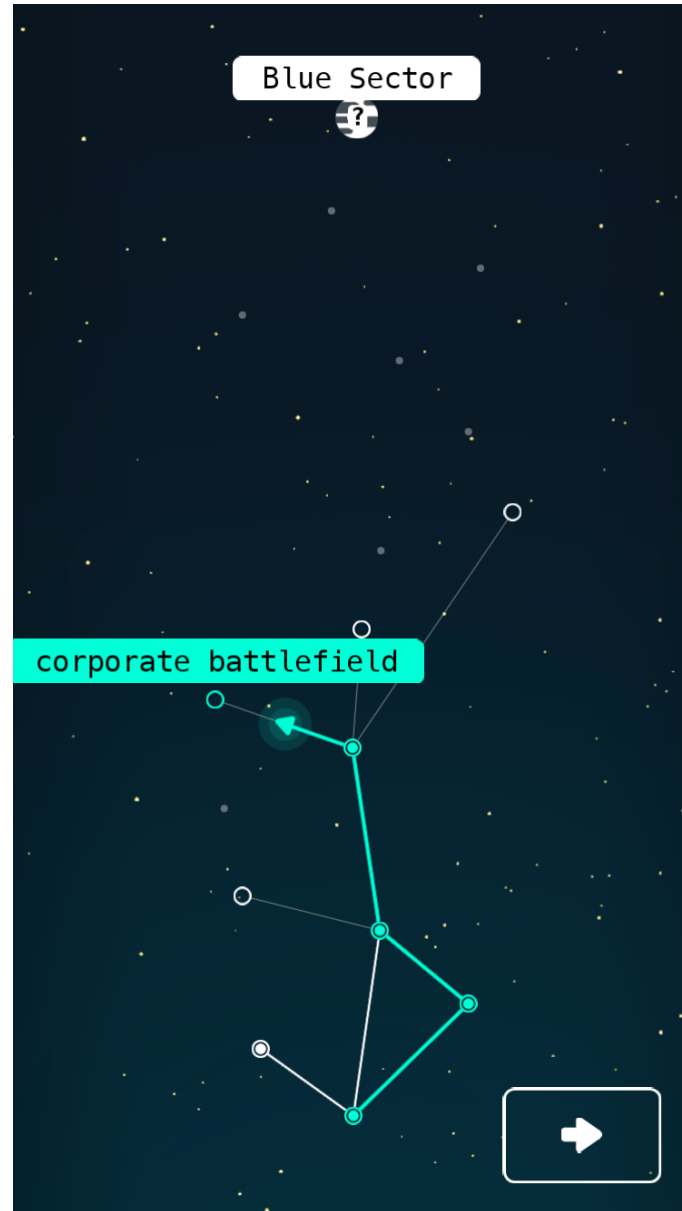
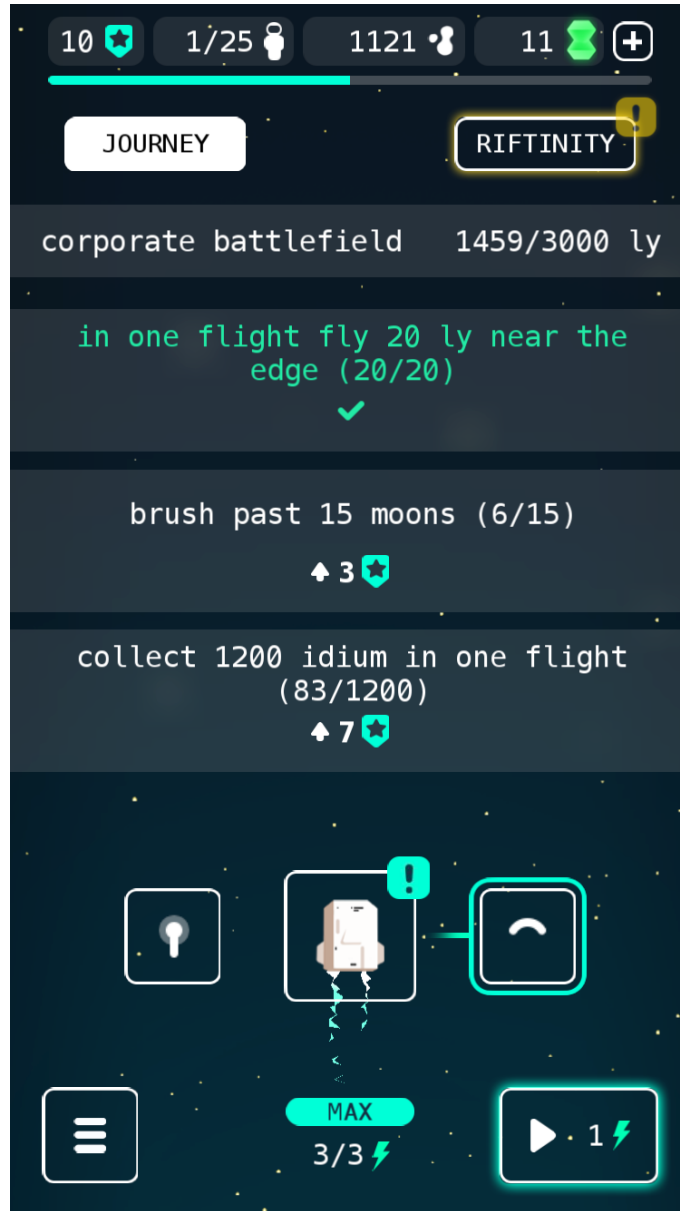


## Log of Hours - Outside of Class

<b>Date</b>	<b>Description</b>	<b>Hours</b>
Sept 28	Create Slack Workspace	1.00
Sept 30	Brainstorm Concepts	0.50
Oct 7	Match up chapters and artifacts	0.50
Oct 7	Inspiration and brainstorm ideas for inserts	0.50
Oct 10	Gather fonts	2.00
Oct 10	Send more inspiration images for moodboard	0.50
Oct 11	Find Color Scheme(s)	0.50
Oct 12	Organize Color Schemes	0.75
Oct 12	Select Fonts to choose from	0.50
Oct 16	Read story	0.50
Oct 16	Brainstorm chapter titles	0.50
Oct 16	Assign color schemes to chapters and artifacts	1.50
Oct 20	Field Trip - look at paper choices at print shops	1.50
Oct 23	Look through lead type in prod room	1.50
Oct 24	Update color scheme and artifact organization	0.50
Oct 25	Print sample pages of layouts for class check-in	0.50
Oct 30	Thumbnails for nametag artifact	0.50
Nov 5	Make simplified 'logo' for use on some artifacts	0.50
Nov 5	Work on layouts in ID	1.75
Nov 16	Make PDF file to test print colors on our paper	0.25
Nov 20	Finalize nametag design	0.50
Nov 21	Print nametags	0.50
Nov 26	Arrange illustrations in book pages, make edits	2.00
Nov 28	Work on Colophon	1.00
Nov 29	Make Asana Workspace	1.00
Nov 29	Adjust weight of brackets up to 1pt	0.25
Dec 2	Finalize Book Pages	1.00
Dec 2	Create ID doc for print	3.50
Dec 4	Update Colophon	0.25
Dec 6	Print Pages of book	4.00
Dec 10	Personal Process book	4.00
Dec 11	Final cut and gluing of books	1.50
	<b>Total</b>	<b>35.75</b>

This is my log of hours worked outside of class.

# Inspiration and Brainstorming

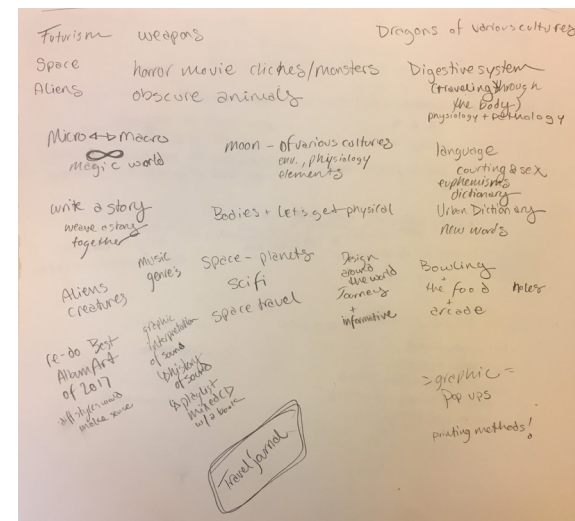


Frances 7:10 PM

Ok! I'm brainstorming ideas for insertables, and so far I have: a star map or something like that, blueprint of the first ship, a postcard from the underground city/civ, a mission guide, propoganda leaflets / posters from the civil war planet, a badge/nametag of one of the healers, a guide pamphlet to the new limb or ship, a mix cd.

for plot-related insp, I am thinking of the tv show/movie Firefly/Serenity, and the graphic novel series Saga

i highly suggest Saga, it's just so good



# Outline of SpaceBook: Artifacts, Color Schemes, and Chapters

I created a Google Doc to keep track of the color schemes that I assigned to chapters and artifacts, as well as to track what printing methods we planned to use for each artifact. To select the color schemes, I used a book of color schemes that SJ let me borrow. I also planned to document the paper, dimensions, and typefaces used in each artifact, in preparation for the Colophon of the book. Most people did not tell me what they used until near the end of the project, so I did not really end up documenting those things in this document. Shown here is the planned color and printing information for chapters and artifacts - not necessarily the final printing methods.

