ROBIN LANDA

o6
>> edition

GRAPHIC DESIGN SOLUTIONS

WHAT'S IN THIS EDITION

PRINCIPLES, TYPOGRAPHY, CONCEPTS, CREATIVITY
VISUALIZATION, COLOR, COMPOSITION, GRIDS, POSTERS
COVERS, BRANDING, IDENTITY, ADVERTISING, WEB
MOBILE, MOTION, PACKAGE DESIGN, PORTFOLIO

ROBIN LANDA

o6 >> *edition*

GRAPHIC
DESIGN
SOLUTIONS

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• Milton Glaser

Preface

PURPOSE

At the start of every semester, I wish I could hand over everything I know about graphic design fundamentals so my students could start generating concepts and designing. That wish prompted the first edition of this book.

As a seasoned professor who loves teaching and design, the sixth edition of *Graphic Design Solutions* is my means of providing the kind of content and foundation students need to think and practice today.

Generating viable concepts and designing in the digital age present new challenges for practitioners. Employers and clients call upon creative professionals to quickly conceive and execute ideas and react nimbly to rapid changes in industries, technology, and business sectors. Graphic designers need to be empathetic, interdisciplinary story-makers working across media. They must fully understand what each specific media channel can do and how each channel can be utilized to deliver an engaging experience, contributing an integral element of the brand narrative. It's essential that designers generate concepts for a campaign or program that take various forms related by strategy, voice, and design across channels, ranging from print to social films to websites to mobile apps.

I know firsthand that it is equally important for students and educators to have rich content at their fingertips in one volume. I also know students want concise and clear content. So here it is. The sixth edition of *Graphic Design Solutions* comprehensively covers what any university student or aspiring designer needs to know to start formulating concepts and communicating visual messages through the synergistic relationship of type and image across media channels.

MAJOR FEATURES AND THEMES

Graphic Design Solutions, 6th edition, is the most comprehensive reference on graphic design for print and screen media. Principles of design and how they apply to the various graphic design disciplines are explained and illustrated with professional work and diagrams. *Graphic Design Solutions* is the only design textbook with in-depth examinations of major graphic design formats and disciplines—typography, brochures, posters, book covers, branding and identity design, web design, mobile design, storytelling for animation and motion design, package design, and advertising design. This text serves as a solid foundation for graphic design, typographic design, and advertising design. It can be used as a reference throughout a student's studies. The online pedagogical resources provide a wealth of valuable tools for any educator.

BENEFITS

Readers will gain an understanding of and competence in:

- Conceiving strategic design concepts

- Solving visual communication problems utilizing the five-phase process of research, analysis, concept development, design, and implementation

- Designing with type for print and screen

- Composing while effectively utilizing the design elements and principles with a keen understanding of communication goals

- Understanding, visualizing, and constructing images

- Development of the visual language of type and image within the context of various projects and media channels, including brochures, posters, book covers, branding, logos and identity design, advertising, web design, mobile design, motion design, and package design

- Thinking nimbly, critically, and creatively in practice across media channels

- Employing a design checklist for self-critique and self-assessment

- Utilizing visual basics of screen-based media

- Knowing various creative roles, from graphic designer to art director to creative or design director

- Understanding industry practices concerning collaboration, portfolio development, and career competencies

ORGANIZATION

Chapters 1 through 7 provide a substantial graphic design foundation, full of examples and vital information about formal elements, design principles, typography, the graphic design process, concept generation, creative thinking, visualization, and composition. Understanding this content allows readers to jump into designing posters, book covers, advertisements, and so on.

Chapter 1, the introduction, examines the visual communication professions, familiarizing the reader with the major areas of specialization in graphic design as well as the competencies expected of a junior graphic designer.

Chapter 2 is a two-dimensional design quickstart, serving as a primer, refresher, or reference and also includes gestalt principles.

Chapter 3 is a book on typography in itself—the most comprehensive study of typography for print and screen found in any general graphic design text.

Chapter 4 offers a guide to the design process—design thinking, a five-phase graphic design process, an explanation of a design brief, and info on creative preparatory thinking.

Chapter 5 is a thorough examination of conceptual thinking, generating design concepts, and creative thinking tools.

