

Email: Projects only to [utwork9@att.net](mailto:utwork9@att.net) Urgent messages, absences, sick: [vjoyner@uttyler.edu](mailto:vjoyner@uttyler.edu)  
Office Hours: T/TH – 3:30 p.m. – 5:00 p.m. / W 12:00 p.m. – 1:30 p.m. /or appointment.  
Setting up Patriot account: <https://www.uttyler.edu/registrar/tutorials/patriotaccounttutorial.pdf>

Fall  
2015

## Syllabus – MCOM 4329

### Topics Course: Brand Identity Design

Class Time: T/TH 2:00 pm to 3:20 pm

---

#### Course Description

*Brand Identity Design* covers the theory and practice of creating brand identity design products. A brand is expressed in a system of tangible items that fuel the recognition of that brand. These items will typically have a strong identity that separates them or makes them stand out from the crowd of brands on the market. The emphasis in this course is for students to learn brand strategy and what it takes to Zag or be very different. By practice learn how to create design projects such as logos, print ads, stationery, business cards, that support and enhance the brand with the aid of various graphic applications. Prerequisites: MCOM 2306 Media Design or demonstrated competency with software.

#### **Competency: Mediated Presentation**

Students will understand and apply concepts and theories in the use and presentation of images and information using tools and technologies appropriate for public relations/integrated communication or mediated journalism.

---

#### **COURSE STRUCTURE**

LEARNING: In-class.

MODULES: The projects will be learned by module.

Example – Module 1: Adobe Applications, Module 2: Zag – Brand Strategy, Module 3: Do-It-Yourself Brand Design – Mood Boards and Style Guide Module, Creative Brief, Module 3: Designing Brand Experience, Module 4: Individual Creative Identity Projects, Module 5: Brand Identity Design Package

COMMUNICATION: By email. Please try to keep communications within the normal hours of a work day.

LEARNING ACTIVITIES: Performance will be measured by exercise, test, and special projects. Exercises offer practice and preparation to increase the skills it takes to make better design choices. These exercises ultimately instruct students how to produce and create a wide range of products that support an identity. The projects and products may include logos, print and digital ad design, business cards, stationery, forms, and more. Image manipulation with the use of the appropriate application will also be covered. Testing will be over the knowledge learned in the various chapters of the course book. Special projects are a display of advanced knowledge.

COURSE SCHEDULE: A course schedule will be provided that will list day by day what assignment is due.

---

#### Student Learning Outcomes

- Know the many theories that are the foundation of visual and/or graphic design.
- To learn various methods of creating brand identity products such as (but not inclusive of all) logos, posters, ad design and campaigns, greeting cards, and more which will be useful for personal and/or commercial publication.
- Learn what differentiates or sets a product apart from others.
- Know how to draw up a brand strategy, client brief and design strategy.

---

#### Course Goals or Objectives

- Students will develop career and communication skills in the area of graphic arts communication areas of research/communication, project management and collaboration, design, and professional print production using graphic design tools.

- Students will understand how to create a brand strategy and how the supporting brand identity system is created.
- Student will develop several projects using Adobe CS5 which will include Photoshop, Adobe InDesign, Illustrator and more to develop graphics, build layouts and print materials. Students will use Adobe Acrobat to review and improve content, produce print-ready materials, and develop your portfolio.
- Key skills that will be emphasized are:
  - A. Interviewing and responding to feedback
  - B. Designing for a variety of audiences and needs
- Problem solving that helps to build and create a brand
- The design process and effective communication
- Peer teaching and evaluation in a collaborative environment
- Technical manipulation and print publishing skills
- Design a brand identity system

---

#### **WHERE TO GET HELP**

We are asking that we use the Q&A in the Discussion Board for questions. This area will be monitored from 8 a.m. to 5 p.m. Monday through Friday. All of you are welcome to answer any questions. You have the option of posting anonymously if you like. Your instructor will be available from 8 a.m. to 5 p.m. Monday through Friday. My contact information will be on the Syllabus and under "Introduction."