Title: ~~The Cosmonaut/The Explorer/Asclepius~~ - No title

Pop-Up - Mouse

Color Scheme: ORANGE RED (Killing Me Softly)

Print Method: Laser Cut and

Introduction

I  
Color scheme: BLUE (Blue Fader)

Artifact: Ship blueprint - SJ

Artifact color scheme: GREEN + ORANGE (Greenspot Nudibranch)

Print Method: Epson Workforce VF-7100

II  
Color scheme: RED ORANGE (Killing Me Softly)

Artifact: Receipt/Invoice - Leiya

Artifact color scheme: Your choice

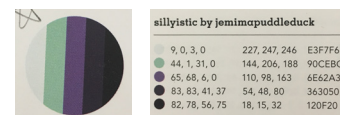
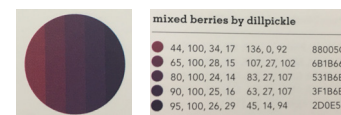
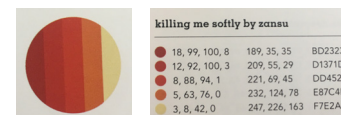
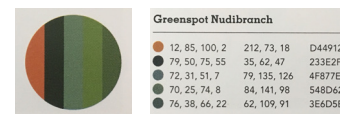
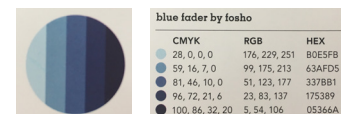
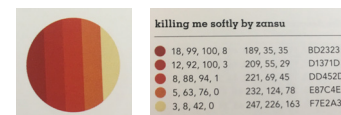
Print Method: Letterpress

III  
Color scheme: RED PURPLE (Mixed Berries)

Artifact: Star Map - Burch

Artifact color scheme: TEAL + PURPLE (Sillysistic)

Print Method: Laser Jet

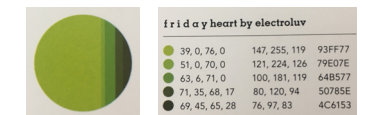


IV  
Color scheme: GREEN (F r i d a y Heart)

Artifact: Organic Material (?? or something else?) - Chris

Artifact color scheme: Your choice

Print Method: Mechanical press (?)



V  
Color scheme: RED (Pit & Pendulum)

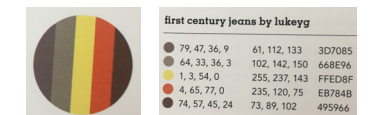
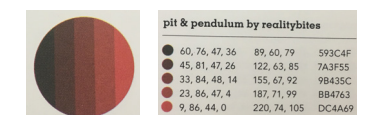
Artifact: Propaganda - Marina

Artifact color scheme: two choices

RED + YELLOW + GRAY (First Century Jeans)

RED + BLUE (Aka I Kutsu)

Print Method: HP Color LaserJet 5550n

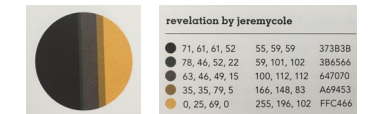


VI  
Color scheme: YELLOW (Love Never Dies.)

Artifact: ID Badge - Frances

Artifact color scheme: BLACK + YELLOW (Revelation)

Print Method: Datacard CD800

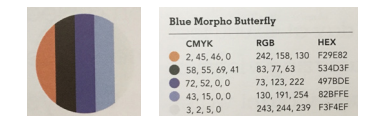
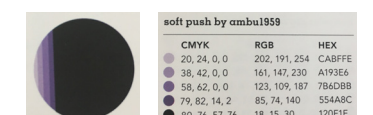


VII  
Color scheme: PURPLE (Soft Push)

Artifact: Mission Guide - Luke

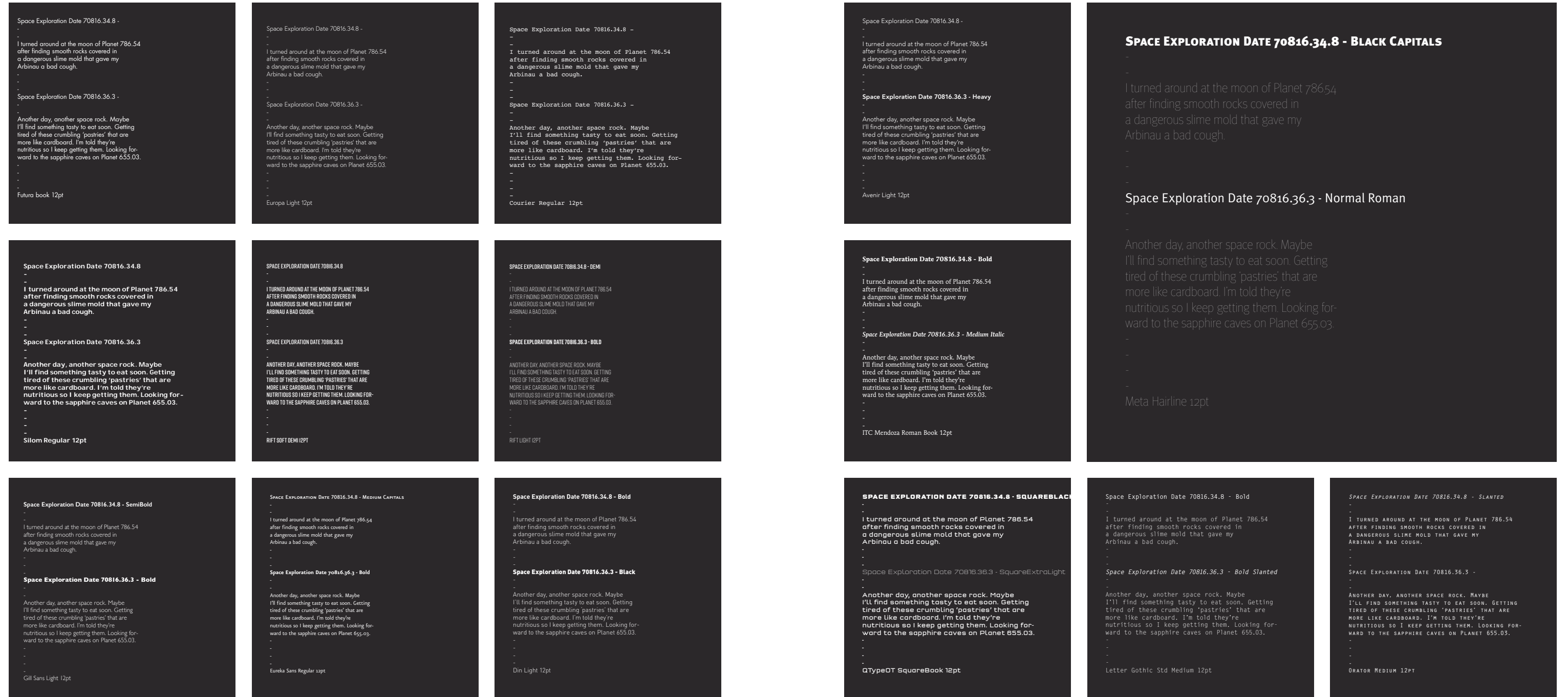
Artifact color scheme: ORANGE + INDIGO (Blue Morpho Butterfly)

Print Method: Epson Stylus Pro 3880



Colophon

# Fonts / Typography

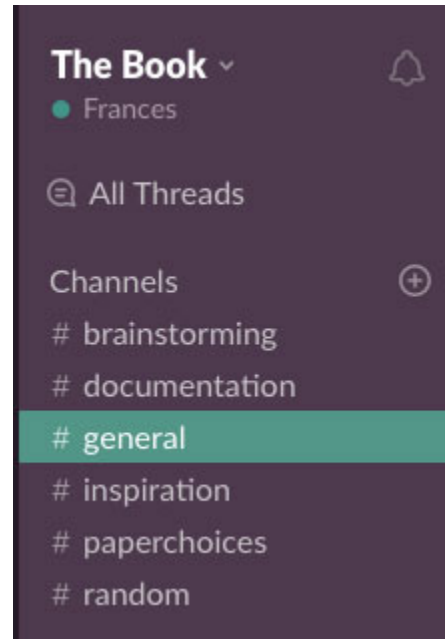
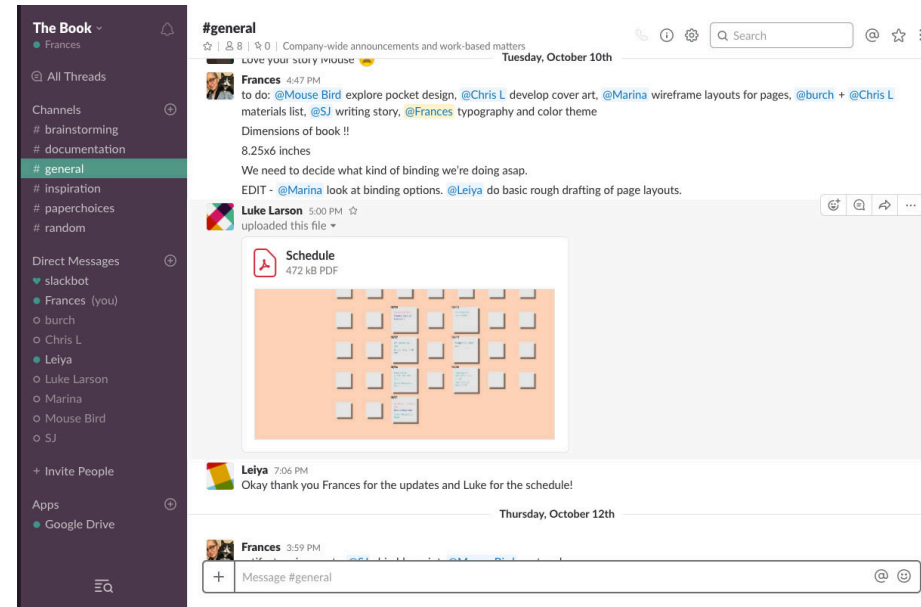


In order to select the font we used in the body of our book, I gathered all of the typefaces available to us and presented them to the team in this format. From these, we selected Meta Light. We experimented with the tracking, and the point size. Eventually, we landed on 10 point font and 10 point font for the content of our book.

For the artifacts, I wanted to allow the team members to express their creativity so I did not select typefaces for them. Many of the typefaces used in the artifacts were drawn from this selection I made.