Chapter 6 is a study of visualization, icons, and color, including an intro to signs and symbols, and a primer on the fundamentals of designing with color and graphic interpretation—from the creation, selection, and manipulation of images to the basics of designing icons. Imagery, image appropriation, and intellectual property are covered.

Chapter 7 brings all the basics covered in the other chapters together when readers learn the fundamental principles of composition and the role of type/image arrangements and relationships. This chapter covers guiding viewers through compositions.

Chapter 8 further examines composition with a focus on mathematical ratios and proportional systems and the grid, and introduces brochure and brochure system design.

Chapters 9 through 14 offer in-depth examinations of major graphic design formats and disciplines—posters, covers, branding and identity design, web design, mobile design, storytelling for animation and motion design, package design—and advertising design and campaigns. *These chapters are easily used in any order that suits the reader or educator.*

Chapter 15 covers the basics of portfolio development and building a personal brand, including résumé and cover letter.

SPECIAL FEATURES AND PEDAGOGICAL AIDS

This book covers an enormous amount of content, allowing for at least three scenarios:

01. Instructors choose content areas and utilize the book in the order that suits their goals.

02. There is plenty of information to carry over for several courses or semesters.

03. This book is a keeper—most students and designers use this book as a *reference and refresher* owing to the abundance of information, comprehensive typography and advertising chapters, great examples by venerated designers, and concept generation and creative thinking techniques. Former students tell me they keep this book on their desks at work.

Each chapter provides substantial background and theoretical and applied information, including at the end of chapters:

- Case Studies

- Before & After Case Studies

- Interviews with professional designers, art directors, and creative directors

- Showcases of designers's work with commentary by the designers themselves

- Essays by professional designers

- Exercises and Projects (with many more on the Cengage companion online resource for instructors)

Additional pedagogical aids include:

- Sidebars with suggestions, tips, and important design considerations within the chapters

- Chapter 2, a guide to composition: HAUS: Hierarchy, Alignment, Unity, and Space

- Chapter 3, Typography, and Chapter 12, Advertising, are comprehensive guides to those disciplines

- Two Compositional Checklists in Chapter 7

- Glossary with definitions and key terms at the end of the book to help with terminology

- An extensive index regarding all subject matter and referencing all the agencies, clients, creative professionals, and studios mentioned in this book

LOOKING AT THE ILLUSTRATIONS

Unlike a design periodical, which showcases the most current work, I selected the illustrations in this book as classic examples that would endure and represent different approaches and schools of thought. Every figure in this book is an excellent example of effective and creative work.

Anyone can learn an enormous amount by analyzing graphic design solutions. Whether students dissect the work of peers, examine the examples of work in this text, or analyze other professional work, they will enhance their learning by asking *how* and *why* others did what they did. The examples provided in this text are just that—examples. There are innumerable solutions to any design project. Any visual communication is measured by the degree of success demonstrated in problem solving, communicating, and creativity within the set communication goals and project constraints.

NEW TO THIS EDITION

- To ensure students can conceive engaging concepts and design in a rapidly changing wired world, the entire text has been expanded and updated to include new figures, examples, exercises and projects, and cutting-edge information and approaches to web design and typography, mobile media, motion/animation, branding, advertising, storytelling for design, and more.

- Throughout this new edition of *Graphic Design Solutions* are new figures providing a visual resource of outstanding historical, modern, and contemporary design as well as new diagrams illustrating design principles.

- All chapters have been revised to reflect the latest industry standards, terminology, theories, and expectations.

  - Chapter 1 is an up-to-date look at the profession with a focus on contemporary career competencies and expectations of a junior graphic designer.

  - Chapter 2 has a new guide to composition: HAUS: Hierarchy, Alignment, Unity, and Space, and a new Case Study from Pentagram partner Paula Scher.

  - Chapter 3 includes a new Case Study from Pentagram partners Emily Oberman and Michael Bierut.

  - Chapter 4 provides an updated look at the graphic design process including design thinking, creative preparation info, and a new case study from Braley Design.

  - Chapter 5 has new content on ways to improve conceptual and creative thinking as well as a new Showcase and Interview with Kevin Chao.

  - Chapters 6 and 7 offer updated information.

