

THIS COURSE IS TEAM TAUGHT BY FREDDA CASSIDY AND ERIC BERENDT

SCHEDULED LECTURE/STUDIO HOURS Tuesday 8 AM - 1:50 PM

Lecture time is Tuesdays at 8:15 AM with Eric and 11:10 AM with Fredda unless we have a scheduled field trip. Fredda is available as noted on page 8 of this syllabus for studio time and additional assistance. If you require more studio time you may take any available seat in studio 300 at any time OR go to building 800, 803 study lab and use a "graphics" computer there NOTE: *the VCOM server is NOT accessible from building 800. Bring and take all your work with you.*

All assignments and due dates will be posted and downloadable from the class web site.

<http://classes.lpcdesignshop.com/vcom65>

YOUR FINAL IS SCHEDULED ON TUESDAY, MAY 24 7:30 - 9:20 AM

CATALOG DESCRIPTION

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 should be able to 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. Course includes minimum of two large print materials projects contracted through the Design Shop—the Visual Communications Program business that mirrors an industry-standard creative design agency. 2 hours lecture, 4 hours studio.

NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

MEASURABLE OUTCOMES FOR STUDENTS

Upon completion of this course a student should be able to

- A. Demonstrate increased technical and design skill development when using Indesign or Acrobat tools and interface to generate multi-page documents;
- B. Demonstrate advanced-level skill in preparation, management, storage and retrieval of data and associated files;
- C. Demonstrate increased ability in page composition, planning and design techniques, and prepress issues;
- D. Demonstrate increased skill development to organize multiple page layouts according to a clear, legible structure;
- E. Demonstrate increased technical and design skill development using Creative Suite software to create concepts with varied visual designs; using appropriate design principles in the creation of attractive pages for press;
- F. Demonstrate increased ability to arrive at solutions of practical problems in layout, design and prepress issues;
- G. Demonstrate increased understanding of style sheets, master pages, and other work flow methods;
- H. Demonstrate increased skill development using style sheets to control text and object formatting and placement;
- I. Demonstrate an ability to enhance pages in InDesign that can be used on the web with animations or video, etc;
- J. Demonstrate increased skill development in managing, maintaining and revising document files;
- K. Demonstrate increased technical skill development to ensure all files are press ready;
- L. Complete a project from concept to conclusion, to deadline, and to client's stated criteria, with disciplined control and craftsmanship, individually and in a team.

M. Demonstrate advanced-level originality and creative abilities

COURSE 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 finished work

U. Determining responsibilities after completion of work

BOOKS AND SUPPLIES

Applicable art supplies, VCOM Color Printing Card if necessary
Appropriate storage media (CD- or DVD; flash memory card, stick memory)

REQUIRED TEXT:

Adobe InDesign CS5 Revealed by Chris Botello; ISBN-13: 978-1-111-13049-7; ISBN-10: 1-111-13049-3

RECOMMENDED TEXTS:

Claudia McCue. *Real World Print Production with Adobe Creative Suite Applications*; Paperback; Peachpit Press; 1 edition (July 4, 2009); ISBN-10: 032163683X/ISBN-13: 978-0321636836

Sandee Cohen. *From Design Into Print: Preparing Graphics and Text for Professional Printing*; Paperback; Peachpit Press; 1 edition (May 28, 2009); ISBN-10: 032149220X/ISBN-13: 978-0321492203

John Drew and Sarah Meyer. *Color Management: A Comprehensive Guide for Graphic Designers*; Paperback; RotoVision (February 20, 2008); ISBN: 978-2888930181

Jim Krause. *Color Index (version 1 and/or 2), Idea Index, Creative Sparks and Layout Index*. HOW Design Books, latest editions

PARTICIPATION AND GRADING POLICY

This class is run like an industry-standard design BUSINESS. You will have all the responsibilities of being employed in a design firm, albeit without pay. Attendance in class during posted hour(s) is **REQUIRED**. Since we meet only once a week, expect a minimum of 5 -6 hours of work beyond class time each week. To complete your weekly work you may use any available computer in the 300 studio, use a "graphics" station in building 800, room 803 or work from home.

More than **1 unexcused absence** will decrease your grade by a minimum of one letter grade. Your completed work is still required **regardless** of your attendance record.