# Note-taking for the Group

I made sure to document everything that we worked on in class as a group. I created our Slack workspace. I took photos of what we wrote on the white boards to post to our Slack, wrote down in Slack what our next steps or homework was, and took notes of what we decided or discussed while in class.



**Frances** 4:21 PM  
We've solidified the story into what happens in each of the 7 chapters.

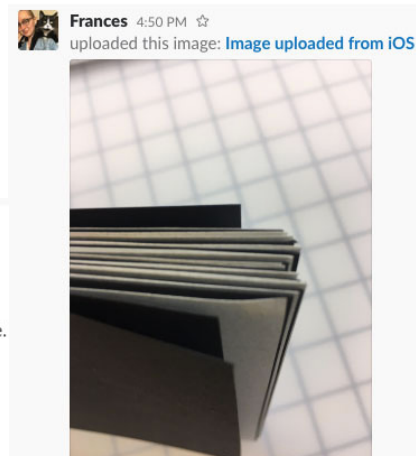
- 1: Asleep, asteroid abruptly awakens explorer. redirected to underground crystal planet
- 2: on planet, crash landed. finds crystal race. befriends mechanic
- 3: back in space w/ buddy. (readers learn backstory, reason for adventure) hyperspeed w new crystal engine to Asclepius (healing planet)
- 4: distress signal from Healing Race
- 5: conflict / civil war
- 6: resolution of war
- 7: explosion. remains of traveller's story. narration

**Frances** 4:38 PM  
Artifacts:  
A Map  
B Ship Blueprint  
C Postcard  
D Propaganda Leaflets  
E Name Tag  
F Laser Cut Pop-Up  
G Mission Guide  
H Screenprinted Leaf  
Cover Art = linework on black with title underneath  
Concepts for cover art: crystal, healing, planet, abstract, ship, helmet, alien object, illustrator is free to explore cover image  
chapter title pages are black with foil. text pages are light colored with dark text

**Frances** 6:08 PM  
Leiya, SJ and I cut all of our paper into 13x19s. We have 33 13x19 speckle and 20 13x19 gray sheets. we have a bunch of 9x19 speckle too, so I plan to make another doc to print on those so we HOPEFULLY can print all 9 books on speckle paper!!

**Frances** 10:32 PM  
I've updated the Asana with where we are as of today's class!

the main things we need to do are:  
-set up indesign doc for print  
-do one final check of the content pages before print  
-print the book pages  
-screen print the cover illustration  
-print star map  
-finalize organic material  
-sew the books together!  
-final crop of books in the slice n dice machine  
-glue on covers



**Frances** 2:12 PM  
NOTE- the HP office inkjet is probably going to die by the end of the quarter so it won't be required

**Frances** 2:24 PM  
we are approved to not bind our letterpress page, and the folded too.  
we should soon have a dummy book that is bound, with the pockets. right now we have white and red binding thread available. can order more but need to do so by thursday

**Frances** 2:56 PM  
decision: gluing pockets in after slicing the creep off  
going to screen print the cover illustration on book cloth

**Frances** 3:59 PM  
artifact assignments: @SJ ship blueprint, @Mouse Bird postcard  
i'm going to assign colors to chapters, and artifacts to chapters.  
@Chris L and @burch will narrow down or choose paper  
@Luke Larson is taking the mission guide  
on tuesday we're going to make our dummy book  
@Chris L will be doing illustrations and designs  
@Mouse Bird is going to be doing laser cutting w/ pop ups also  
@burch does the star/planet map  
@Marina is going to experiment with the green pleather, look at book cloth, and start dummy book binding  
@Leiya responds to our posts on slack, let us know what you think of everything

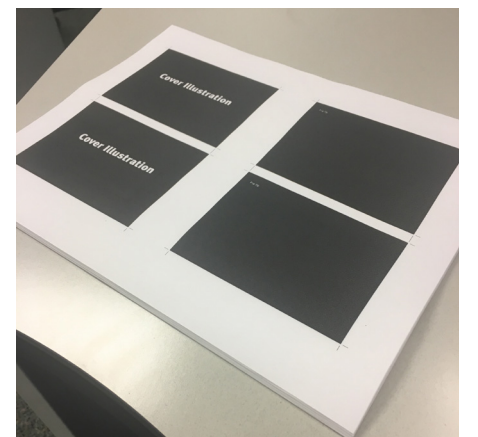
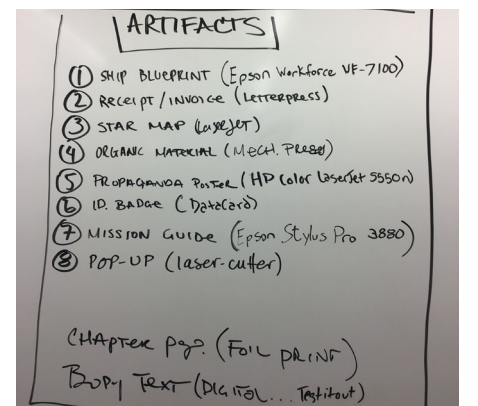
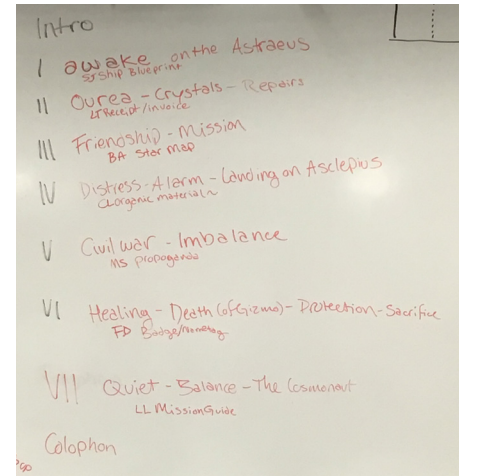
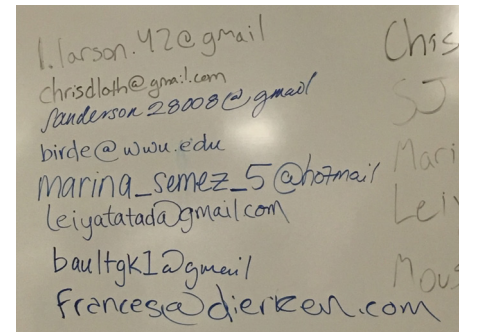
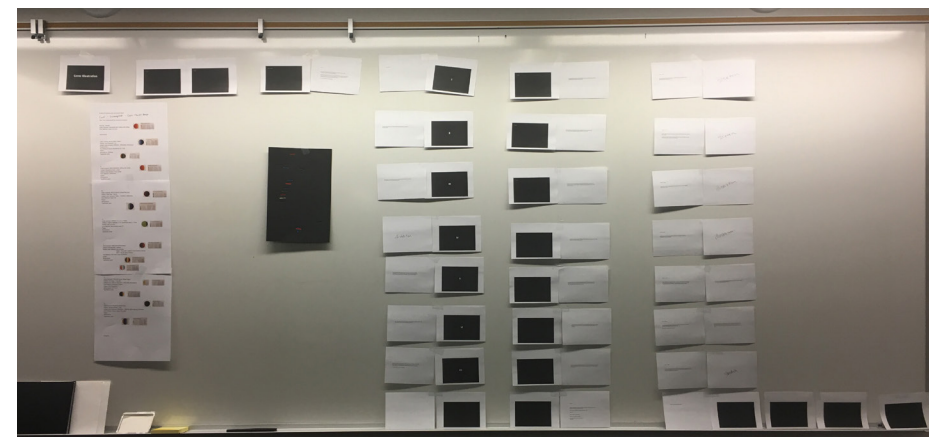
**Frances** 4:17 PM  
@Chris L remember to post all your versions of your designs for the process book

**Frances** 4:19 PM  
thanks!

OK! so what we need to do by Thursday:  
artifacts fully printed  
tell me your colophon specs  
look over the book pdf spreads i sent on the 26th and let me know what edits need to be made  
test print the book colors on the printer and both our papers, so we can make color adjustments as necessary  
process book good rough draft prepared  
and get all the book pages printed so we can figure out which pages get printed on the same sheet of paper  
we want to be doing binding asap

screen print the cover illustration on book cloth  
burch and mouse have some supplies for this, but not all  
black book cloth with two passes of white screen print ink on it  
burch wants to use plastisol ink, on plain black cloth, like the sample we have

Mid-Quarter Check-In: I printed and prepared everything shown in class this day.



# Notes From Class

351 - Print & Finishing **John G. Lonella** #127  
 john.g.lonella@umw.edu  
 410-1-1 by appt  
 410-329-2200

Hands-on  
 Digital + analog  
 1 set in store for date  
 business side of design  
 budget + time management  
 hopefully time in class to work  
 grades: -  
 -  
 -

lab hrs:  
 785 - something Saturday

2 teams: a book for each team member + John  
 8 & 9  
 mas. leads  
 • 2nd book = process book one per team  
 • own individual notes + sketches + work  
 personal notes  
 can be as long as you want  
 as long as it's contained  
 in the book  
 edit + drink  
 only in comp lab  
 not in production room  
 but no surprises

102 - Production Room  
 be prepared  
 wash hands  
 wear comfortable shoes  
 relief of sleeves + gloves if  
 ok to get dirty

- 4 folders  
 - 2 racks  
 - line for 4  
 - small note book

10-5: P&F  
 Printing processes

Direct Digital (= not any in between process between computer + printer)

- inkjet
- laser
- solid ink

inkjet + (large format, desktop) 4-12" cartridges  
 Commercial level (really big format)  
 drops ink onto paper w/ tubes  
 Laser (desktop, large format) copy + offset  
 laser develops image on cylinder for each color  
 then heats to cure it  
 Solid Ink (relatively new) more env. responsible  
 solid block of ink, heated melts, inkjet style  
 no \$\$\$ cartridges

Pros:  
 Fast  
 low cost for shorter runs (1k-5k)  
 greater flexibility (print what you want)  
 printed proof looks like final

