

THIS COURSE IS TAUGHT BY FREDDA CASSIDY.

SCHEDULED LECTURE/STUDIO HOURS THURSDAYS 9:00 AM - 1:50 PM

Beyond class time, I am available during my office times to meet with you. If you need assistance beyond class time, Linda Roberts and several VCOM volunteers will be in the studio to help you (download the 300 schedule at <http://classes.lpcdesignshop.com> and posted in the studio.) If you require additional studio time you may take any available seat in studio 300 at ANY time as long as you do not bother the instructor or students. Building 800, room 803 has some "Graphics"-designated computers and software. NOTE: *the VCOM server is NOT accessible from 803. You MUST bring and take your work with you on removable media.*

All assignments and due dates will be posted and downloadable on the 64/164 class web site.
<http://classes.lpcdesignshop.com/vcom64>

YOUR FINAL IS SCHEDULED ON THURSDAY, DECEMBER 16 FROM 9:30 TO 11:30 AM

CATALOG DESCRIPTION

An introductory- through intermediate- level course emphasizing layout and typographical, technical and aesthetic skills using the latest version of Adobe InDesign, for print and other media. This course addresses migrating to InDesign from Quark or Pagemaker, and how InDesign can be used to increase productivity and workflow when working with other applications in the Adobe Creative Suite. Course includes minimum of one project contracted through the Design Shop—the Visual Communications Program business that mirrors an industry-standard creative design agency. Design Shop client may attend class to participate in briefing, Q & A, presentation, feedback and critique sessions. Strongly recommended: Visual Communications 51, Visual Communications 52 and either Visual Communications 53 or Visual Communications 54. 2 hours lecture, 4 hours studio

NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

PREREQUISITE OR ADVISORY SKILLS

Before entering the course, it is strongly recommended that the student be able to:
From VCOM 50

- A. demonstrate beginning development of appropriate solution and basic level craftsmanship in presentation.

From Visual Communications 51

- A. create basic-level compositions utilizing the psychological effects of color re: perception (e.g., emotional, symbol, cultural, age and gender associations influences);
- B. implement several strategies to choose/design color palettes;
- C. show basic-level technical ability to select, mix and combine color for print and screen (create swatches) using Adobe Create Suite software;

From VCOM 52

- A. describe how type is used in graphic design and the relationship between type and the visual message it conveys;
- B. identify and use terminology related to the "anatomy of letters", and describe how these elements are used to create and measure fonts in typography;
- C. identify fonts by classification and their place in history;
- D. create and modify type, and perform precision type measurement at the basic to intermediate level using Adobe Creative Suite software;
- E. design effective, legible print and screen text;
- F. identify the 20 most used typeface families, web fonts, and their recommended uses;
- G. manipulate type for effect (e.g., to create a mood, to make an impact);
- H. research, specify and purchase fonts;

From VCOM 53

- A. work in the Photoshop interface at the most basic level with facility;

- B. manage new and existing Photoshop documents: set-up/launch, retrieve, save for print and screen, cross-platform;
- C. define a raster image, and edit the image size and resolution;
- D. describe the difference between raster (bitmapped) and vector (object-oriented) images and when and why to use; or

From Visual Communications 54

- A. work in the Illustrator interface at the most basic level with facility;
- B. manage new and existing Illustrator documents: set-up/launch, retrieve, save for print and screen, cross-platform;
- C. draw and edit closed and open paths using the pen tool with appropriate selection tools;
- D. describe the difference between raster (bitmapped) and vector (object-oriented) images and when and why to use Illustrator.

IV. MEASURABLE OUTCOMES FOR STUDENTS:

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

- A. use InDesign at the basic to intermediate level with accuracy and speed to generate and layout multi-page text and image content ready for print or web;
- B. use InDesign together with associated software in the Creative Suite, to increase productivity and workflow;
- C. prepare, manage, store and retrieve text and spreadsheet data and associated image, animation and audio-visual files with accuracy using the Adobe Bridge application;
- D. demonstrate originality and creative abilities in solving layout problems;
- E. demonstrate growth in ability to use layout, print, typographical and web-related industry-standard terminology;
- F. demonstrate evidence of further growth in skills related to professionalism in presenting completed work to the client;
- G. troubleshoot document files at the intermediate level.