  - Chapter 8 has new content covering brochure design.

  - Chapter 9 includes new content on designing a poster series and features a new Showcase and Interview with Nicky Lindeman, the designer behind the famous *Hamilton* theater poster.

  - Chapter 10 has new content on composition for cover design and more on designing for a cover series.

  - Chapter 11 combines up-to-date strategies for branding and identity design for print and screen media, including new information on brand standards guides, new Case Studies from Landor and Knock Inc., as well as a new Interview with Nijel Taylor, the former Lippincott designer behind the Taco Bell rebrand.

  - Chapter 12 is updated to cover the latest approaches to conceiving and designing integrated media advertising campaigns, content about storytelling and story-building, and commercial and social films.

  - Chapter 13 includes new content and a new essay by digital expert Edward Johnston on mobile design, as well as ten guiding principles for storytelling in animation or motion.

  - Chapter 14 includes new Case Studies from Kathy Mueller and Paul Kepple and from Hornall Anderson along with an interview with Michael Connors, VP of Creative at Hornall Anderson.

  - Chapter 15 contains updated information on creating a portfolio and new information on building your own brand.

RESOURCES FOR INSTRUCTORS

MindTap Art for *Graphic Design Solutions* is the digital learning solution that gives you ownership of your content and learning experience by allowing you to customize your course, emphasize the most important topics, and add your own material or notes in the eBook. MindTap's preloaded, organized course materials allow you to teach with interactive multimedia, assignments, quizzes, and more. Create a free Cengage account to access MindTap and supplemental material and resources online at www.cengage .com. MindTap can also be deeply integrated into an institution's Learning Management System (LMS). The *Instructor Companion Site*, at http://www.cengage.com/c/graphic -design-solutions-6e-landa, hosts PowerPoint® slides designed for use with lectures, an instructor's manual, reflective chapter questions for students, and additional content.

RESOURCES FOR INSTRUCTORS AND STUDENTS

Graphic Design Solutions, 6th edition, includes an expanded array of technology supplements available through MindTap Art, a highly robust Internet platform that delivers chapter-based introductory exercises, topics related to building a portfolio, the interview and career search process, automatically graded quizzes, exercises and projects, and an innovative video series, Designers Speak, offering video interviews with working designers and recent grads about aspects of the design and advertising disciplines, and how they entered into the field of design. MindTap Art includes the complete text in eBook format with zoomable graphic design images and links to design studios.

DEDICATION

For my darling daughter Hayley.

About the Author

Robin Landa

Robin Landa holds the title of Distinguished Professor in the Michael Graves College at Kean University. She has written twenty-three books, including *Advertising by Design*, 3rd edition, *Nimble: Thinking Creatively in the Digital Age, Build Your Own Brand, DRAW!, Take a Line for a Walk,* and *Designing Brand Experiences.*

Robin has won numerous awards, including awards from the National Society of Arts and Letters, the National League of Pen Women, Creativity, the ADCNJ, and a Human Rights Educator award. The Carnegie Foundation counts her among the "Great Teachers of Our Time." Robin has judged design competitions and is a contributor to HOW *Design* magazine. She presents at international design conferences, gives keynote addresses, and presents at universities, including Temple University and the Strategic Communications graduate program at Columbia University. She is a chair of Design Incubation, an organization dedicated to communication design research.

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Humbly and gratefully, I thank all the creative professionals who granted permission to include their work and words in this edition and former editions of *Graphic Design Solutions*. Great thanks to the clients, companies, and organizations that granted permission and to all the generous people whose help was so valuable.

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Cengage asked nearly 100 professors to review *Graphic Design Solutions*. Thank you to all of the reviewers for contributing their very thoughtful reviews.

At Kean University, I was highly fortunate to have had support for this research from Dr. Dawood Farahi, President; Dr. Jeffrey H. Toney, Vice-President for Academic Affairs; Dr. Suzanne Bousquet, Associate Vice-President for Academic Affairs; David Mohney, Dean of the Michael Graves College; Rose Gonnella, Associate Dean of the Michael Graves College; the Office of Research and Sponsored Programs and the Release Time for Research committee; and from my wonderful colleagues Denise M. Anderson, Randy Clark, Ed Johnston (who reviewed and contributed to Chapter 13), Craig Konyk, Linnéa Moore, and my terrific students Jeannette Colombani for her illustrations and Brooke Roderick for her assessment of Chapter 7.