Cons:  
 still not quite as accurate as offset  
 can crack on folds  
 fewer material options  
 more expensive at high volumes

Newish developments  
 - VDP (variable data printing)  
 - white ink for digital (off white, not opaque enough)

Offset Printing  
 lithography  
 flexography

Lithography - BIG! a tower for each color  
 need to separate print into the color negatives  
 2 then aluminum plate w/ color  
 3 wrapped around cylinder  
 4 printed  
 more accurate bc direct contact

Flexography  
 instead of aluminum plate, it's rubber  
 more gentle for non-paper materials

offset  
 sharp, rich color, consistent  
 cheap for large quantities  
 best color output  
 - time, cost, change

Digital  
 quick for small runs  
 flexibility, change  
 customizable  
 - lesser color accuracy  
 gap is closing over time

10-12 INK

non-digital: silkscreen, offset lithography, letterpress  
 not in production, we can adjust

liquid - (fluid and water) in inkjet printer

paste - thick, tacky, in runs, what we'll use

3 parts of ink  
 - vehicle  
 - pigment  
 - additive  
 - driers  
 - binding agents  
 - varnish  
 - etc

rubber-based  
 + strong  
 + matte finish  
 + long open life  
 - slow drying

oil based  
 + glossier finish  
 + brighter color  
 + quicker dry  
 - skins in the can  
 - can't be left on press

soy-based  
 + biodegradable (can use soy)  
 - more expensive  
 - more drying time

(dark teal)  
 Pantone  
 3 2 9 2 U  
 • 12pts Pantone Green  
 4pts Pantone Pro. Blue  
 2pts Pantone Black

(gold)  
 Pantone  
 131 U  
 • 15 pt pantone yellow  
 1pt "RUB. RED"  
 1/4pt "Black"

Print - Finishing  
 Setting 5 = North American Prepress 2  
 working space - RGB = Adobe RGB (1998)  
 CMYK = Color Management 2000 (ISO 12242:2000)

subject to change based on paper used!

View - D proof setup  
 Device to simulate: Coated GRACoL 2000  
 ✓ Simulate paper color

colors - best when possible - in Photoshop  
**TEST PRINT EVERYTHING**  
 long before binding!!!

Make changes in preferences in InDesign menu before  
 opening file, to make universal changes that stay permanent.

Letterpress  
 • platen - 1 in lab  
 • rotary  
 • flatbed - 2 in lab

platen: C&P vs Tabletop  
 one surface w/ type/image  
 one surface w/ paper  
 > smashed! Print!

rotary: Fedly Big

flatbed: Vandercook  
 lock-in image on non-moving flatbed  
 paper + ink allow to make impression

pros  
 hand made  
 tactile  
 unique  
 fancy  
 can still use modern techniques  
 and make custom plates

cons  
 time intensive  
 not as flexible  
 access / cost

babarinktwice.ch  
 modern letterpress  
 designer

Screen printing  
 one color at a time  
 a screen for each color

lithography  
 embossing

foil stamping (lots of color options)  
 - on flat type  
 - on raised type  
 - laser printer  
 - foil rollers  
 - put in laminator  
 - hang ink to glue  
 - peel off extra foil

count as letterpress  
 Linocut - hand cut + block pressed  
 digital + metal plate impress  
 photo  
 polymer  
 madeable type image  
 magnesium copper  
 (we wear it out)

10-10 P&F

Paper  
 can be like a neutral thing  
 if it can add to the experience  
 could hinder designs

Egypt - papyrus plant  
 China - textile scraps

Mechanization  
 wood  
 hardwoods - short fibers, less strength, tear and rip  
 softwoods - long fibers, more strength, writing, drawing

Process  
 1 wood chips  
 2 pulping cellulose fibers  
 3 washed / screened - slurry  
 4 pulp drier  
 5 raw for pulping or bleached to white

Choices  
 Aesthetics  
 what kind of  
 aesthetic you're  
 going for

Function  
 me? strength?  
 embossing or blind?  
 die-cutting?  
 wear-resistant?  
 binding?  
 colors, weights, techniques, fo

Switch book  
 Samplesheets  
 Printabsonline

Dummy Book  
 - weight + grade  
 - sheet size + grain direction  
 - sheets per carton + weight per carton  
 - color information

weight = weight of paper (300gsm)  
 area of base  
 fold with the grain  
 most people fold against  
 the grain

10-3: P&F  
 Schedule  
 Work time in class most days

lab: 9-8pm M-F  
 125 Saturday

Project manager - Luke  
 production manager - Buck + Chris  
 art director - Francis  
 maintain cohesive look  
 accountant - Feiya  
 + documentation  
 editorial manager - SJ  
 collecting material content  
 process Book Manager - Marie + Marina

Make a summary book  
 match colors  
 13x19 about maximum  
 9x6 limit  
 any size of shape

Printing techniques -  
 laser printing  
 inkjet printing  
 letterpress  
 screen print  
 debossing  
 foil stamping  
 laser cutting  
 die cutting

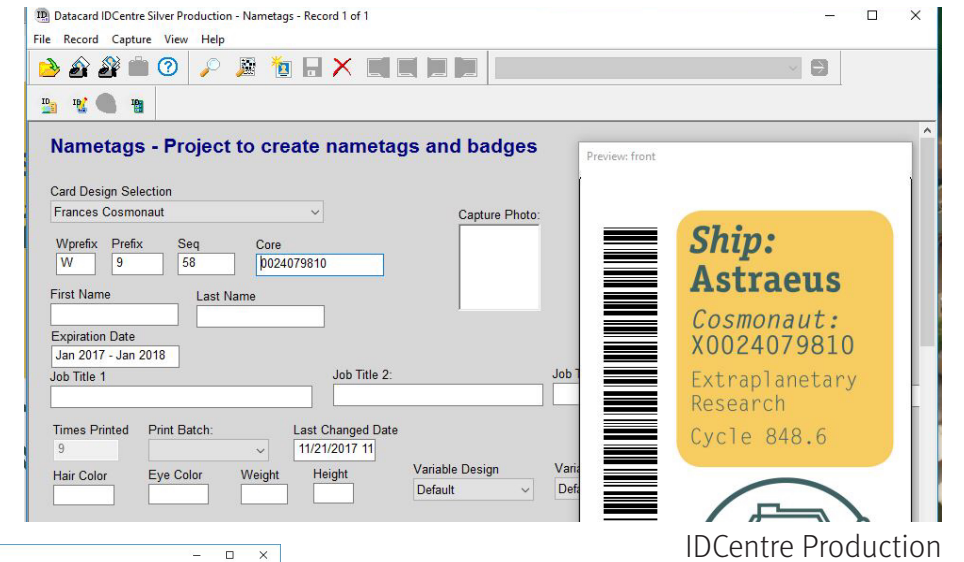
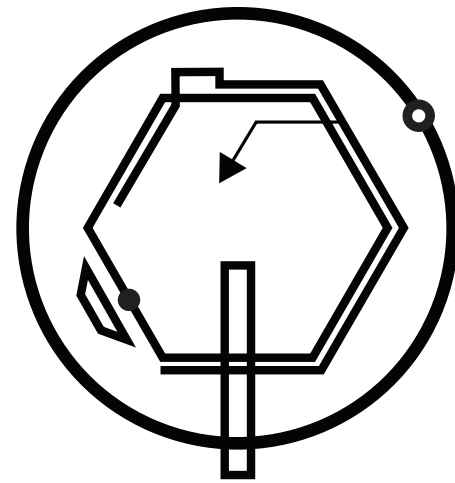
Robotic  
 creativity/concept 50  
 craft / assembly 50  
 met requirements 50  
 print quality / accuracy 50  
 design principles 50  
 experimentation +50  
 final total = 300

