

Course Outline for GDDM 40

DESIGN SHOP: THE BUSINESS OF DESIGN

Effective: Spring 2018

I. CATALOG DESCRIPTION:

GDDM 40 — DESIGN SHOP: THE BUSINESS OF DESIGN — 3.00 units

The Design Shop business of the Visual Communications program creates work for clients on the Las Positas College campus. This course is designed for students who are ready to produce client-based work in print and/or for the web prior to seeking employment and/or applying for transfer to a 4-year institution. Students work one-on-one or in a team with the client while refining leadership skills and the full range of visual, oral and written techniques needed to produce industry standard client-based work. Students develop creative print and/or web solutions that meet the full scope of the client's needs and that are of a quality that demonstrates the individual or team's work at industry-standard level.

1.50 Units Lecture 1.50 Units Lab

Strongly Recommended

GDDM 52 - Introduction to Typography
with a minimum grade of C

GDDM 53 - Photoshop I
with a minimum grade of C

GDDM 54 - Illustrator I
with a minimum grade of C

GDDM 55 - Web Design I
with a minimum grade of C

GDDM 56 - Introduction to Graphic Design
with a minimum grade of C

GDDM 57 - Branding and Identity Design
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. GDDM52

1. Describe how type is used in graphic design and the relationship between type and the visual message it conveys; Manipulate type for effect (e.g., to create a mood, to make an impact)
2. Identify and use terminology related to the "anatomy of letters", and describe how these elements are used to create and measure fonts in typography. Identify fonts by classification and their place in history;
3. Make compositional decisions using letterforms as design elements
 - a. Select typefaces appropriate to a project's design and communication goals
 - b. Work with a variety of high-contrast visual relationships
 - c. Use type as shape
4. Design effective page layouts using appropriate typesetting techniques, paying special attention to typeface choice, size, spacing, line length, and page grid.

B. GDDM53

1. Create new Photoshop documents and open existing Photoshop documents to edit or manipulate them, integrate elements from photographs and other Photoshop documents, using low intermediate masking techniques, into one another with some degree of expertise and believability.
2. Begin to understand pixel density as it pertains to image size and quality, and how this makes raster images different from images created in vector drawing programs.
3. Use various Photoshop tools and techniques as required by the projects, including: low-intermediate level masking and blending, typographic manipulation and distortion, creation of simple Brushes, Patterns, and Gradients.
4. Analyze a project to determine possible technical strategies in terms of Photoshop tools and techniques for image creation;
5. Organize Layers Panel for proper workflow and to create desired visual effects using Groups, Clipping Masks, Layer Masks, Filters, Art Boards, and Blend Modes.

C. GDDM54

1. Work in the Illustrator interface with facility;
2. Create new Illustrator Documents efficiently and open existing Illustrator Documents for editing and modification: set-up/launch, retrieve, save for print and screen, cross-platform;
3. Understand the total independence in vector images between actual size, screen size, scalable size;
4. Perform basic-to-intermediate level image creation and manipulation tasks using the following Illustrator tools and techniques: Selection and Direct Selection, multiple Shape Tools, multiple Pen Tool variations, Transformations including rotate, scale, skewing, and separate point editing; Color Palette Creation: Master and Sub Layers, Swatches, Gradient Creation and editing, using Illustrator Brushes, Work Spaces,
5. Understand the difference between Illustrator's LIVE and EXPANDED objects and to be able to use each art type appropriately.
6. Employ the use of keyboard shortcuts for common tasks.
7. Troubleshoot at the basic level.

D. GDDM55

1. Design a simple web site consisting of a home page, three or more interior pages, and a contact page. The site should be attractive, compelling, easy to navigate, and sufficient to its purpose.
 - a. Create web page components that comply with the restraints on size and color demanded by the web and how to comply with them in a creative and effective manner.
 - b. Create the necessary graphics to attractively and effectively populate the web site.
 - c. Use Dreamweaver at a beginning to low intermediate level in conjunction with Photoshop, Illustrator, and other graphic content creation software.
 - d. Use Dreamweaver to create CSS3 that will employ background colors, alignment, etc
 - e. Use Dreamweaver to create CSS3 text styles.
 - f. Create Containers, Headers, Content, Sidebar(s), and Footers in CSS.
 - g. Encode BACKGROUND images and patterns.
 - h. Apply proper measurement techniques to ensure proper placement of web content on screen.
 - i. Establish the basic HTML5 rules and CSS3 styles for all site text content
2. Create web components for Content Management Systems (CMS) and explain the implications of CMS and how they relate to, and differ from, traditional web site creation.