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Loving thanks to my husband, Dr. Harry Gruenspan, and our daughter, Hayley.

1 INTRODUCTION: THE GRAPHIC DESIGN PROFESSION

GRAPHIC DESIGN

An ever-expanding universe of graphic design solutions surrounds you. Graphic designers create digital worlds; communicate to mass audiences through complementary combinations of words and images; can flip from information to promotion; motivate people to take actions; design websites, book covers, social media films, posters, mobile apps, and lots more.

GRAPHIC DESIGN IS . . .

→ Visual communication using type and images

→ Making information and content clear and accessible

→ The practice of conceiving and executing concepts and experiences

→ Service and actions: realized concepts and experiences that benefit people and that people can participate in

→ Doing something to benefit society, not just selling more branded products and services

→ Building brand communities and brand advocates

→ Sourcing data to inform useful brand apps, experiences, and platforms

→ Mobile-first thinking, mobile ready, and mobile rich

→ Starting stories that engage people across media channels

→ Social media campaigning that maps back to the brand proposition, how a brand defines itself, the benefit it commits to delivering to you, what it promises

Graphic design (or *communication design*) is a professional visual arts discipline, a form of visual communication used to convey a message or information to an audience, to make editorial content readable and accessible, or to affect people. In graphic design, a concept is the foundation for the creation, selection, and organization of graphic elements.

Graphic design serves different purposes, whether commercial (brands, publishers, companies, or corporations), social (causes, charities, nonprofit organizations, networking), educational, entertainment, cultural (films, museums, galleries, music festivals), personal (promotion, branding, invitations), experimental, or political.

A graphic design solution can persuade, inform, identify, motivate, enhance, organize, brand, rouse, locate, engage, promote, make content accessible, and convey meaning. A design solution can be so effective that it influences behavior: You may choose a particular brand because you are attracted to the design of its package, or you may donate blood after viewing a public service advertisement. "Graphic design is the language that creates belief in an object, idea, or message," states Brockett Horne, professor and co-chair, Maryland Institute College of Art, Baltimore.

GRAPHIC DESIGN DISCIPLINES

A *graphic designer* is a professional practitioner who conceives and gives form to ideas and content (images and text). The form can be digital (think mobile app or desktop website), physical (think poster or environment), or virtual (think augmented reality or virtual reality). People experience graphic design in different ways and contexts (think magazine, package design, or outdoor digital board) and over different periods of time, such as a moment spent looking at a logo to a longer time spent watching opening film titles or visiting and interacting with a website.

Graphic designers create experiences and solve a wide range of visual communication problems working with a variety of clients—from a nonprofit organization attempting to reach families in need, to a company promoting a new brand, to a corporation that wants to go green, to a revitalized city's transportation secretary who needs a wayfinding system. Not only do graphic designers solve communication design problems, but they also anticipate problems and influence clients' corporate strategies.

Graphic design is a broad term encompassing a variety of specialized fields whose function and form serve different purposes with some genre-defying work. Graphic design is categorized into specialized fields. Some designers are generalists. Others specialize, focusing on one field or type of work, such as designing mobile apps or theater posters.

The broad disciplines are:

Advertising promotes one brand or entity over another; raises awareness about social issues, individuals, and organizations; and calls people to action on behalf of charitable or nonprofit organizations.

Branding and *identity design* involve the creation of a systematic visual program intended to establish a consistent visual appearance and personality—a coordinated overarching identity—reflecting and codifying a brand or entity's story and values. (*Entity* refers to any commercial, social, cultural, charitable, or nonprofit entity.) Identity design formats include logos, business cards, letterheads, visual identity programs, signage, environmental designs, package designs, websites, mobile web, as well as other formats across media. Some other branding studios' capabilities include brand naming, brand conception, brand strategy, brand revitalization (see Figure 1-1), rebranding, brand launch, digital branding, global branding, and political branding.