Technical and/or computing support is available from Campus Computing Center daily from 7 a.m. to 11 p.m., and the weekends from 12 p.m. to 10 p.m. You may also email them at [itsupport@uttyler.edu](mailto:itsupport@uttyler.edu), or <http://uttyler.edu/ccs/> or phone at (903) 565-5555 (x 5555 on campus).

More campus services are available by viewing this guide. <http://lms-media.uttyler.edu/fileman/oid/resource/index.html#Campus>  
The Blackboard Help website is available at: [https://help.blackboard.com/en-us/Learn/9.1\\_SP\\_12\\_and\\_SP\\_13/Student](https://help.blackboard.com/en-us/Learn/9.1_SP_12_and_SP_13/Student)

---

#### **Required Text**

- *Designing Brand Identity: An Essential Guide for the Whole Branding Team* [Hardcover] by [Alina Wheeler](#)
- *Do-It-Yourself Brand Design: Make Logos, Ads and Everything In-Between* Paperback – March 27, 2014 by [Gabrielle Weinman](#) (Author)
- *Zag: The Number One Strategy of High-Performance Brands* [Paperback] by [Marty Neumeier](#)
- *Designing Brand Experience: Creating Powerful Integrated Brand Solutions*, 1st Edition  
Robin Landa ISBN-10: 1401848877 | ISBN-13: 9781401848873 © 2006

Optional/Suggested Reading (from MCOM 2306): *Adobe Creative Suite 6 Design & Premium Digital Classroom* (Book & Video Training) Jennifer Smith, Jeremy Osborn, AGI Creative Team ISBN: 978-1-118-12405-5

#### **Tools:**

Flash drive, 8 ½ x 11 tracing pad and "Sharpie" black pen "fine".

Drawing Pad – 8 ½ x 11

No. 2 pencils, Black Sharpies (fine and med)

Eraser

Binder to keep work in.

#### **Lab**

Only one class at a time will be permitted in the lab.

#### **Late Work**

Will not be accepted. Expect to spend time outside of the class to work on your projects. Sometimes as much as 4 hours per week.

#### **HOMEWORK**

Sometimes as much as 4 hours or more per week is required.

## **Project Assignments**

Within the course of the semester the students will complete 4-5 major projects, several exercises and at least 2 exams.

## **COPYRIGHT ISSUES**

For more information see the following link.

<http://creativecommons.org/>

## **Organization/Class Binder**

As an aid to organization and a way to keep up-to-date documentation of your work throughout the course of the semester, you will be asked to set up and maintain a process binder. The process binder will be a place to compile notes, sketches, hand-outs, test, and printouts of your completed work.

## **Layout Stages/Critiques**

The completion of sketches for your projects, layouts, and being prepared for critique is necessary for this course. Exercises must be ready for critique at the beginning of class or the critiquing session (no exceptions). If an Exercise is not ready or presentation is totally unacceptable, a grade of 60 points will result. Failure to meet a Project deadline will result in a 30 point minimal grade reduction for that Project. In addition to creating you will need to represent your work, discuss your work, and offer feedback to classmates. Expect to spend time outside of the class to work on your projects. Sometimes as much as 4-6 hours per week. This time will be spent reading, conducting research, creating sketches, layouts, and working on the computer at home or in the lab.

## **Electronic Devices**

Turn off all electronic devices including cell phones and MP3 players. Allowing a cell phone or other device to ring during class is rude and disrupts class. No text messaging or checking the time on your cell phone during class. Keep these devices in your back pack during class.

## **Use of Computers in Class**

Keyboards must be placed to the right of each monitor and remain untouched during class unless otherwise instructed to use the computer as part of an in-class assignment. Do not use computers during class for reading/writing e-mail, surfing the Web, playing games, working on assignments for other classes, or writing letters.