E. GDDM56

F. GDDM57

IV. MEASURABLE OBJECTIVES:

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

- A. Complete a project from concept to conclusion alone or in a team, to deadline, and to client's stated criteria, with disciplined control and craftsmanship;
- B. Lead client presentations at the professional-level including an ability to discuss objectives, research, conceptual process and strategies, and lead critique and feedback sessions using industry-standard terminology;
- C. Handle Adobe Creative Suite software with ease and facility at the advanced level;
- D. Demonstrate an understanding of the design business, both front and back end.

V. CONTENT:

A. The Design process in the Design Shop

1. Initial client e-mail request for work received by coordinator
 - a. Receive note or call from client re: interest in having a project designed by the Design Shop
 - b. DS Coordinator or student team leader sends client a questionnaire within 48 hours (See DS website for download links, http://pcdesignshop.com/place_order/index.php).
2. Receive client's questionnaire answers or client brings answers to #3.
3. Pre-contract client meeting with DS coordinator or VCOM faculty member and at least one student (usually w/in 1 week)
 - a. Define project.
 - b. Discuss marketing goals.
 - c. Outline client's mission.
 - d. Define target audience and competition.
 - e. Discuss client's questionnaire answers.
 - f. Schedule date for next steps meeting.
 - g. Follow-up meeting with summary notes
4. Secure client's verbal agreement (in person, via email or phone).
 - a. Client agrees to initial meeting notes as is or sends written edits.
 - b. Client provides written agreement to participate in the process (depends on client exactly how the process will be handled).
5. Team(s)/individual student(s) receive/discuss assignment and summary notes from initial client meeting (immediately via e-mail and at next class).
 - a. Review client's questionnaire and summary notes.
 1. How/what to conduct research about for initial client meeting
 2. How to act in a client meeting
 3. Define roles for client meeting.
 4. What to have ready for client meeting (e.g., questions, suggestions)
 5. Students sign agreement to move forward with work.
 6. Initial client meeting with DS coordinator or faculty member and class or student project manager (asap, depends on client)
6. Summarize overall project for everyone
 - a. Examine target audience.
 - b. Review existing marketing materials.
 - c. Evaluate competition.
 - d. Review messages.
 - e. Analyze appropriate imagery.
 - f. Review budget parameters.

- g. Discuss next steps, schedules and timeframes.
 - h. Follow up meeting with detailed scope of the work statement and meeting summary notes
- 7. Design Shop student(s) develop detailed scope of the work statement, including estimate of cost, time, etc. (asap, usually same or 1 day after #6).
- 8. Design Shop coordinator writes contract with student input (asap, usually 2-3 days after #6).
- 9. Send client contract (asap, usually 2-3 days after #6).
- 10. Receive signed contract and deposit (asap, depends on client).
- 11. Students sign their contract (immediately at next class meeting or via e-mail).
- 12. Students brainstorm and communicate with each other in person, via email, phone, etc.
 - a. Review research.
 - b. Refine message(s).
- 13. Students review/edit client's copy and images (as needed).
 - a. Conduct image search and or suggest photo shoot(s) (as needed).
 - b. Discuss appropriate design concepts.
 - c. Review production schedule.
 - d. Schedule presentation date.
- 14. Student(s) design "rough" draft comp 1: formal presentation to client (usually w/in 2-3 weeks of #10, depending on project).
 - a. Reiterate project goals.
 - 1. Present design proposals.
 - 2. Client selects one or more design(s) for refinement (usually after client leaves presentation and has time to think).
- 15. Design phase (asap, depends on client).
 - a. Based on client direction and feedback, students(s) develop layout comp(s) with provided copy or filler text.
 - b. Produce proofs for client review.
 - c. Repeat above two steps as described in contract.
 - d. If print: define print specifications and estimates and relay to client.
 - e. If web: define domain and hosting specifications and estimates and relay to client.
- 16. Production phase (varies from 2 to unknown # of weeks, depending on size and scope of project)
 - a. Receive written approval on "comp(s)" proofs from client.
 - b. Prepare files for final production.
 - c. Conduct web checks and/or prepress preflight.
 - d. Communicate with client as needed.
 - e. Produce final proofs or use Design Shop URL for client review and approval.
 - f. Receive final approval from client.
- 17. Complete final product (usually, w/in 2-days to 1 week of receiving final approval, depending on size and scope of project).
- 18. Receive final payment
 - a. Deliver press-ready files to client-approved printer.
 - b. Check work on press if appropriate.
 - c. Upload live site if appropriate.
- 19. Post production (w/in 1 day to 1 week of #18).
 - a. Review process with student and/or group (and client, if willing).
 - b. Back up and maintain files.
 - c. Provide maintenance services as requested.
- 20. Create folders for maintaining back up and file all work in Design Shop office.
- 21. Begin marketing to client for next projects.
- B. Mastering style, industry standards, and traditional aesthetic values
- C. Working with freelancers and vendors
 - 1. Designers' role on a photoshoot
 - 2. Selecting photographs from stock for publication or web
 - 3. Legal issues of using stock and other freelance work
 - 4. Working with isp providers
 - 5. Working with printers
- D. Marketing for future work
 - 1. Integrating print and web needs of client
- E. Understanding the roles of designers, creative director, and the production team
- F. The business side of the design business
 - 1. Managing time and deadlines
 - 2. Ethical issues involving rights and ownership of work
 - 3. Pricing and price guidelines
 - 4. Maintenance of records
 - 5. Development of contracts and forms
 - 6. Industry standard business ethics and etiquette