# Artifact

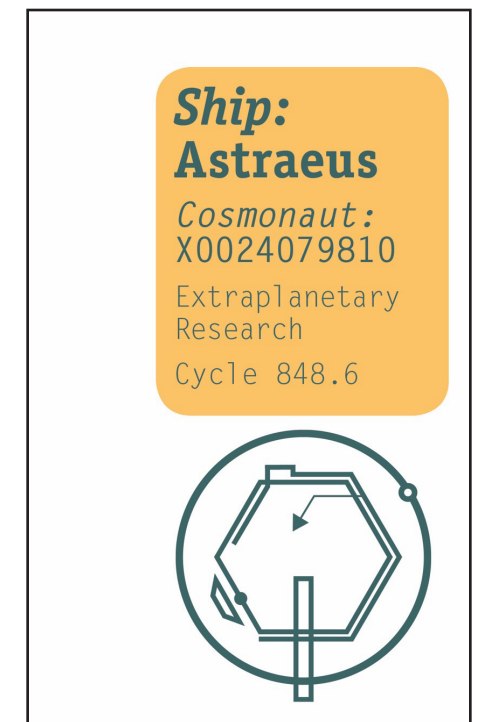
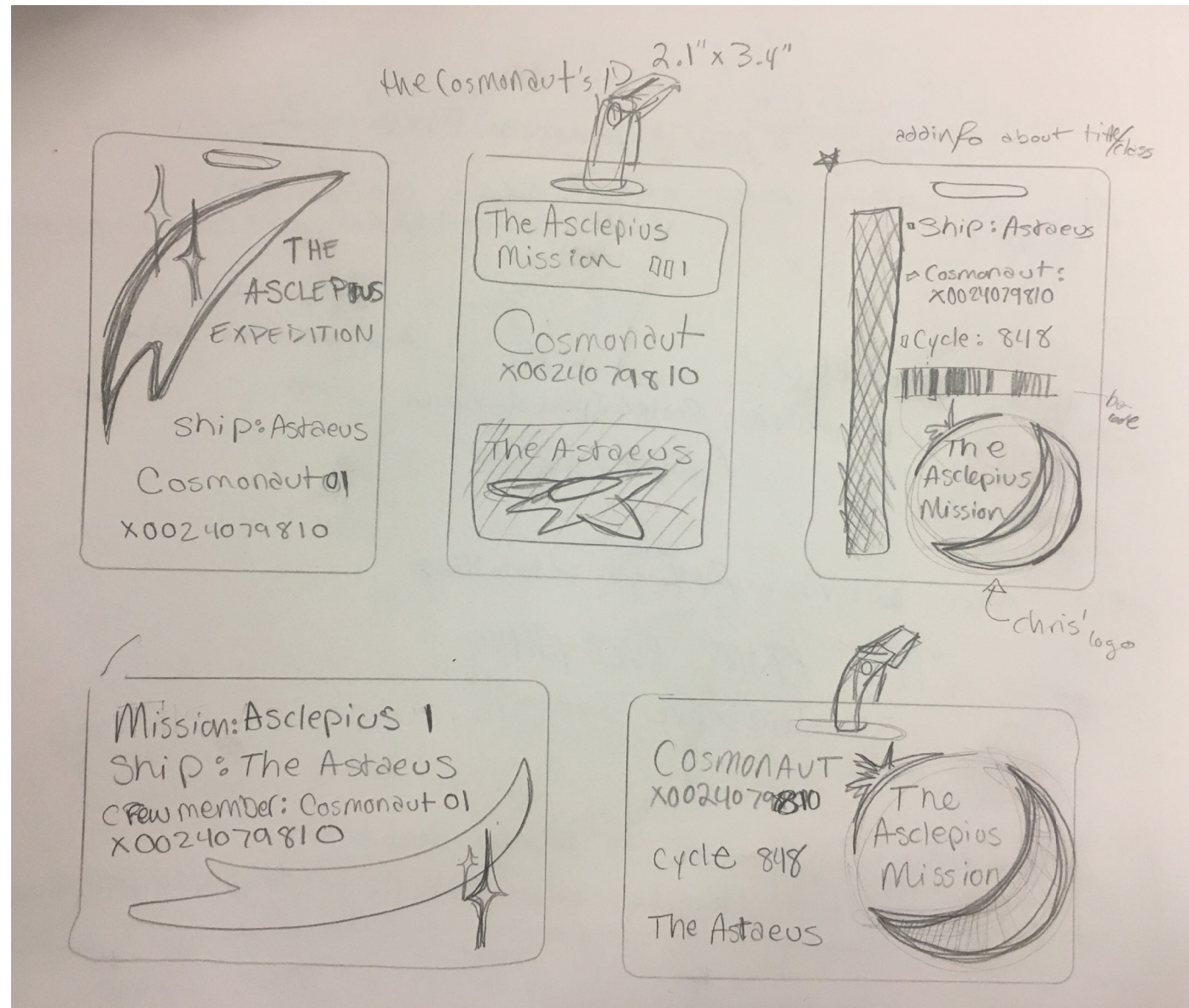
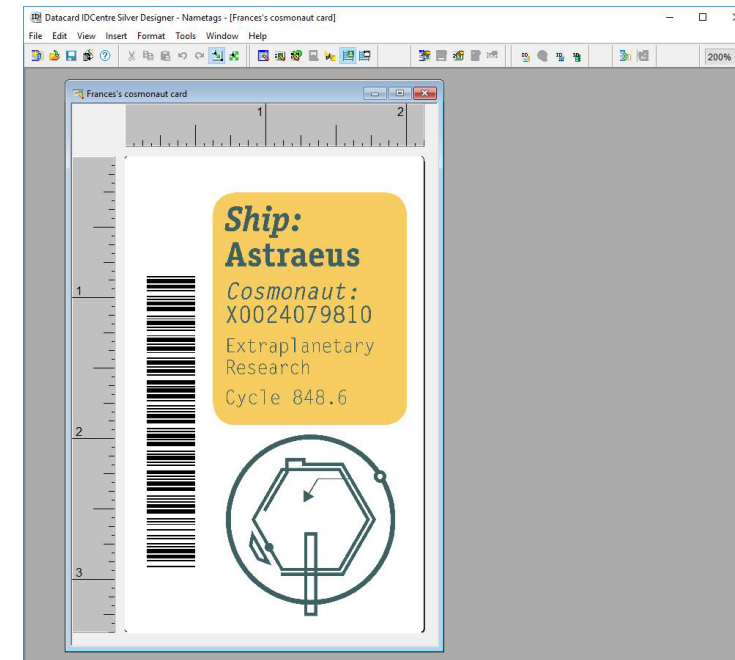
While brainstorming ideas for artifacts, I considered interesting or surprising printing methods that might improve the experience of reading our book. I work at the Western Card Office, so I know that it is possible to order nametags, as long as a department with a billing code requests them. So, for my artifact, I created 9 nametags that are printed on plain white 2.1" x 3.4" PVC cardstock, printed on a Datacard CD800 card printer. I chose to use Officina Serif and Letter Gothic in my nametag.

From my prior knowledge of the capabilities of the card office software and hardware, I chose not to utilize any bleeding images, because the printer is not capable of printing perfectly to the edge. I also knew that it was possible to create a bar code in the card design software, IDCentre Designer.

I also made a simplified "logo" that several of us used in our artifacts, based off of the cover illustration that Chris made.



IDCentre Designer



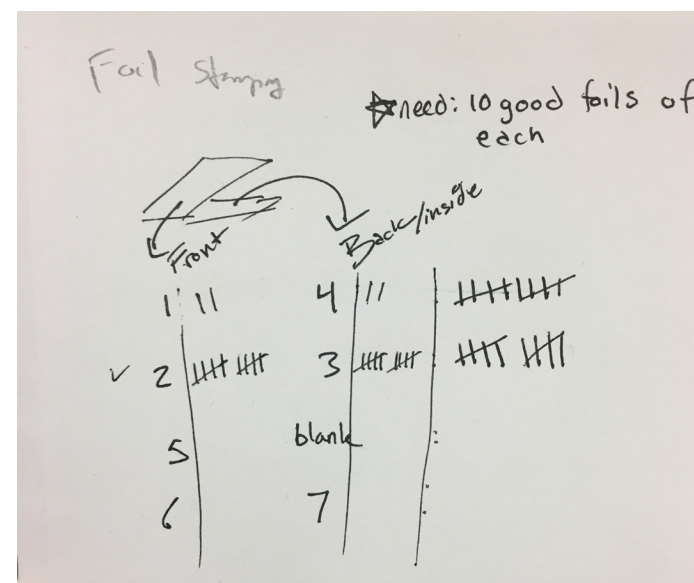
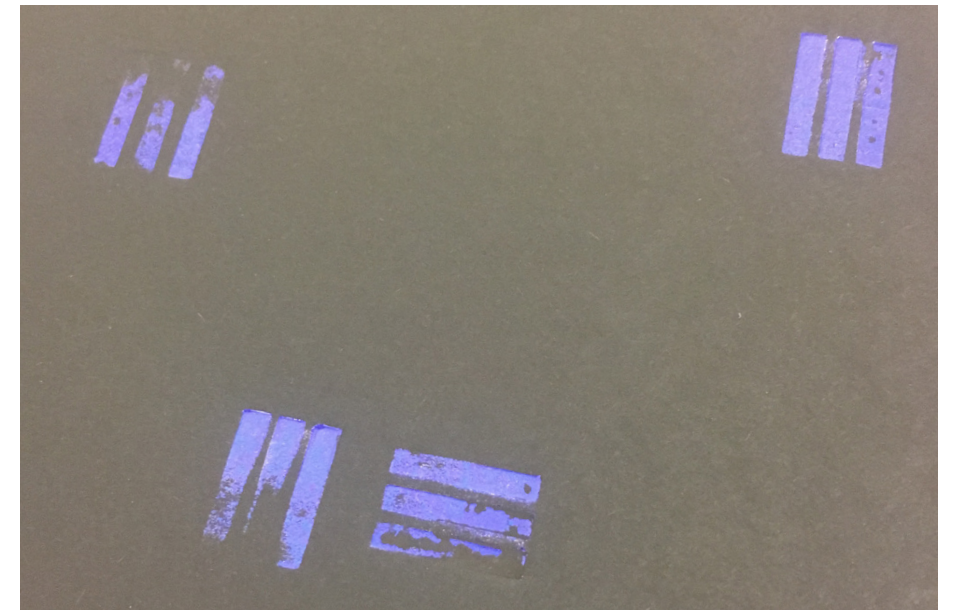
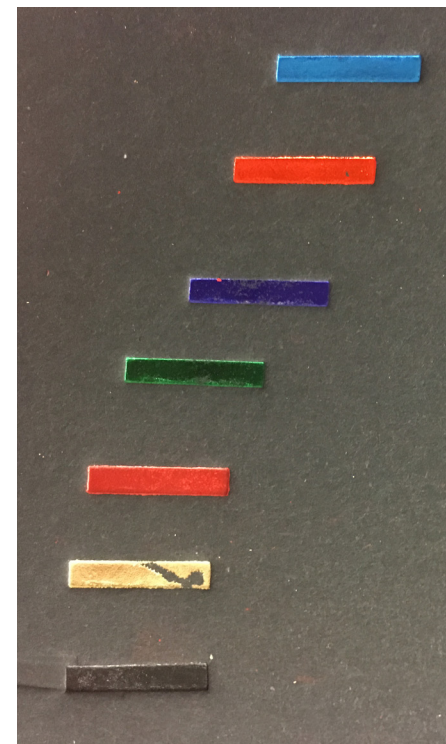


# Foil Stamping

I looked through all of the available cases of lead type with SJ, and we selected our favorites from them. We used the lead type to foil stamp the roman numerals on the chapter pages of the book. To the right is the font we chose to go with. It is from an unmarked case of a Condensed Sans Serif font, and we chose to use the 42 point size. I foil stamped with Chris and Luke. We ran into a problem where the foil would not stick to the paper well when the characters were close together, so we put spacers between them sometimes. We also found that it was best to hold the press for ~15-25 seconds. I figured out how to hook up the roll of foil in the machine so that it would auto-advance after each press, which helped to speed up the process.