## **Attendance and Tardiness Policy**

This class will meet on Tuesday and Thursday from August 25, 2015 through December 3, 2015. Study Day is the 7th of December, Regular Finals are the 8th – 11th of December. Attendance is mandatory: however, there are times when an absence is unavoidable. **Three absences are allowed** – this includes illness, university-sponsored activities, etc. A **fourth absence** will lower the final grade by 5 percentage points. A **fifth absence** will lower the grade by 10 percentage points. See the current UT Tyler catalog for the university's policy on student responsibility for missed classes and assignments. Be familiar with the university's drop policy. Students who anticipate being absent from class due to religious observance or university-sponsored activities should inform the instructor by the second class meeting. Students over 15 minutes late are considered absent. If a student must be absent the day an exam or presentation is scheduled, he/she must notify the instructor **before class time**. **No make-up tests** or presentations will be allowed. It is best that you obtain a **partner** (someone responsible) that will assist you in keeping up with the class. It is not the instructors' responsibility to keep you informed in the event of your absence. I will not send additional emails to you or updates or **brief you** at the beginning of the next session.

## **INCOMPLETE**

An Incomplete is given only under these circumstances.

<http://www.uttyler.edu/catalog/10-12/4312.htm>

Note: Attendance at field trips and for guest speakers is mandatory. To not attend is an automatic 0.

## **State-Mandated Course Drop Policy**

Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census

date (See Academic Calendar for the specific date).

Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

#### **License to Right of Work Product**

Enrollment in the course constitutes your understanding and agreement that work submitted for grade/credit becomes the property of the instructor. You should make personal copies before submitting the original to the instructor for grading.

#### **Note regarding student absence due to religious observance**

Students who anticipate being absent from class due to a religious observance are requested to inform the instructor by the second class meeting of the semester.

#### **Academic Dishonesty and Original Work**

Faculty members have a special obligation to expect high standards of academic honesty in all student work. Students also have a special obligation to adhere to such standards. It is your responsibility to become familiar with the material in *A Student Guide to Conduct and Discipline.pdf* at UT Tyler concerning university regulations regarding academic dishonesty, and the definitions of cheating and plagiarism that it contains. In general, plagiarism is the unauthorized use of published or unpublished material as well as not giving proper credit to the source.

The term plagiarism includes, but is not limited to:

- a) Use by paraphrase or direct quotation of the published or unpublished work of another person without fully or properly crediting the author with footnotes, citations or bibliographical reference
- b) Unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials
- c) Acknowledged use of work/materials that have been produced through collaboration with others without release in writing from collaborators.

Therefore, cheating and plagiarism will NOT be tolerated. The student will receive a 0 on the assignment for cheating or plagiarism, and in severe cases, the student will fail the course. I WILL report any case of academic dishonesty to the proper channels within the university. If you have any questions or hesitations, please feel free to talk to me.

#### **UT Tyler Students Rights and Responsibilities**

To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link: <http://www2.uttyler.edu/wellness/rightsresponsibilities.php>

#### **Student Email Policy**

UT Tyler's Patriot Email system serves as the electronic communication source for corresponding with students. Upon acceptance for admission to UT Tyler, students are issued a unique Patriot Email address. Please check your Patriot Email account regularly. Important information from the university will be distributed to you through your Patriot Email account, and it will be the communication source for BlackBoard. For more information about Patriot Email or to access your account, click Patriot Email under UT Tyler Logins on the UT Tyler home page ([www.uttyler.edu](http://www.uttyler.edu)).

## **GRADE REPLACEMENT**

Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at

<http://www.uttyler.edu/registrar>. Each semester's Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar.

Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract.

The Census Date is the deadline for many forms and enrollment actions that students need to be aware of.

These include: Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.

Receiving 100% refunds for partial withdrawals.

(There is no refund for these after the Census Date)

Schedule adjustments (section changes, adding a new class, dropping without a "W" grade)

Being reinstated or re-enrolled in classes after being dropped for non-payment

Completing the process for tuition exemptions or waivers through Financial Aid

## **Social Security Statement**

It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

## **Emergency Exits and Evacuation**

Everyone is required to exit the building when a fire alarm goes off. Follow your instructor's directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not reenter the building unless given permission by University Police, Fire Department, or Fire Prevention Services.