- Excused absences must be e-mailed or phone-mailed to instructors **prior to start of class** (e.g. illness, family emergency.)

COME ON TIME! Important work is done at each session—be it client presentation, lecture, studio work, teacher evaluations and suggestions, peer Q & A, etc., critique sessions and/or field trips. Class will begin promptly at 8 AM every Tuesday; presentation and critique times will be announced individually for each project with their due date.

EVERY week be prepared to participate in a 20-minute "Design Journal" discussion period to build design "sense" and vocabulary. Explore design magazines, books and publications, CD covers, book covers, and any printed materials or multimedia to find what you believe exemplifies "excellence in visual communication identity and branding design" as it relates to current work assignments. Have a minimum of 1 example of printed work or a URL to share each week and be prepared to discuss it in terms of composition and visual impact—PARTICIPATION IS MANDATORY and will count as 15% of the overall grade.

About Work Assignments and Due Dates

- YOU ARE RESPONSIBLE to get the assignment task(s) completed on time.
- Your graphic design solutions MUST be relevant to the client's stated objectives and clear in communication of message.
- Your VISUAL MESSAGE must fit the client's larger marketing, promotion or communication plan to achieve the goal. Excellent visual communication requires work in collaboration and partnership with the client.
- YOU ARE RESPONSIBLE FOR COLLABORATING with your peers in the classroom or via email or chat room. Our design firm is run on a collaborative model.

Information About Grading and Assessment

Evaluation

You must meet all the following criteria:

- demonstrate advanced level of craftsmanship
- demonstrate advanced level of understanding of design theory
- demonstrate advanced level of ability using Creative Suite software
- demonstrate advanced level of verbal and presentation skills including during discussion periods, Q&A, feedback and critiques
- demonstrate advanced level of skill using industry-standard file management

Methods of evaluation may include but are not limited to the following:

1. Observation of work in studio and out
2. Critical analysis of work
3. Observation of behavior in presentation with client, peers, mentor, and team
4. Observation of oral and written communication when working with a client, mentor, peers, and/or team.
5. Observation of further growth in technical skills development
6. Observation of further development of craftsmanship
7. Observation of further growth in overall presentation and professionalism in presenting a completed work.
8. Review/evaluate projects, their comprehensio; application of client specification(s)

Frequency

- Minimum two major projects

Examples of how you will be evaluated:

Through observation of hands-on client projects demonstrate:

- ability to handle different roles and tasks demanded by the project;
- originality and creative abilities in solving client-based problems;
- growth in ability to use layout, print, typographical and/or web-related industry-standard terminology;
- evidence of further growth in skills related to professionalism in presenting draft and completed work to the client.

Through Design Shop or off site community client project(s) demonstrate:

- ability to participate in client presentations at the professional-level including an ability to discuss objectives, do research, demonstrate conceptual process and strategies, and participate in critique and feedback sessions using industry-standard terminology;
- advanced-level ability to complete a project from concept to conclusion, to deadline, and to client's stated criteria, with disciplined control and craftsmanship, individually and in a team.

In this class you are producing client-based work for real-world clients. You **must** keep abreast of the assignments and their dates and check your e-mail regularly for updates.

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 media. Work is always industry-standard 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.

a guide to critique, feedback and assessment

1—Strategy and Concept Development

- What is the purpose of the design?
- What information must be communicated? Was it?
- What is the design concept? Does it meet the objectives?
- Does the design concept fit the strategy?

2— Design

- Did the designer use principles of graphic space such as balance, emphasis, rhythm and unity?
- Did the designer experiment? Did s/he take a creative leap or produce a competent piece?
- What visuals were used and why?
- What point of view was expressed, if any?
- What creative approaches were employed?
- Is the design solution (e.g., design, color, type, style, personality) appropriate for the client's product/service?
- What improvements, changes can you suggest to the next iteration?

3— Presentation

- Was the speaker prepared to defend his/her work in a professional manner?
- How well did the presentation align with the scope of the work?
- Did the speaker fully explain the concept of the [new] identity/brand/collateral pieces/ related family of symbols in an understandable manner?
- Did the artwork as shown during the presentation support the relationship of the items in the overall package in an understandable manner?
- Was the speaker able to and prepared to answer questions?