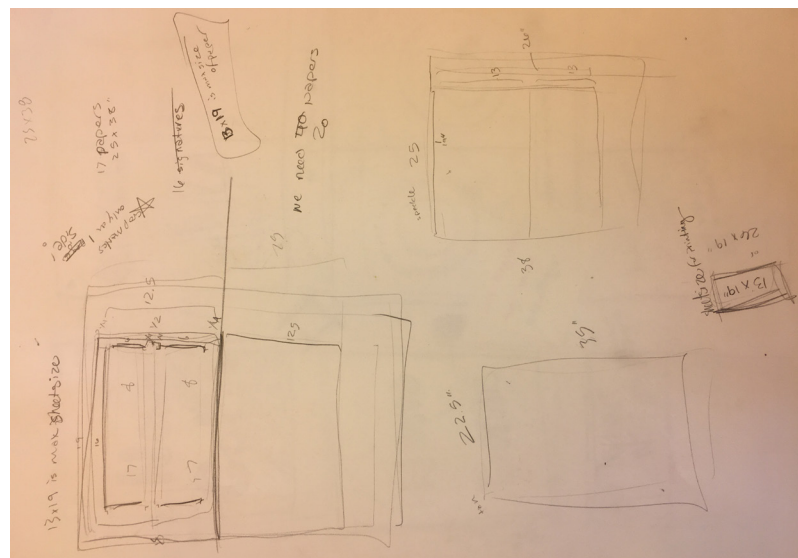
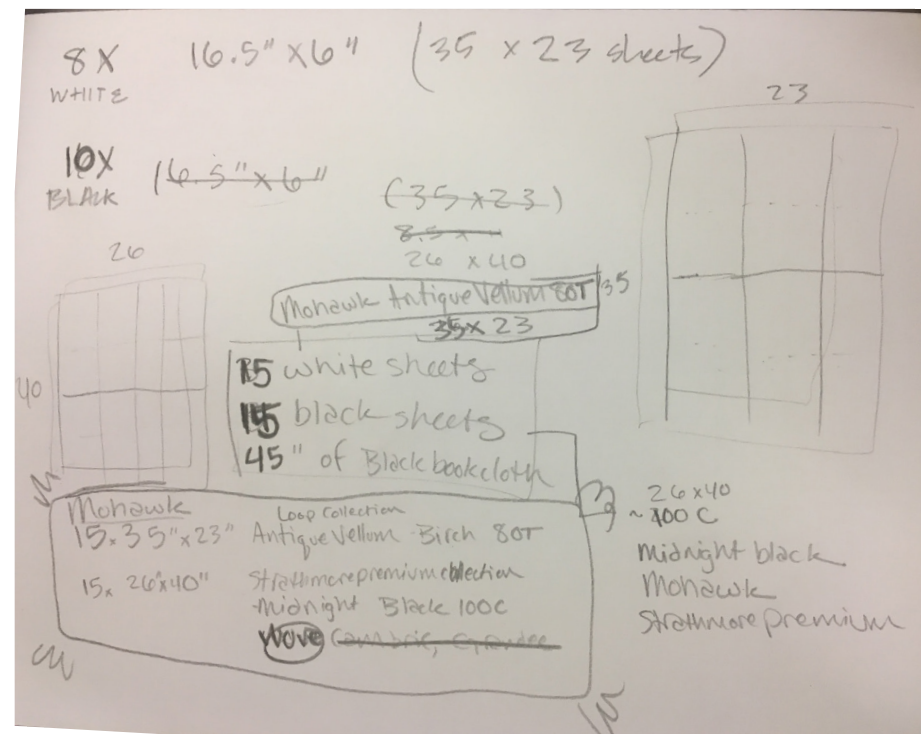
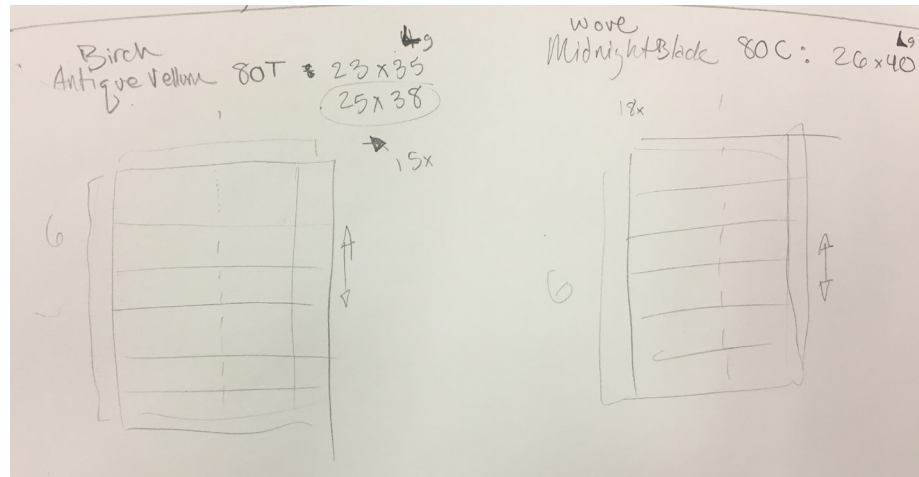
# Title / Description



note- foil stamping with black foil is difficult for some reason. the black foil is just super finicky. press lightly and for a long time, then gently peel off the foil strip

Above are some test prints. Sometimes the foil would not stick, as seen on the top right. Other times, it would stick too much, as seen on the top left. Middle left shows the foil colors I chose to use for each chapter. The foil colors match the color of each chapter. To the left is the page that we used to keep track of which chapters needed to be printed on one signature, and how many we had successfully printed. Above is me!

