

## GRAPHIC DESIGN

# PROJECT 3

*Project Title* Travel Guide

### PROJECT DESCRIPTION

For this project you are to create a travel guide for any city, place, attraction that you wish. You can invent something that doesn't exist if you want but will need to develop all of the content for the guide yourself. You will not be able to use photos from the web unless they are High Resolution (300 dpi or more). You may use your own photography or look to stock images sites such as Getty Images (gettyimages.com), iStockPhoto (istockphoto.com), or Stock Xchange (sxc.hu). You will also be developing two versions for your travel guide, one for print and one for web (an interactive PDF).

**CONTENT:** Your text will be from the 1000 word report you will need to write consisting of important travel information such as: history, geography (*climate, architecture, sights and attractions*), tourism, transportation, nightlife, festivals, cuisine, recreation and sports of the place you have chosen.

**SIZE:** Print will be: 5.5 x 5.5 inches (5.5 x 11 inches open). You may choose a different size if you have a reason.

For your web version you will need to design the interactive PDF for 1024 x 768 pixels.

**BINDING:** Use one of the following binding methods:

- Saddle Stitch
- Perfect Binding
- Case Binding
- Side Stitch
- Side Sewn
- Screw and Post
- Tape
- Spiral

*First Class:* Submit your 1000 word report (*this counts as your significant writing assignment for this course*). You will also need to work up some ideas and sketches of your layout for your book. We will go through how to include weblinks, internal hyperlinks, video and sound in InDesign for your interactive version.

*Second Class:* Begin designing. Is there a grid? What will happen on each page? Think experimentally. Bring at least four spreads to class. Remember to include half-title page, title page, colophon, and a table of contents in your total page count. We will also be doing a comping demo and paper lecture.

*Third Class:* Your travel guide dummies will be due (*this is a blank bound version of your book*) along with refined layout for your pages.

*Fourth Class:* Review of final designs and open lab for printing and binding.

*Final Class:* Bring **TWO** copies of your bound book to the final review. The finals need also be saved in PDF format and uploaded to the class' Blackboard group. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - Class - ProjectNumber > *FLastname-ART217-Project3.pdf*

## BOOK MAP

### CONTENTS OF YOUR BOOK

#### COVER AND INSIDE COVERS

You may choose to wrap your book in a paper jacket. Think creatively about materials.

#### HALF-TITLE PAGE

This is the first page of the actual book. It can be blank, or it can contain an element from the cover or from the full title page. If you are screen-printing your cover, consider screen-printing this page as well. (1 page)

#### TITLE PAGE

This is the first full spread inside your book. It should include your title, your name as editor and designer, the year of publication, and the name of this course, and credit to the Wikipedia. (2 pages / 1 spread)

#### TABLE OF CONTENTS (OPTIONAL)

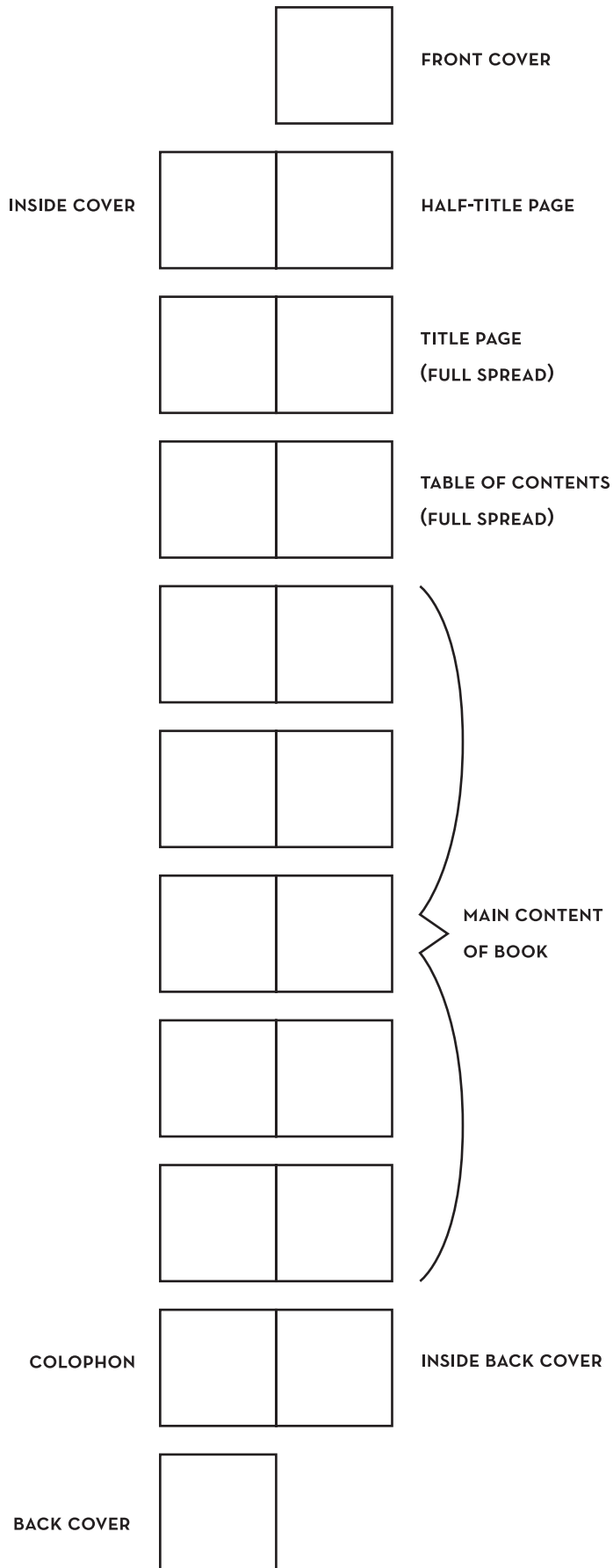
This provides a map to the interior of your book. It could be simple or quite complex. (2 pages / 1 spread)