COURSE CONTENT

Starting a Multiple Page Print Project

- Brainstorming
- Research (marketing and vendor)
- Mock-ups
- The grid in relationship to multiple page design
- Achieving creativity within a structured layout
- The elements of design used in layout
- Designing for the client and the end-user
- Knowledge of the output options including paper and ink
- Budgets and deadlines

Getting up and running in InDesign

- Hardware and software requirements for electronic publishing
- Overview of InDesign interface: views, palettes, menus, tools
- Word processing software and the relationship with publishing software
- Using native Illustrator and Photoshop files with InDesign

Basic principles of page layout programs

- Tools and palettes
- Text, picture and drawing boxes, no content boxes
- Objects, elements, guides, grids, rulers
- Page and column set-up
- Setting application and document preferences
- Transformation tools

Working with repeating elements

- Master pages
- Styles: image, text, object

Working with text and type

- Review basics of typography
- Importing text from other programs
- Formatting and changing formatting with style sheets
- Create text in InDesign
- Manipulate text as graphic element
- Edit text
- Proofreading marks
- Format
- Find/change
- Character and paragraph attributes
- Indents and tabs
- Space before and after
- Keep with next
- Baseline grid
- Text controls and columns
- Character and paragraph formatting
- Character and paragraph styling
- Nested styles
- Drop caps
- Widows and orphans
- Aligning columns of text
- Using a soft return
- Creating fractions and using ligatures with OpenType
- Quote marks (professional level)
- Linking and unlinking text across columns and pages

Working with Photoshop or Illustrator Images

- Importing and manipulating graphics
- Native files
- Overview: Adobe Bridge
- Placing graphics: linked or embedded
- Adjusting graphics boxes and graphics inside a box
- Creating vector graphics and manipulating bitmap images within InDesign
- File formats supported in industry standard software
- Exporting images and retaining their effects

Working with Color

- Palettes
- Color Models
- Defining
- Applying
- Shading
- Gradients
- Trapping

Working with Transparency

Photoshop and Other Effects available in InDesign

Frames, Rules and Text paths

- Applying frames to a box
- Changing text inset

Dashes and stripes
Specifying rule styles, widths, position, angle and length

Combining text and graphics

Embedding graphics in text

Tables

Creating
Importing from Word or Excel
Formatting

Recognize and troubleshoot problems

Develop plan to solve issues or work around them using alternate techniques or software
Establish checklist

Bleeds, cut marks, fold lines

Creating and using templates

Creating and using snippets and libraries

Refining the printing process

Selecting printer options
Printing drafts and final proof copy
Printing color separations
Printing accurate color proofs
Creating accurate files for prepress

Exporting files, pdf, text, for web, eps

Creating XML for repurposing

Booking in InDesign

Presentation of work

Overview to Working in the Design Shop

Understand and satisfy the client
Work one-on-one and in teams with client, peers and mentor (creative director)
Interview for a Design Shop job and the related design and technical skills assessment process
Track time spent at work on a project at school and at home
Meet deadlines
Use class experience working in the Design Shop and in the real world

Review: A Guide to Presentation, Critique or Feedback in Design

Strategy and Concept Development
Design
Craft

BOOKS

REQUIRED:

Making and Breaking the Grid: A Graphic Design Layout Workshop (Paperback) by Timothy Samara. Rockport Publishers; New Ed edition (May 1, 2005); ISBN-10: 1592531253

RECOMMENDED

Typography Workbook: A Real-World Guide to Using Type in Graphic Design by Timothy Samara, Paperback, Publisher: Rockport, 2006; ISBN 1-59253-081-8

You will be required to watch EITHER Adobe.com or lynda.com videos as advised AND/OR I highly recommend you purchase the Botello book listed below.