4—Craft

- Did the techniques and materials used best represent the design concept?
- Is the prototype or artwork well-crafted?
- It is presented professionally and appropriately?

ABOUT THE PROCESS OF VISUAL COMMUNICATION

The 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.

1. 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.

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

2. 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, 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 or frustrated.

3. DESIGN

Putting everything together—how you arrange the elements—is the design. Your arrangement (composition) must be consistent with principles of visual organization and graphic space.

- Create as many of these "comp" drafts as time permits, finally honing in on one for each idea and completing it.
- 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 client suggestions, refine comp, get final approval, and prepare for prepress or pre-live web status

LPC Visual Communications and LPC Design Shop Creative Process

Initial Client Contact

- Receive email, note or call from client about interest in having a project designed by the Design Shop
- DS Coordinator or student team leader sends client a questionnaire (see attachments)
- Receive Client's Questionnaire Answers

Scenario ONE, Client Contact

DS coordinator or VCOM faculty member and usually one student

- Define project
- Discuss palette, look and feel, and site architecture
- Determine desired dimensions (for web: wrapper pixel width; for print: various print specs)
- Discuss marketing goals
- Outline client's mission
- Define target audience and competition
- Discuss client's questionnaire answers
- Schedule date for next steps meeting
- Follow up meeting with summary notes
- Secure verbal agreement (via email or phone)

Client agrees to pre-class meeting notes as is or sends written edit

Scenario TWO, , Client Contact

Client provides written or verbal buy-in to participate in the process

- Class/Team(s) receive/discuss assignment and initial client meeting
- Review client's questionnaire and summary notes
- How/what to conduct research about for initial client meeting
- How to act in a client meeting
- Define roles for client meeting
- What to have ready for client meeting (e.g., questions, suggestions, printed/digital format research)
- Students sign agreement to move forward with work

Initial Client Meeting

DS coordinator or faculty member and class or student project manager

- Summarize overall project for everyone
- Examine target audience
- Review existing marketing materials
- Evaluate competition
- Review messages
- Analyze appropriate imagery
- Review budget parameters
- Discuss next steps, schedules and timeframes

Follow up meeting with detailed scope of the work notes and meeting summary notes

- Develop detailed estimate of costs
- Write contract
- Send client contract
- Receive signed contract and deposit
- Students sign contract

Brainstorm at the Studio and communicate if necessary via email/phone/iChat with client

- Review research
- Refine message(s)
- Review/edit copy and images (as needed)
- Conduct image search and or suggest photo shoot(s) (as needed)
- Discuss appropriate design concepts
- Review production schedule
- Schedule presentation date

Draft One, Design Presentation to Client

- Reiterate project goals
- Present design proposals including printed comps
- Select one (or more) design(s) for refinement (often done after client leaves presentation and has time to think)

Design Phase

- Design layout(s) with final copy
- Produce proofs for client review
- Repeat above two steps as described in contract
- If print: define print specifications and estimates
- If web: define domain and hosting specifications and estimates

Production Phase

- Receive approval on "rough" proofs from client
- Prepare files for final production
- Conduct web checks and/or prepress preflight
- Communicate with client as needed
- Produce final proofs for client review
- Receive final written approval and payment from client

Final Product Delivery

- Deliver press-ready files to client-approved printer
- Check work on press if appropriate
- Upload live site

Post Production Phase

- Review process with student group (and client, if willing)
- Back up and maintain files
- Provide maintenance services as requested

TIPS FOR EFFECTIVE PRESENTATIONS AND MEETINGS

Presentation or client meetings are your opportunity to express your desire to partner with your client. They can also be considered a vehicle for you to “educate” or gently “teach” the client.

Always PREPARE 3-4 main points that you wish to cover.

Introduce yourself in a pleasant manner.

- Say something personal to the client—your goal is to be remembered from the many other people who are making their pitch.
- Provide something for the client to hold.
- To be respectful, dress appropriately for each presentation and meeting.

Acknowledge the scope of the work as you make your presentation. Walk the client through your thought process using SIMPLE points.