## **Student Absence for University-Sponsored Events and Activities**

If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

## **ADA Policy**

Under Federal and state laws, students with documented disabilities are entitled to reasonable accommodations to ensure the student has an equal opportunity to perform in class. If you have a disability, including a learning disability, for which you request disability support services/accommodation(s), please contact Ida MacDonald in the Disability Support Services office to make appropriate arrangements. In accordance with federal law, a student requesting disability support services/accommodation(s) must provide appropriate documentation of his/her disability to the Disability Support Services counselor. For more information, call or visit the Student Services Center located in the University Center, Room 282. The telephone number is 903-566-7079 (TDD 565-5579)." Additional information is available at the following UT Tyler Web address: <http://www.uttyler.edu/disabilityservices>

## **Disability Services**

In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University offers accommodations to students with learning, physical and/or psychiatric disabilities. If you have a disability, including non-visible disabilities such as chronic diseases, learning disabilities, head injury, PTSD or ADHD, or you have a history of modifications or accommodations in a previous educational environment you are encouraged to contact the Student Accessibility and Disability Services (cont'd)

Resources office and schedule an interview with the Accessibility Case Manager/ADA Coordinator, Cynthia Lowery Staples. If you are unsure if the above criteria applies to you, but have questions or concerns please contact the SAR office. For more information or to set up an appointment please visit the SAR office located in the University Center, Room 3150 or call 903.566.7079. You may also send an email to [cstaples@uttyler.edu](mailto:cstaples@uttyler.edu)

### **STUDENT SERVICES**

Student Services Link

<http://www.uttyler.edu/student-services/>

Includes: Testing Center, Health and Wellness

Academic Success

<http://www.uttyler.edu/success/tsi.php>

Includes: Campus and community support and resources, information about the Tutoring Center, and the Online Tutoring Center.

Writing Center

<http://www.uttyler.edu/writingcenter/>

### **Complaints And Grievances**

This link provides a guide to the University of Texas at Tyler Complaint and Grievance Process.

<http://www.uttyler.edu/catalog/12-14/6866.htm>

### **Evaluation and Grade Calculation**

Assignments 20%	Exams/Quizzes 50%
Projects 30%	Total 100%

*A = Outstanding. This grade is for work of clearly professional quality (publishable). The design/layout/writing is clear and well-organized; it requires virtually no editing. The design meets the highest criteria of the project evaluation matrix. The work is turned in by or before deadline, needing no changes before submission to clients or editors. These strategic messages get results, win awards and, when appropriate, feature creative concepts; they are executed with comprehensive research, interesting presentation which uses the elements of visual design and composition correctly and creatively, and nearly flawless design/layout/writing.*

*B=Good. This grade is for work not professional quality (publishable). The design/layout/writing is somewhat clear and not so organized, and requires editing. The design meets a high level of the project evaluation matrix. The work is turned in by or before deadline, needing some changes before submission to clients or editors.*

*C=Adequate. This grade is for work that indicates a problem in at least one area, such as use of some elements of visual design and composition, diplomacy or strategy. It does not measure up to professional quality but could be saved by revision. Work is incomplete by deadline and/or needs more than minor revision before submission to a client or supervisor. These messages have weak ideas, concepts or presentation. They draw attention because they don't quite do the job. In summary, the work is an adequate first draft but isn't yet ready to show a client or supervisor.*

*D=Unacceptable Performance. This grade is for work that is clearly unacceptable even in a classroom setting. The design/layout does not use the elements of visual design and composition correctly or at all. The design is flawed and may contain major factual errors and/or omissions or may show little concept of basic strategic judgment. Work may miss the deadline.*