1. InDesign CS5 Revealed by Chris Botello; Publisher: Delmar Cengage Learning; Soft Cover; ISBN-10: 1111130493; ISBN-13: 978-1111130497

RECOMMENDED FOR ALL VCOM COURSES:

1. Digital Foundations: Intro to Media Design with the Adobe Creative Suite by xtine burrough and Michael Mandiberg, Paperback, Publisher: AIGA Design Press, 2009
2. The Design Collection Revealed by Chris Botello and Elizabeth Eisner Reding; Publisher: Delmar Cengage Learning; Soft Cover, ISBN-13: 978-1-4354-4190-3; ISBN-10: 1-4354-4190-7
3. Color Index by Jim Krause. Publisher: How; 2 edition (March 26, 2010); ISBN-10: 1440302626; ISBN-13: 978-1440302626
4. Design Basics Index by Jim Krause, Turtleback, Publisher: HOW Books, ISBN: 1-58180-501-2 or latest edition of there is a newer one

Online resource such www.adobe.com; layers.com etc. in Online Help

METHODS OF INSTRUCTION

Assigned exercises in visual design skills and applications and large applied projects

Lecture, discussion and demonstration on project-related topics

Examples of student and professional work

Appropriate materials and relevant software exploration

Computer lab time with direct instructor and cooperative peer support

Student critique sessions

Possibility of field trips to industry seminars, conventions and conferences if available

EVALUATION

You will be evaluated according to your understanding of content, demonstration of skills development and class participation. All students will be included in the evaluation process including: development of craftsmanship, degree of understanding of the theory or concepts presented, observation of project assignments using digital illustration and painting software, observation of verbal and presentation participation skills during discussion periods and critiques, demonstration of skill using industry-standard file management

Methods of evaluation

Critical analysis of assigned work, Problem-solving exercises, including performance exams, Quizzes, Observation of homework solutions based on readings, tutorials and exercises in required text, Adobe InDesign Revealed., Review and evaluate student's assigned projects, their comprehension and application of the terms and concepts used in class

Frequency

Weekly and biweekly reading and exercises in the textbook or instructor created, two major projects including presentation, oral and visual, client presentation and critique

Examples of how you will be evaluated:

Through observation in lab demonstrate ability to use InDesign together with associated software in the Creative Suite, to increase productivity and workflow;; ability to prepare, manage, store and retrieve text and spreadsheet data and associated image, animation and audio-visual files with accuracy using the Adobe Bridge application and manually;; ability to troubleshoot at the beginning to intermediate level.

Through observation in lab and hands-on projects demonstrate ability to use InDesign at the beginning to intermediate level with accuracy and speed to generate and layout multi-page text and image content ready for print or web; originality and creative abilities in solving layout problems;; growth in ability to use layout, print, typographical and web-related industry-stan-

standard terminology; evidence of further growth in skills related to professionalism in presenting completed work to the client.

ASSIGNMENTS

Based on the design and technical abilities of your classmates, and the client requests that may come up this semester, we reserve the right to change listed projects and exercises, in part or in whole, with advanced notice. We will post ALL assignments on the web site and will always discuss the assignment and exercises at least ONE WEEK PRIOR to the first due date.

Many projects have multiple parts. Please adhere to each benchmark and deadline as noted.

Design Journal

Every week we will have a "Design Journal" discussion period to build design "sense" and vocabulary. Explore mainly design magazines, books and printed material publications. You must have a minimum of 2 **printed** pieces per week that exemplify "excellence in visual communication design through the use of type" with ONE of them being mocked up in a scaled or to-size layout. Be prepared to discuss them in terms of composition and visual impact— PARTICIPATION IS MANDATORY and will count as 30% of the overall participation grade.

the visual communication design process

Graphic design solutions must be relevant to stated objectives and clear in communication of message. The visual message must fit in to the client's larger marketing, promotion or communication plan to achieve the goal. Excellent visual communication requires work in collaboration with the client.