Corporate communication design involves any visual communication formats used to communicate *internally* with employees, materials for a sales force or other employees, as well as formats used by a corporation or organization to communicate *externally* with the public, other businesses, and stockholders. Emphasis is on maintaining a coherent corporate appearance throughout any and all applications. Corporate communication formats include annual reports, brochures, sales kits, marketing collateral, corporate publications, business-to-business materials and applications, corporate websites and intranet, and new product offerings materials.

Editorial design involves the design of editorial content for print or screen; it is also called *publication design*. The editorial designer makes content accessible, interprets content to improve communication, enhances the reader's experience, creates visual interest, and establishes a voice, character, and structure for a publication. Editorial design formats across media include book design, magazine design, newspaper design, newsletters, and booklets; on screen, they also include vlogs, mologs, and blogs.

Fig. **1–1** | **BRANDING: UNFORKED**

DESIGN RANCH, KANSAS CITY, MO

- *Creative Directors:* Ingred Sidie, Michelle Sonderegger
- *Designer:* Laura Berglund
- *Copywriter:* Claire Gude
- *Client:* Sheridan

"The owners of Sheridan's Frozen Custard set out to UNdo what people believe about fast food. Design Ranch's goal was to communicate that Unforked is a socially responsible, high-quality alternative to a quick meal. Through fresh graphics and a playful, distinct language, we did just that. Collaborating with 360 Architecture on the restaurant's interiors, we were able to name and brand the restaurant, design menus, to-go bags, employee uniforms and everything in between. The result: tons of UN."
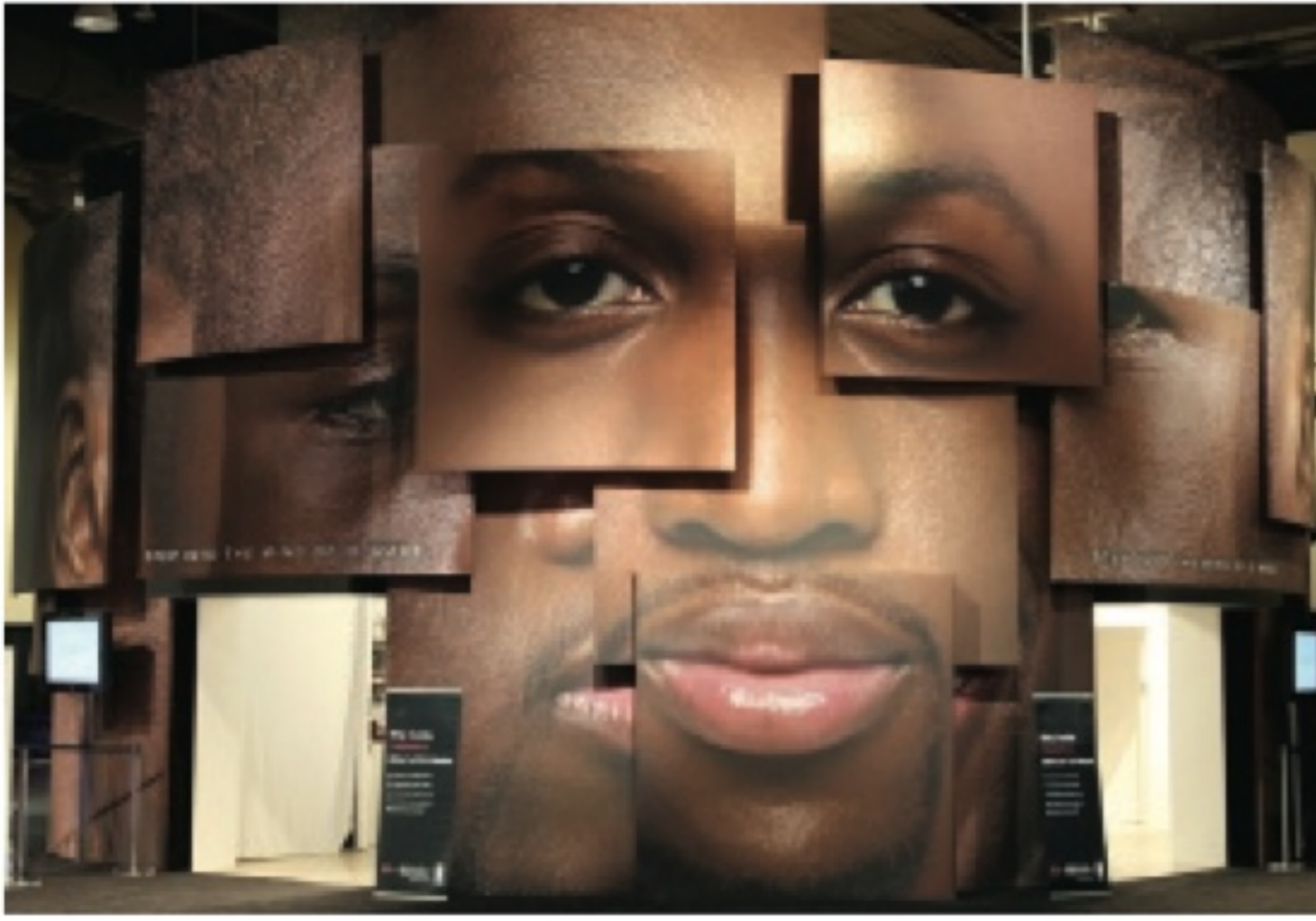
—Design Ranch