*F= Failing. This grade is for work that is not completed in a professional, timely way. For whatever reason, it suggests that the student did not take the assignment seriously. Such performance is often the result of personal or time-management problems that extend beyond a lack of skills or understanding of the research, design, or production processes.*

### **Grading Assumptions**

1. *The grading process starts with the assumption that the work is "good," which earns a grade of "B." (See "good" definition above.)*
2. *You may create a design project with no errors that earns a "B."*
3. *Strong and (when appropriate) clever design concepts/layouts that clearly support the strategic message and client needs help boost design projects to the "A" category. Also, exceptional reporting, diplomacy and adherence to strategy can boost stories to the "A" category.*
4. *Fact errors, poor organization, grammar/spelling/usage errors, unsound strategic judgment, bad diplomacy, missed deadlines and/or failure to follow proper style, techniques, and format will lower an assignment's grade.*

### **Peer Evaluation**

1. *Assignments and projects will be subject to peer evaluation. Students will, as a result of this process, develop the ability to critically analyze work from other sources, and, by extension, develop a more professional attitude about their work. Please work to develop tolerance for professional criticism. Everything we do as media professionals is evaluated, critiqued, accepted with revisions or flat out rejected by supervisors, editors, creative directors and clients. As you evaluate the work of others, please base your evaluation on what you're learning, your experience, and your logic. Avoid injecting personalities into critiques. Unkind or malicious remarks will not be tolerated.*
2. *Each assignment will be graded according to a matrix developed specifically for the project or assignment. A copy of the evaluation matrix for each project will be provided via Blackboard. The following criteria will also apply to the evaluation of assignments or projects.*
  - A. *Content: Does the message and its execution clearly, gracefully and diplomatically fulfill the purpose? Does the message address the values of the client as well as those of the target audience? Is it factually correct?*
  - B. *Organization: Does organization enhance content? Does each part of the message lead logically and gracefully to the next?*
  - C. *Grammar: Is the message free, for the most part, of unintended grammatical, spelling, punctuation and style errors?*
  - D. *Format: Does the execution of the message look the way it should? Are unique requirements, such as headings in a business letter, correct and correctly placed?*

### **Skills overview rubric**

1. *This general skills rubric is a tool for assessing various aspects of major design and print projects. Although each project has its own rubric, you should use the following to help you assess particular aspects of your projects. Select the items that apply to a particular project. This rubric will be available on Blackboard.*

## **The Process Book/Journal for Visual Design Fall 2015**

Instructor – Vanessa Joyner

### **Goals**

The goal of the process book is to supply evidence of what has led to your final design solutions. This book is a way of documenting your steps. This documentation could be for a potential employer, teacher, or for you to analyze the ways in which you are arriving at design decisions and conclusions. Oftentimes, what is created on the way to your solution can be quite amazing. Potential employers and other professionals may want to take a look at this binder and see the depths of your research, thinking, and sketching that may have led to your design concepts.

### **Format and Requirements**

1. A format that will allow for organization of contained elements
2. Research materials will be neatly organized. This will include design research as well. Copies of layout sketches, thumbnails, and design in its earliest stages on the computer.
3. You may create one binder but insure projects are separated by dividers.
4. Maintain proper notes as your project progresses of your creative process.
5. These books will be submitted with all major projects.

Possible projects to be included in Process Book: (subject to change)

Competition

Ad Design (May include Public Service Announcement and individual ad design)

Logo Design

Poster Design

Brochure Design

Magazine Design

All Thumbnails

All Exams

All Exercises or assignments

### **Portfolio:**

A PDF file of all of your completed projects

### **Journal:**

A sheet that documents your projects: Attached below.