Three basic types of visual communication are information design, editorial design and promotional design.

Information design:	informs and identifies (logos, identity systems, symbols, web sites, pictograms, charts, diagrams, maps, signage, retail guides, informational booklets, catalogs)
Promotional design	promote sales or persuade (advertisements, banners, packaging, web sites, point of purchase displays, brochures, sales promotions, posters, book jackets, covers.
Editorial design	Publications such as magazines, newspapers, books, newsletters, annual reports, etc.

STRATEGY

These three types of visual communication often overlap and reinforce each other to create an image/a bond between the consumer and the client.

1. Define the audience, the competition and the marketplace.
2. Do research: what messages need to be conveyed?
3. What personality should be conveyed?
4. What response is desired from the audience?
5. What elements of design can be used to convey the message?

CONCEPT

The design concept is the creative solution to the design problem; the underlying thinking, logic or reasoning for how you design a piece. It is expressed through the combination and arrangement of visual and verbal (typographical) materials. It is conceived as a series of sketches.

Brainstorm	Make a list of anything related to your subject (often done in a group)
Play	Do something completely different/crop; change color, change texture, combine images, use of different than traditional materials
Relax	Do something else/get away but no too far
Observe	Refer to magazines, annuals, fine art, galleries, museums, books, etc.
Be Wrong	Think of the "wrong" answer/it can help to find the "correct" one
Change Direction	Drop one idea and start something else. Don't allow yourself to get stuck.

DESIGN

Putting everything together – how you arrange the elements – is the design.

It must be consistent with principles of visual organization and graphic space.

Create as many of these as time permits, then hone in on one, complete.

Sketch	Thumbnails are best/be sure to indicate where type is to be placed. Sketches are "sketchy"
Rough	A clearer picture of the design in actual size or scale to finished piece. specify/ render type, color, clear imagery. Although this may look finished, it is NOT.
Comp	Looks as close to the finished piece a possible.
Final	Take suggestions of client. Refine comp. Get final approval. Prepare for prepress or live web status

CLASSROOM POLICIES

1. If you are thinking about dropping the class, **please see or write to me first.** I may be able to help you meet the class requirements if you have special circumstances.
2. I do **not** drop students from the class roster without written request. Should you decide to drop this class, go online to drop the course, and to ensure that you are officially withdrawn. **Please see number 1 above before you drop this class.**
3. **BACK UP YOUR WORK!** Computer failure or file corruption is not accepted as an excuse.
4. Food or drink is **NEVER** allowed near computers; eat/drink at front table **ONLY**
5. **PLAN** your workday, childcare, etc. to remain at task during the whole class session*.
6. Set cell phones on vibrate during class. Please go outside if you must take a call.
7. You are expected to **OBEY** copyright laws. You may not copy software or use stock or other design work without express permission of the author or payment of rights due under any circumstances.
8. **ASSIGNMENT, HANDOUTS and DUE DATES:** Assignments are discussed and distributed at least 1 week prior to the start of a new project. They are posted on the studio server and our class web site listed below. **YOU ARE RESPONSIBLE** to get the assignment and turn it in on time.
9. Be prepared to participate in the design journal presentation/discussion weekly.

CAMPUS POLICIES

1. Academic dishonesty is not tolerated: refer to <http://www.laspositascollege.edu/facultystaff/honesty.php> for full details.
2. Smoke only in assigned parking lot areas.
3. Visitors must register with receptionist in Building 100. Visits to the classrooms are by permit only. Non-students, including children, must have a permit from the Office of the VP of Student Services, located in Building 700. Prior permission from the instructor is required.