- “Your need to have xxx made me think of yyy (explain) so I zzz”.
- “In order to design the look and feel you requested, I created this palette which xxx (explain what effect this set of colors will have on the end user.)”
- “While doing my research, xxx made me think of yyy so I developed/designed zzz (explain).”
- “The # or percent of your target market enjoys xxx, so I decided to follow/buck that trend and design yyy because (explain.)”
- Describe the idea behind a shape, type choice, combination of type and shape, etc. that you used.
- When presenting 2 comps, compare them, but DO NOT favor one or the other. You should not express that you “like” or prefer a concept. A presentation is NOT about your taste or preferences.
- If you don’t think a concept is workable, don’t present it. Have the courage of your convictions to make a good presentation.
- Provide target audience information backed up by your research and facts.
- Discuss the competition in a meaningful way: “XX does this, so I recommend you do yyy because” (describe).
- Reiterate a specific scope of the work that got you passionate or inspired your creative thought process.

Thank the client.

- If appropriate, present a leave behind at the end of your presentation
- ALWAYS put your meeting notes into a written summary and e-mail it asap.

Follow ups and summaries

- ALWAYS put your meeting notes into a clearly written summary, including all action items.
- E-mail client within 24 hours for agreement, clarification and/or edit..

CLASSROOM POLICIES

1. CONTACT ME by email if you know you will be late or absent (*an absence MAY be excused if you notify us prior to class*).
2. BACK UP YOUR WORK! Forgetting to bring work, computer failure or file corruption is NOT accepted as an excuse.
3. Food or drink is NEVER allowed near computers; eat/drink at front table ONLY
4. PLAN your workday, childcare, etc. to remain at task during the whole class session*.
5. Cell phones should be silent during class.
6. 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.
7. Regarding ASSIGNMENT, HANDOUTS and DUE DATES: Assignments will be discussed and distributed at least 1 week prior to the start of a new project. They will also be available on the studio server and the VCOM web site listed below. YOU ARE RESPONSIBLE to get the assignment and turn it in on time.
8. Be prepared to participate in the design journal presentation/discussion weekly.
9. IF I am late for class, appoint a leader and start working on critique or journal.

CAMPUS POLICIES

1. Academic dishonesty is not tolerated: refer to <http://www.laspositascollege.edu/facultystaff/honesty.php> for full details.
2. Smoke only in 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 issued from the Office of the Vice President of Student Services, located in Building 700. Prior permission from the instructors is required.

FREDDA CASSIDY SCHEDULE, SPRING 2011

| MONDAY | | |
|-------------------|------------------|---------------|
| 12 pm - 2 pm | OFFICE | cca 4135 |
| TUESDAY | | |
| 11 am - 1 pm | vcom 65/165 | ROOM 300 |
| 1 pm - 2 pm | OFFICE | |
| 2 pm - 5 pm | VCOM 59 | ROOM 300 |
| WEDNESDAY | | |
| 12 pm - 2 pm | OFFICE | ROOM 1325 |
| 2:30 PM - 4:30 PM | College Meetings | not available |
| THURSDAY | | |
| 8 am - 2 pm | VCOM 40/60 | ROOM 300 |
| 2 pm - 5 pm | VCOM 59 | ROOM 300 |

ASSISTANCE DURING AND OUTSIDE OF CLASS
I am available to provide assistance during Class, Studio and Office hours EXCEPT if I am scheduled in another class. DO NOT INTERRUPT AN ONGOING LECTURE OR CRITIQUE SESSION.

LAS POSITAS COLLEGE ACADEMIC CALENDAR

| | |
|-------------------------|--|
| January 18 | Classes Start |
| February 4 | Last Day to ADD/DROP with NGR (No Grade of Record) in person |
| February 6 | Last Day to ADD/DROP with NGR via CLASS-Web |
| February 17 | Last day to Apply for Pass/No Pass option |
| February 18 - 21 | Presidents' Weekend—no School |
| March 31 | Faculty FLEX Day (no classes before 4 PM) |
| April 2 | 60% Point for Financial Aid |
| April 8 | Last Day to Withdraw with a "W" in person/ CLASS-Web |
| April 15 | Last Day to Apply for Graduation degree or certificate |
| April 18 - 23 | Spring Break - No Instruction |
| May 20 | LAST DAY OF INSTRUCTION |
| May 21 - 27 | FINAL EXAMINATIONS |
| May 28 | Commencement (Time TBA) |
| May 30 | Memorial Day |
| June 2 | Final Grades Due |

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.