## **The Design Process**

1. Research
  - a. Gather all the information you can about a particular subject is necessary to solve a graphic design challenge completely. It is also great to know what work has been done in the past regarding the subject matter before you. Why? Not only to prevent duplication, but to present uniquely fresh ideas. It is also great to be aware of past styles that could possibly contribute to the communicating of your particular message.
2. Concept
  - a. Thinking – Shorthand Notes – Unlimited Thumbnails. Getting down as many ideas as possible. That is the goal of the conceptual stage. A thorough exploration of ideas will allow you to choose those ideas that are most suited to the optimal solution to your graphic design problem. This is the stage that you can look at your idea from different perspectives. A time to think of analogies, metaphors, similes, puns, visual analogies, comparisons, exaggeration, irony, humor, poignancy, practical reasons, or those things that will make our idea memorable, engaging and unique. It is expected at this stage to come up with at least three great ideas for your subject matter. From these three, one will be chosen to complete to a point of being truly unique and outstanding. If you are not comfortable with your ultimate solution go back to sketching.
3. Design
  - a. The “layout” phase. You have decided upon your best idea. This idea will be converted to a design that works. The stage where color, layout, type, illustration, photography, and style are explored. A stage that takes time. One of which it is so easy to get caught up in exploration that we forget about deadlines. We will now complete the concept unfolded in the last step and transform it into a complete designed layout. This layout will also be critiqued and refined and critiqued and refined.
4. Application
  - a. Does the design work when applied? Your design needs to be tested. Test your completed ad on your peers, your family your teachers. Is the ad communicating what you intended for it to communicate? Is your type legible? Are your colors appropriate and do they pop? Sometimes it is good to put your ad in a magazine, newspaper, etc. and see if people would stop and take notice. It is not unusual that the pressure of deadlines leave no time for this stage. If at all possible, try to test your idea.

## **KEEPING TRACK OF YOUR GRADES**

As college students it is your responsibility to keep track of your grades. I will not constantly call everyone forth to remind them what their grade is. With this class we have a lot of exercises, projects, test, sometimes field trips, participation points, attendance points. Example: Assignments such as thumbnails, critiques, field trips, guest lectures, all carry a potential for 100 pts.

The Design Process – Instructor: Vanessa Joyner

To journalize design processes will allow you to understand your methods and grow from them.

Project: \_\_\_\_\_ Student Name: \_\_\_\_\_

---

Research - Please explain your research process in detail.

---

---

---

---

Creative Brief: Has it been thoroughly completed? Please attach.

---

---

---

Feedback – List all feedback given.

1st round \_\_\_\_\_

2nd round \_\_\_\_\_

3rd round \_\_\_\_\_

Concept - Describe how you arrived at your best idea for your cover/photo page

---

---

---

Type handling – Why is the typeface chosen appropriate? (For style, feel, look, modern, old, classic, traditional, type-driven design, etc)

---

---

---

---

---

Was finding the appropriate imagery difficult? Yes\_\_\_\_ No\_\_\_\_

Did you take advantage of the thumbnail process in regards to coming up with the appropriate layout?

Yes\_\_\_\_ No\_\_\_\_

Did you go right to the computer to create your layout? Yes\_\_\_\_ No\_\_\_\_

Are you pleased with your cover? Yes\_\_\_\_ No\_\_\_\_

Do you believe that your design is effective and memorable? Yes\_\_\_\_ No\_\_\_\_

In regards to the above, why is the design memorable?

---

---

---

# Step 1: Take a brief, interview the client, and get background information.

The first step on any project is to find out what the client wants. Meet with the client and ask lots of questions, gathering as much background information as you can. This is called taking a brief. Here are some questions that were asked by the designer on this project:

Q. What is the project?

A. We (the client) need an information brochure for our product, Colestid.

Q. What does the product do for the consumer?

A. Colestid is a granular food additive that controls or reduces serum cholesterol when incorporated into a person's daily eating routine.

Q. What is the purpose of this brochure?

A. We want this piece to act as a patient information guide and as a quick reference for the physician.

Q. Who is the audience?

A. Patients—men and women, ages thirty to fifty, who want or need to reduce or control their serum cholesterol levels—who will receive this brochure from their physicians.