FREDDA CASSIDY SCHEDULE, FALL 2010

OFFICE LOCATION

Building: College Center for the Arts, Room 4135

STUDIO LOCATION

Building: 300, Room 300

MONDAY

4 -5 PM	VCOM 48	300, 300
5 -10 PM	OFFICE*	CCA, 4135
	VCOM 52 , lecture and studio	300, 300

*On the 4th Monday of the month, **OFFICE** is 1:30 - 2:20 PM

On the 4th Monday of the month, **College Meetings** 2:30 - 4:30 PM

TUESDAY

2 - 4 PM	OFFICE	CCA, 4135
----------	---------------	-----------

WEDNESDAY

9 AM – 2 PM	VCOM 56 , lecture and studio	300, 300
2:30 PM – 4:30 PM	COLLEGE MEETINGS	

THURSDAY

9 AM – 2 PM	VCOM 64 , lecture and studio	300, 300
2 - 4 PM	OFFICE	CCA, 4135

LAS POSITAS COLLEGE CALENDAR, Fall 2010*

September 3	Last Day to ADD/DROP with No-Grade-of-Record (NGR) in person (A&R)
September 6	Labor Day Holiday - NO CLASSES
September 5	Last Day to ADD/DROP with NGR online via Class-Web
September 7	Census Day
September 17	Last day to Apply for Pass/No Pass
September 30	Faculty Flex (No day classes meet)
October 29	60% Point for Financial Aid
October 29	Last Day to Apply for Degree/Certificate
November 5	Last Day to Withdraw with a "W" in person and online via CLASS-web
November 12*	Veterans' Day Holiday - NO CLASSES
November 24-27*	Thanksgiving Holiday - NO CLASSES
December 14	Last Day of Instruction for day classes
December 14	Final Examinations for Tuesday Classes beginning at 4pm or later
December 15-21	Final Exams
December 21	Final Exams (Group III Classes only)

* The deadlines listed above refer to regular, full-term classes only. Alternate Schedule courses will have varying deadlines posted in the lobby of the Admissions & Records office, Building 700. Alternate deadlines are also available on "Class-Web" or by simply asking your instructor.

Guide to Presentation, Critique or Feedback in Design

1. **Strategy and Concept Development**
 - a. What is the purpose of the design?
 - b. What information must be communicated?
 - c. Does the design meet the objectives?
 - d. What is the design concept?
 - e. Does the design concept fit the strategy?
2. **Design**
 - a. Did the designer use principles of graphic space such as balance, emphasis, rhythm and unity?
 - b. Did the designer experiment? Did the designer take a creative leap or produce a competent piece?
 - c. What visuals were used and why?
 - d. What point of view was expressed, if any?
 - e. What creative approaches were employed?
 - f. Is the design solution (e.g., design, color, type, style, personality) appropriate for the client's product/service? Can you suggest improvement(s) to the next iteration?
3. **Craft**
 - a. Did the techniques and materials used best represent the design concept?
 - b. Is it well-crafted?
 - c. It is presented professionally and appropriately?

SCORING THE PRESENTATION OF A PROJECT

Was the project completed and turned in on time?	60 %
Was the presentation neat, clean, well organized?	10-20 %
Did the presenter fully explain the design in an understandable manner?	10-20 %
Did the artwork as shown during the presentation meet the objective?	20 %

COURSE FINAL GRADE CALCULATOR AND MEANING

- A Student** does excellent work that demonstrates original concepts, creativity in problem solving techniques, thorough understanding of directions and ability to follow them, and competency with the media. Projects are always neat and completed by the due date.
- B Student** demonstrates a good understanding of the material, work is done carefully and well but without showing the ability to synthesize and make connections.
- C Student** indicates a good attempt to grasp principles and techniques, completes or partially completes assignments, but shows little improvement in areas of weakness. Is interested in the subject but does not show artistic creativity and/or technical proficiency with the media.
- D Student** does minimal work, provides little indication of retained comprehension of accumulated knowledge, does not do reading or writing assignments, does not show artistic creativity and/or technical proficiency with the media.