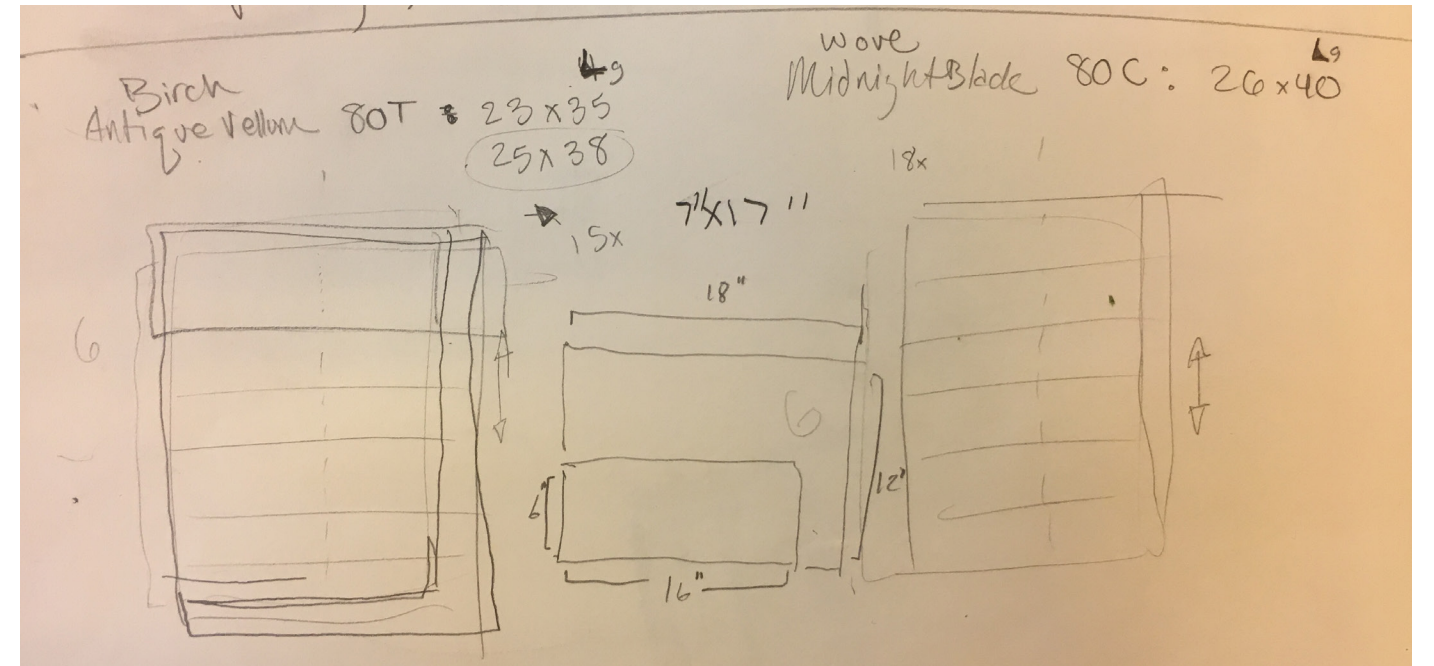
# Paper Specs / Sheet Size



**Frances 4:13 PM**  
guys i have bad news  
we need to order more white paper.

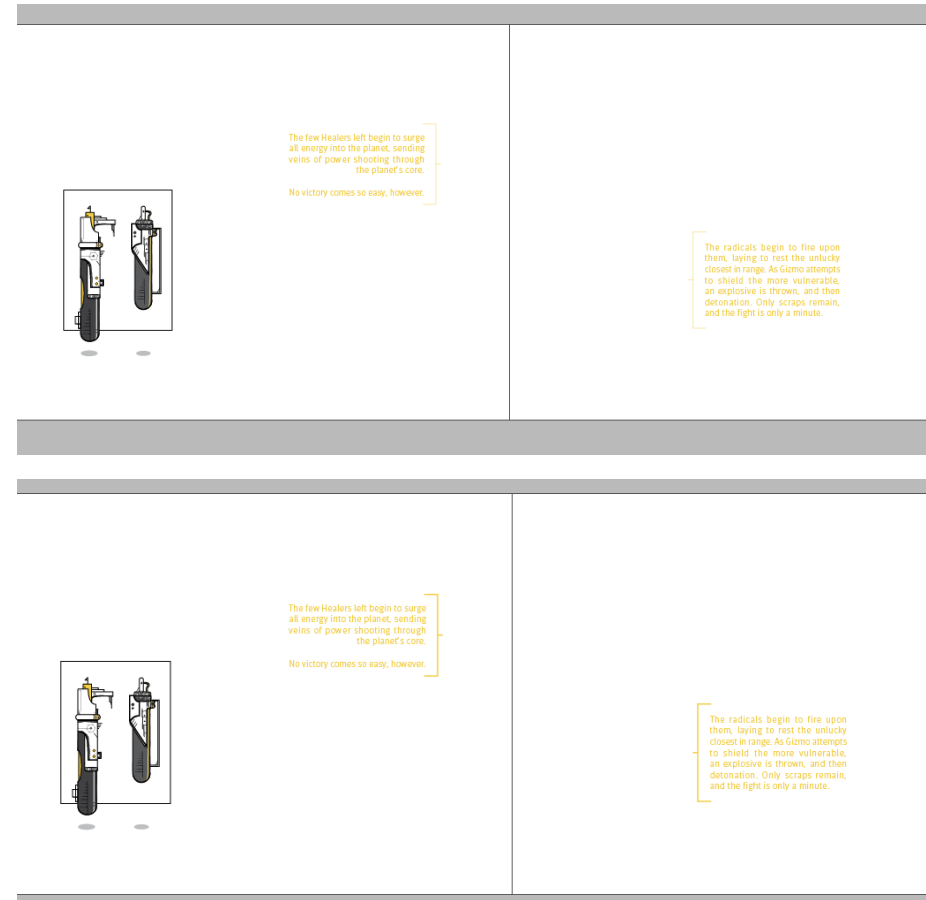
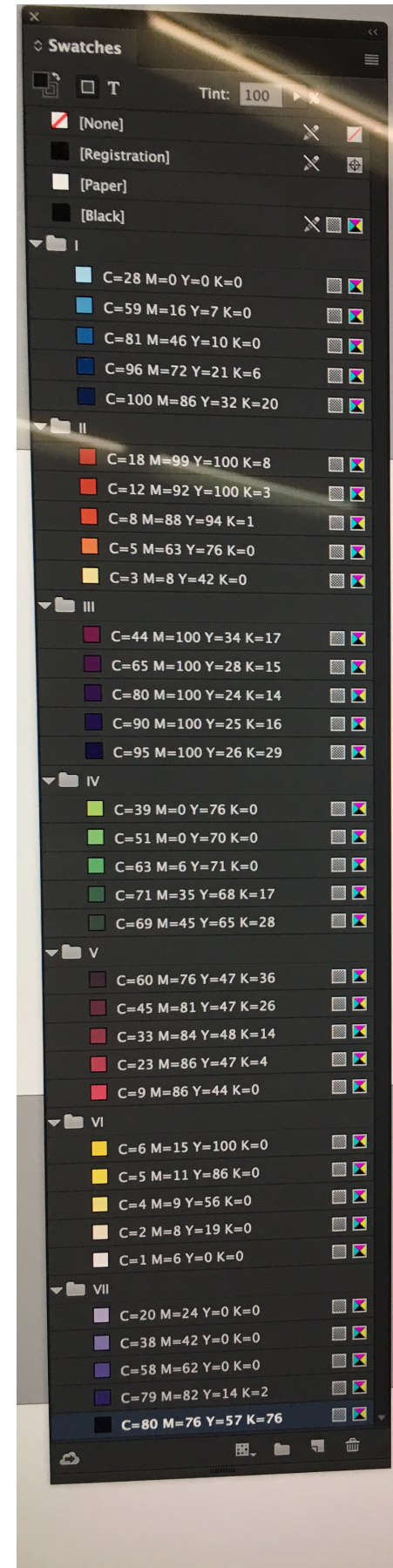


I made several rounds of calculations for the paper. I made several mistakes. I first forgot about grain direction. Then, I learned that I forgot about printing margins/bleed and room to cut. Then, I learned that the printers could not print on sheets as small as I had planned - they needed sheets to be at least letter sized. This meant that we did not order nearly enough of our desired paper. We had to be very stingy with test printing and cutting sheets to size and printing! Also, I went on the field trip to check out our paper options.



# Work on Book Pages

Once the content of the story was created and paragraphs were assigned to pages, I began work on designing the pages of the book. Because each chapter was given a color scheme of 6 colors, I began by organizing the colors in tidy swatch folders. From each chapter's color scheme, I made each chapter's text an appropriate color. I put brackets on the paragraphs and made sure the pages were correctly numbered and in order. I tried out different weight brackets, and different size text. I experimented with different styles to communicate a short passage is from the Cosmonaut's journal. I used a column system to organize the layout of the text so each is the same width. Once Chris completed the illustrations (wow! so many! thank you Chris!!) I adjusted the layouts again to make sure the illustrations made sense on the page they were on. SJ helped me out by gathering captions for each illustration, and Leiya helped by gathering each person's artifact information for the Colophon.



Excerpt taken from Cosmonaut's journal, undated:

*GIZMO HAS PROVEN TO BE MORE THAN AN ASSET ON MY JOURNEY. I TOLD GIZ OF MY MISSION TO FIND THE FABLED HEALERS OF ASCLEPIUS, AND HE PULLED OUT AN INTRICATE MAP OF THE STARS.*

Excerpt taken from Cosmonaut's journal, undated:

*Gizmo has proven to be more than an asset on my journey. I told Giz of my mission to find the fabled Healers of Asclepius, and he pulled out an intricate map of the stars.*

*We are now only one nova away from the planet, thanks to Gizmo's installation of hyper speed.*

/End of Journal Excerpt

### Colophon

This book was printed in the Fall of 2017 at Western Washington University by 8 students. The pages are printed with HP Officejet Pro K8600 in Meta Light at 10 point on Mohawk's Loop Collection Antique Vellum in Birch at 80 lb text weight paper. The chapter titles are foil-stamped using a Sans Serif Condensed Lead Type in 42 point on Mohawk's Strathmore Premium Collection Wove in Midnight Black at 80 lb cover stock. The pop-up is printed with Epson WF-7110 on CS 1 paper and then laser-cut on Full Spectrum Laser.

The cover illustration is screen-printed on black book cloth.

The Artifacts in each chapter use the following:

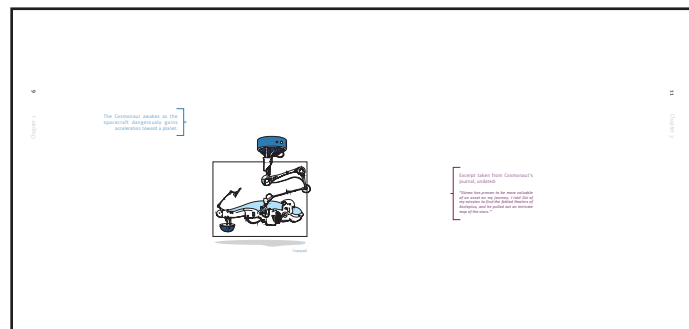
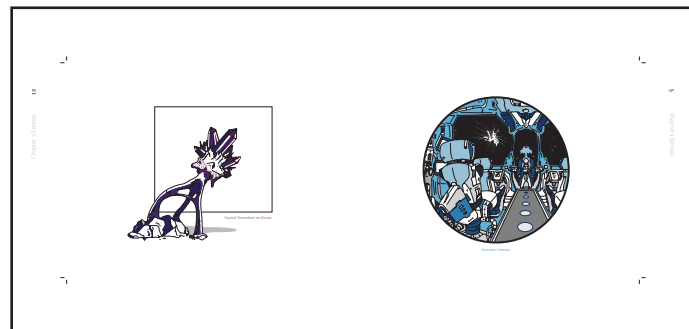
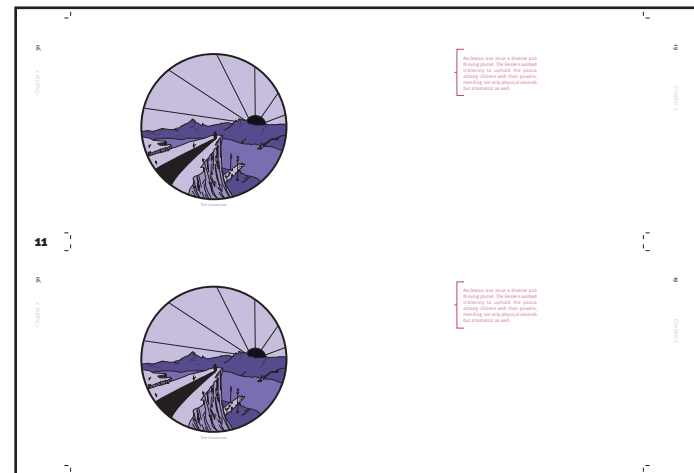
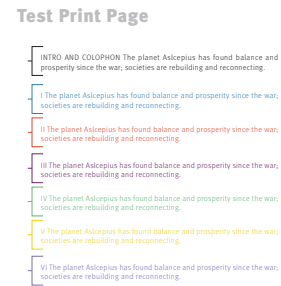
- I : Anonymous Pro and BOXING // Epson WF-7110 // 8" x 15" paper
- II : OCR-A STD, Elite Danger, Alien Sans Latin Basic, and Earth Orbiter Outline // Letterpress // 6" x 4" Kraft paper
- III : Ricoh Pro C7100SX and HP Officejet Pro K8600 // 5" x 5" Acetate and Lynx Digital 80lb cover paper
- IV : HP Officejet Pro K8600 // 4" x 4" Accent Opaque Smooth 70 lb paper
- V : Fjalla One and Rockwell Condensed // Epson WF-7110 // 5" x 7" 60lb paper
- VI : Oficina Serif and Letter Gothic // Datacard CD800 // 2.1" x 3.4" PVC cardstock
- VII : DIN // HP Officejet Pro K8600 // 17" x 6" Natural White Royal Sundance Felt 70lb paper