VI. METHODS OF INSTRUCTION:

- A. Critique -
- B. Lab -
- C. Classroom Activity -
- D. Service Learning -
- E. Observation and Demonstration -
- F. Projects -
- G. Student Presentations -
- H. Discussion -

VII. TYPICAL ASSIGNMENTS:

- A. Research client-based materials, agency and freelance portfolios and self promotional materials: texts, relevant graphic design periodicals and web sites supplemented with instructor supplied handouts.
- B. Writing: self-assessments, résumé, cover letters, follow up letters, promotional material, job specification and simple contract sheets, design proposals, request for quote documents
- C. Final portfolio 1. Design minimum one client-based project with related pieces made ready for print reproduction and viewing online.
2. Design multimedia self-promotion including all client-produced work for web, CD and overhead projection presentation. 3. Design follow-up materials.

VIII. EVALUATION:

A. Methods

- 1. Research Projects
- 2. Papers
- 3. Oral Presentation
- 4. Projects

5. Lab Activities

6. Other:

- a. Hands-on project: Brainstorm and sketch ideas for client that are suitable for print and web.
- b. Oral and hands-on assignment: Discuss and identify how and which aesthetic considerations and design principles you used when designing concepts for client.
- c. In discussion, critique and written assignments: Demonstrate increased ability to use professional vocabulary terminology in relationship to creative work.
- d. Research and written assignment: Identify three practical problems and concerns facing the designer and the visual communications industry as a whole when producing client work and devise conceptual and technical strategies to use when facing these challenges.
- e. Review and evaluate student's final client-based work portfolio based on standards developed collaboratively between the instructor and students that illustrates comprehension and application of the terms and concepts listed above

B. Frequency

1. Weekly work review
2. Bi-weekly presentation, oral and visual
3. Final production including presentation and critique

IX. TYPICAL TEXTS:

1. Benun, Ilise and Peleg Top *The Designer's Guide to Marketing and Pricing: How to Win Clients and What to Charge Them.*, F&W Media, 2008.
2. Crawford, Tad *The Graphic Design Business Book...*, Allworth Press, 2005.
3. Foote, Cameron. *The Business Side of Creativity: The Complete Guide to Running a Small Graphic Design.* 4 ed., W. W. Norton, 2014.
4. Artist's Guild Graphic. *Graphic Artists Guild Handbook: Pricing & Ethical Guidelines.* 14 ed., Graphic Artists Guild, 2013.
5. Bruck, Eva, and Tad Crawford. *Business and Legal Forms for Graphic Designers.* 1 ed., Allworth Press, 2013.
6. Sherin, Aaris. *Introduction to Graphic Design.* 1 ed., Bloomsbury Visual Arts, 2017.
7. Davis, Meredith. *Visual Communication Design.* 1 ed., Bloomsbury Visual Arts, 2017.
8. Triggs, Teal. *The Graphic Design Reader.* 1 ed., Bloomsbury Visual Arts, 2017.
9. Online resources from such web sites as:
 1. www.aiga.org
 2. www.allgraphicdesign.com
 3. www.creativepublic.com
10. Periodicals such as: Communication, Arts, How, Graphics, Print.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Appropriate storage media
- B. Art supplies as required by instructor