#### MAIN CONTENT OF BOOK

(10 pages / 5 spreads)

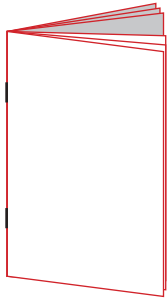
#### COLOPHON (OPTIONAL)

Some books have a colophon at the back, which describes the typefaces used and the paper or printing method. (1 page)



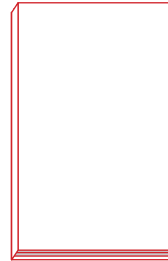
**COMMON BINDING STYLES**

Binding styles have standard names that should be used when communicating with printers and binderies. Following is a list of some of the most common styles and their names.



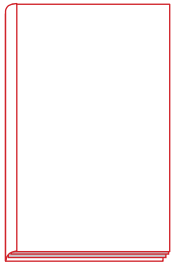
**SADDLE STITCH BINDING**

Cover and signatures are nested one within the other and hung over a chain or “saddle.” Covers and signatures are wire stitched (stapled) at the center of the spine, and then trimmed.



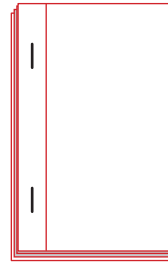
**PERFECT BINDING**

Signatures are gathered in a stack rather than nested. Melted adhesive is applied along the spine edges of the pages. The cover is applied while the glue is hot/wet and wrapped around the book. The book is trimmed on a three-knife trimmer.



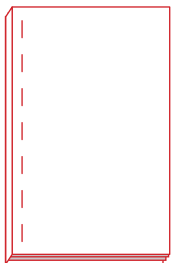
**CASE BINDING (SMYTHE SEWN)**

Gathered signatures are assembled and sewn along the spine. The sewn book block is then glued on the spine and trimmed on three sides. The case is held to the book block by endsheets attached to the first and last signatures and glued to the inside.



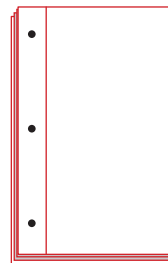
**SIDE STITCH BINDING**

Cover and individual pages or signatures are collated and assembled into a stack and then wire stitched (stapled) at the bound edge.



**SIDE SEWN BINDING**

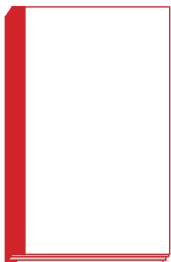
Cover and individual pages or signatures are collated and assembled into a stack and then holes are punctured through the stack with an awl. The book block is then sewn with book binding thread in a variety of styles. Also known as Japanese Stab Binding or Stab Stitch Binding.



**SCREW AND POST BINDING**

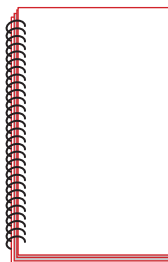
Cover and signatures or individual pages are collated and assembled in a stack and trimmed on all sides, then drilled and fastened together with posts held on by screws. Screws can be unscrewed to add or remove pages as needed.

*Great for creating Portfolio Books because the ability to edit the “bound” book.*



**TAPE BINDING**

Signatures and covers are assembled, collated, and trimmed on all sides. A strip of flexible cloth tague that contains glue is applied on the edges of the spine and heated. The glue melts and spreads, gluing the covers and signatures together.



**SPIRAL BINDING**

Trimmed covers and individual pages are assembled, collated, and held together by a spiraled piece of wire or plastic, wire or double wire inserted into drilled holes. Other variations included Double-Loop Wire Binding, Plastic Comb Binding and Ring Binding.