Fig. 1-2 | **T-MOBILE 2007 NBA ALL-STAR WEEK EXHIBIT**

HORNALL ANDERSON, SEATTLE

- *Art Directors:* James Tee, Mark Popich
- *Designers:* Thad Donat, Andrew Well, Jon Graeff, Ethan Keller, Javas Lehn, Kalani Gregoire, Brenna Pierce
- *Producers:* Rachel Lancaster, Peg Johnson, Judy Dixon, Chris Nielson, Ryan Hickner, Jordan Lee
- *Client:* T-Mobile

Environmental design is the design of constructed or natural environments by defining and marking interior and exterior commercial, educational, cultural, residential, and natural environments for the purpose of promotion, information, or identity design. For Figure 1-2, Hornall Anderson comments:

As the Official Wireless Telecommunications partner of the NBA, T-Mobile approached us to help them create a splash at the All-Star weekend and launch their latest T-Mobile Sidekick, a Dwyane Wade Limited Edition—on which we consulted with him.

The overall focus of the weekend was to position T-Mobile in the hearts and minds of the NBA fans as their preferred mobile communications provider. In support of this strategy, we designed opportunities for fans to connect with the spirit of the game on multiple levels.

At Jam Session, the focus of the fan experience was a total Sidekick brand immersion. Based on the concept of stepping inside the mind of Dwyane Wade, our booth gave fans an interactive three-dimensional experience, allowing a peek inside his world, both on and off the court. Elements of the Limited Edition Sidekick design, such as crisp white and tan leather, transformed the space into a representation of Wade's personal style.

Experimental and/or *self-initiated design* covers a range of projects from designers' self-initiated projects to collaborations with dancers, fine artists, musicians, and writers. For example, "El Chullo de Vicky," in Figure 1-3, is an ongoing side project by Denyse Mitterhofer.

An **illustration** is an image rendering (Figure 1-3) that accompanies or complements printed, digital, or spoken text to clarify, enhance, illuminate, or demonstrate the message of the text. Professional illustrators work in a variety of media and most often have uniquely identifiable styles. The AIGA (American Institute of Graphic Arts) notes, "Each illustrator brings a different perspective, vision and idea to play that, when married with great design, becomes an original art form." Some graphic designers are also illustrators.

Information design is a "highly specialized area of design that involves making large amounts of complex information clear and accessible to audiences of one to several hundred thousand" (definition by the AIGA). Whether it is an exhibition, chart, website, pictogram, subway map, instruction booklet, or a poster illustrating the Heimlich maneuver, the graphic designer's task is to clearly communicate, make information easily accessible, and clarify and enrich any type of information (from data to listings) for the user's understanding.

CHARACTER DEVELOPMENT, BRANDING, TOY DESIGN (FABRIC, PAPER), PACKAGE DESIGN, WEBSITE, SOCIAL POSTS

- *Art Director/Designer:* Denyse Mitterhofer (www.elchullodevicky.com)
- *Client:* Self

"El Chullo de Vicky is a brand creation whose main character, Vicky, was inspired by South American Cholitas, indigenous Aymara and Quechua women who are known for their distinctive, elegant outfits.