Q. What is the main message of this brochure?

A. The main message is "Colestid usage fits conveniently into your normal daily routine."

Q. Are there sub-messages?

A. Some sub-messages in this brochure are that the product is tasteless and odor-

## P R O J E C T B R I E F

**Client Name:** \_\_\_\_\_

**Company:** \_\_\_\_\_

**Client Address:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Phone Number:** \_\_\_\_\_

**Fax Number:** \_\_\_\_\_

**Project Description:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Subject of project:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**P a g e   T w o**

**Project Purpose:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Main Message:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Other Messages:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Method of Distribution:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Project Budget:** \_\_\_\_\_

\_\_\_\_\_

**Project Due Date:** \_\_\_\_\_

### Exercise:

On this page we have given you a form that you can use in any initial project meeting. This will help you remember the questions you need to ask and give you a place to record the answers. So, photocopy these two pages and keep them for future reference. (They'll be easier to use if you enlarge them to fit on the two sides of an 8½" x 11" sheet of paper.)

less, and it can be mixed with many common foods and drinks. Also, the brochure should reinforce the idea that Colestid is the best prescription option.

Q. Is there a feeling, a personality, you (the client) would like to give this brochure?

A. We want a "happy, scientific look," that is clean and simple and that a busy doctor can understand and quickly explain to the patient.

When you start a project, always ask:

- What is the project (project description)?
- What is the product or service being promoted or the information being conveyed (subject of project)?
- What is the project's purpose? Who is the audience?
- What is the main message?
- Are there any other messages to be conveyed?
- How will the product be distributed? Where will it be seen (method of distribution)?
- What is the budget? When must the job be done? (There may be no money for four-color illustrations or not enough time to create an elaborate layout.)
- What does the competition's literature look like?

## **Movies from Graphic Design Solutions by Robin Landa**

Steven Brower

Steven Brower of Steven Brower Design, New Jersey, discusses how NOT to impress art directors. [3:58]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/brower.html](http://college.cengage.com/art/0495572780_landa/designers_speak/brower.html)

Michael Strassburger

Of Modern Dog Design, Seattle, shares thoughts on being a professional

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/moderndog.html](http://college.cengage.com/art/0495572780_landa/designers_speak/moderndog.html)

Web Links for Educators and Students

[http://college.cengage.com/art/0495572780\\_landa/links/all\\_links.html](http://college.cengage.com/art/0495572780_landa/links/all_links.html)

Bob Aufuldish of Aufuldish & Warinner, San Anselmo, CA, shows us how he finds inspiration in his studio. [7:17]

Chapter 3 Movie

Armin Vit of Under Consideration LLC, Austin, TX, talks about entering the "thought profession" of design. [10:10]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/ArminVit.html](http://college.cengage.com/art/0495572780_landa/designers_speak/ArminVit.html)

Chapter 3 Movie

Mike Perry of Mike Perry Studio, New York, speaks of life before and after Urban Outfitters. [8:49]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/mperry.html](http://college.cengage.com/art/0495572780_landa/designers_speak/mperry.html)

Chapter 3 Movie

Jonathan Herman of WAX, Calgary, Alberta talks about landing his first job at Pentagram. [7:01]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/WAX.html](http://college.cengage.com/art/0495572780_landa/designers_speak/WAX.html)

Chapter 3 Movie

Max Spector of Chen Design Associates, San Francisco, muses on "the designer as psychologist." [4:50]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/chen.html](http://college.cengage.com/art/0495572780_landa/designers_speak/chen.html)

Chapter 13 Movie

Danny Noval, Tracey Coleman, Chuck Rudy and Josh Horn of Ogilvy & Mather talk about the importance of networking. [7:28]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/ogilvy.html](http://college.cengage.com/art/0495572780_landa/designers_speak/ogilvy.html)

Chapter 13 Movie

Mike Perry of Mike Perry Studio, New York, speaks of life before and after Urban Outfitters. [8:49]

[http://college.cengage.com/art/0495572780\\_landa/designers\\_speak/mperry.html](http://college.cengage.com/art/0495572780_landa/designers_speak/mperry.html)