Luke Larson, Marina Semez, Frances Dierken,  
Chris Loth, SJ Anderson, Leiya Tatad,  
Mouse Bird, and Burch Ault

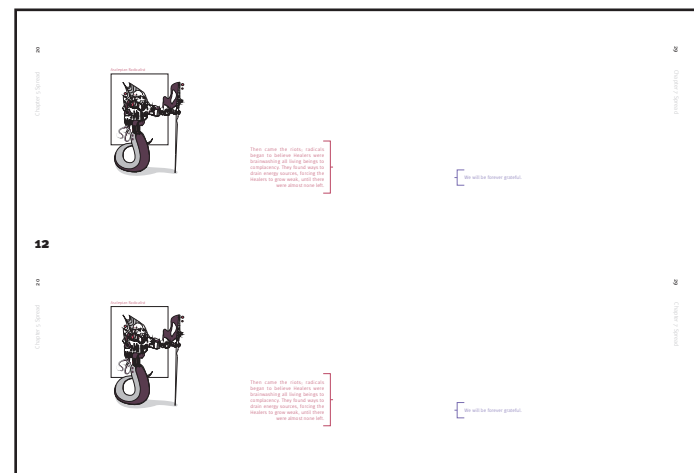
# Print Document

From the pages of the book, I created a document of sheets to print. I determined the print sheet size, which pages needed to go on which signatures, and how many times those pages needed to be printed to make at least 9 books. We ran into the problem that we didn't have enough paper, so I created two print documents. One for sheets 13" x 19", which had 2 signatures on it, as well as for sheets 9" x 19" which had 1 signature on it. By doing this, I maximized our speckled paper, leaving as little as possible wasted.

We began printing on the Epson Workforce WF-711. We printed 1 book on this printer in class. The next day, though, it was broken and Luke and I printed the rest of the books on the HP Officejet Pro K8600.



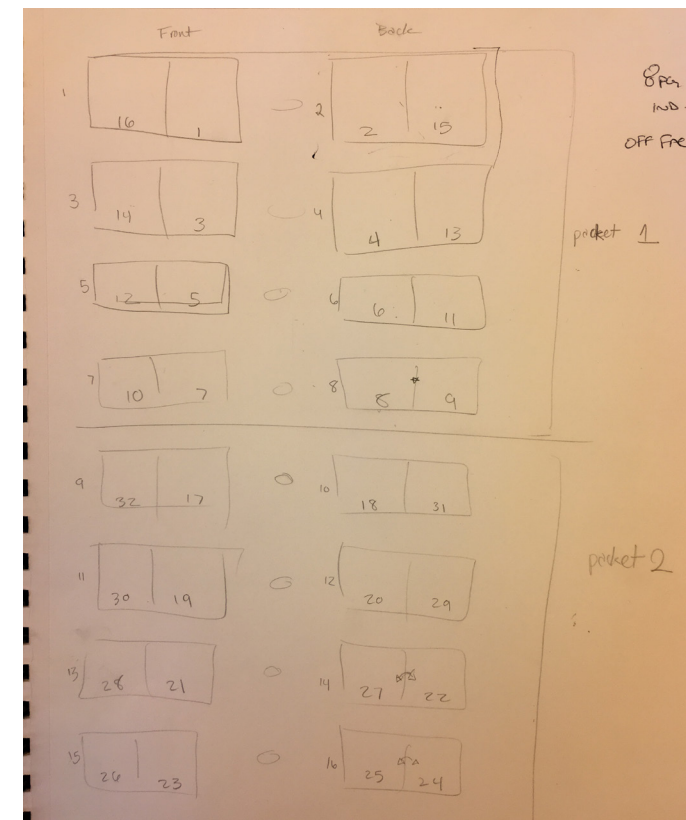
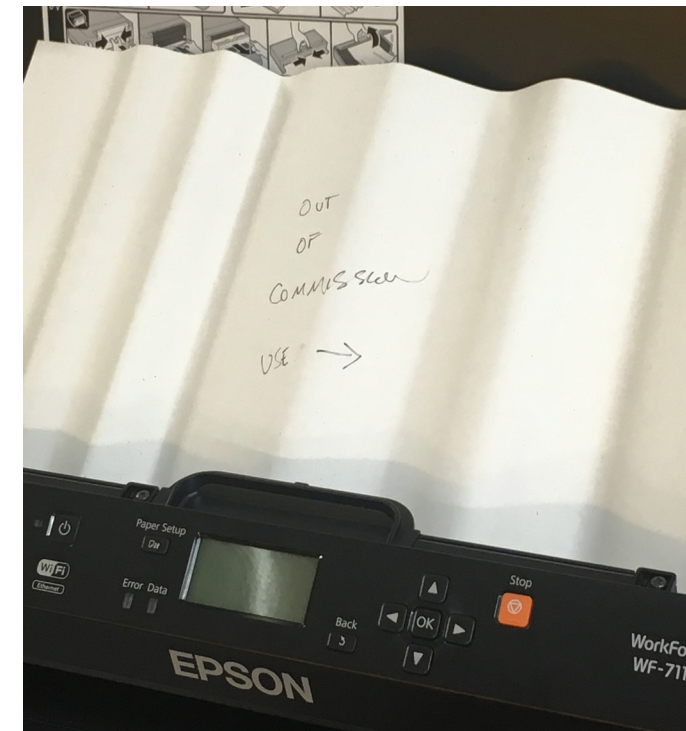
9" x 19" Single Signature



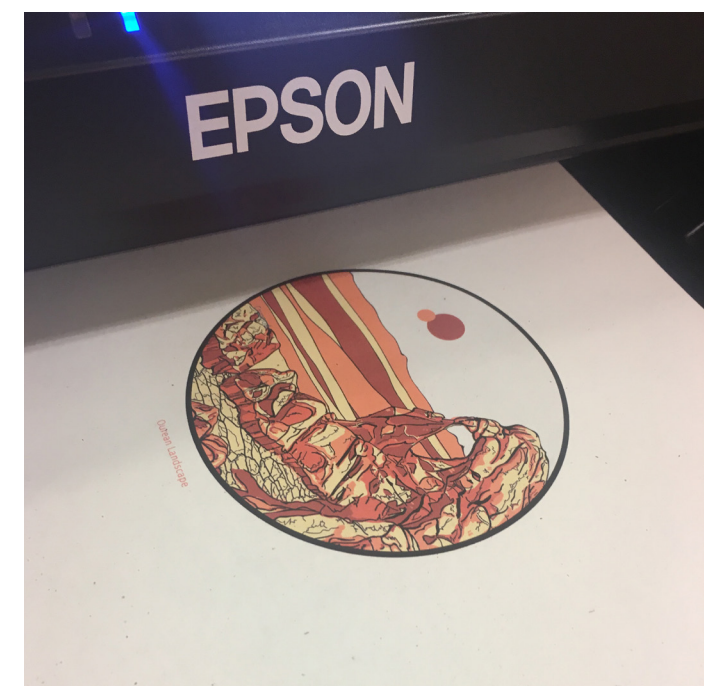
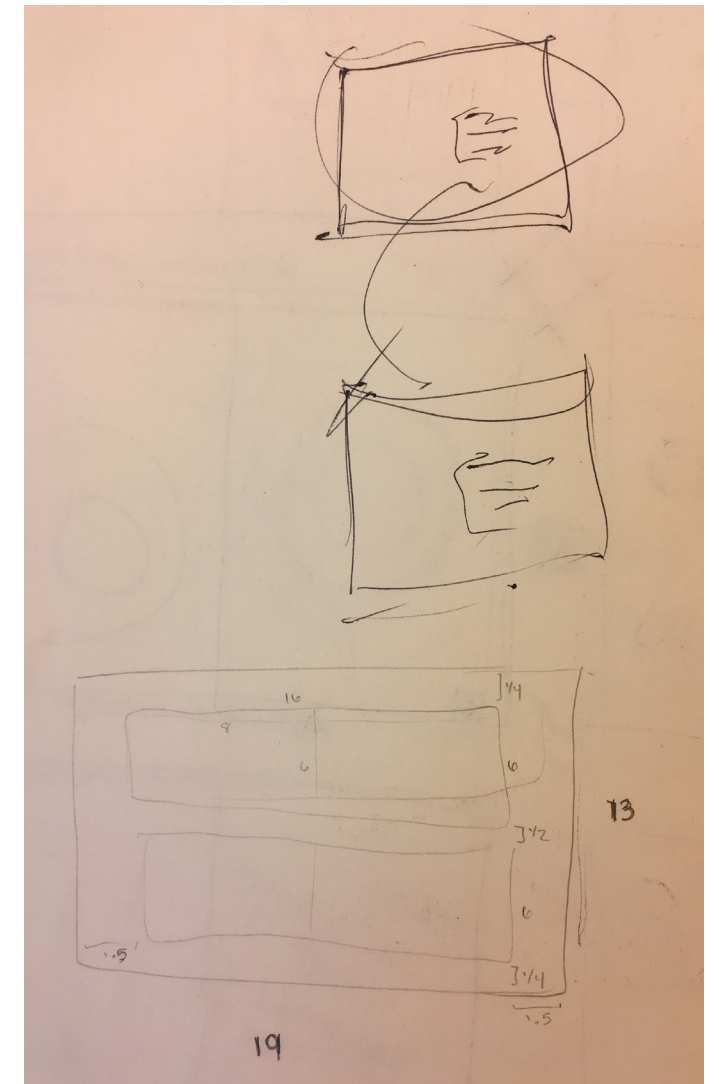
13" x 19" Double Signature



# Printing



I used these pages of my notebook as a guide when creating the print document. I used page numbers to make assembly and binding less confusing, and applied crop marks only to the odd pages so that any misalignment from printing would not show.



**WESTERN WASHINGTON UNIVERSITY**  
**DESIGN 351**  
**TUESDAY/THURSDAY 2-5 PM**  
**FALL 2017**