"Vicky is depicted as an adorable girl with big lips wearing an iconic and colorful 'chullo' (an Andean style hat with earflaps) with two hair braids. She loves to explore the world and make people smile. The character has been turned into a fabric and paper toy, and her stories reside in a colorful animated website.

"While this is a passion project, the hope is to make El Chullo de Vicky the next popular toy collectable for everyone."

—Denyse Mitterhofer

Fig. 1-4 | **NEW YORK STATE VOTER REGISTRATION FORM**

OXIDE DESIGN CO., OMAHA

- *Designers:* Drew Davies, Joe Sparano, Adam Torpin

"There's nothing aesthetic or gimmicky about form design—it's exclusively centered around creating the easiest experience for the user. For the design of this form, we threw out the previous layout and started over with a clean slate. Our process involved determining how a user goes about completing the form, and then facilitating that activity. The primary objective is to maximize the number of users that fill out the form completely and accurately, without confusion or trepidation."

—Oxide Design Co.

Information design includes form design (Figure 1-4), charts, graphs, pictograms, symbol signs, icons, sign systems, widgets, and informational or instructional digital and print formats such as websites, apps, brochures, and posters.

Interaction/Experience design is the design of products, services, experiences, or systems for the end user. It is design for interactions between people and technology, including design for the web, mobile, tablet, kiosks, social media channels, or digital public screens, in which the user interacts with the design. Whether for commerce, education, government, nonprofit, or any kind of website or platform or app, interactive media are digital experiences for people.

Mobile design is the design of intuitive, usable, and engaging interactions and visual design for mobile websites and apps across multiple platforms: iPhone, Android, Windows Phone, Pixel, and mobile web.

Motion design is simulated movement for specific purposes (entertainment, promotional, or informational) across all media channels that display motion. *Animation* is a specific type of motion, one that focuses more on storytelling. In graphic design and advertising, simulated movement can tell stories, as well as promote, demonstrate, or impart information, including TV graphics, animated films (Figure 1-5), e-mail videos, mobile motion graphics, and animated commercials.

Package design involves the complete strategic planning and designing of the form, structure, and appearance of a product's package, which functions as casing, promotes a brand, presents information, and becomes a brand experience. Package design includes structural packaging, packaging and visual identity systems, packaging graphics, new brand development, and self-promotion. Formats range from consumer packaged goods (Figure 1-6) to audio packaging to shopping bags and more.

Promotional design, like *advertising*, takes different forms and involves generating and creating specific image and copy messages constructed to inform, persuade, promote, provoke, or motivate people on behalf of a brand, cause, individual, or entity. Agencies and studios distribute promotional design across a variety of media channels. A project might be a book cover or poster series (Figure 1-7), package design, or an integrated media campaign, including mobile media, social media, and more.

"I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world."

—Albert Einstein

"In the spirit of Albert Einstein, we wanted to create a film that will challenge our imagination. We love the story of Dr. Max Huber and the myth behind his journey to find the cure to heal his burnt skin. We believe the myth is more powerful than the reality. Our film focuses on the poetic legendary tale rather than the reality and its facts. Besides, reality leaves nothing to the imagination.

"For the first La Mer film, we focused on introducing Dr. Max Huber and telling his story. For the follow up film, we focus mainly on the fascination of exploring the unknown. Curiosity is the key to staying young. And the wonders of nature inspire the curious ones to seek out its secrets, and question what is beyond or beneath the surface.

"The follow up film we created is inspired by light and the transforming effect it has to surfaces. This element of change is magical to us, from the spectacular colorful displays of a sunrise, to the northern lights, to the illumination of light on the surface of water or ice and even beyond the surface. Inspired by Dr. Max Huber, we will tell a story of one traveler who represents us all."

—Psyop

Fig. 1-6 | COOKIE TREAT PACKAGING FOR OLIVE GREEN DOG

MODERN DOG DESIGN CO., SEATTLE

© *Modern Dog Design Co.*

- *Client:* Olive™

"Modern Dog has worked on everything from website design to direct mail to packaging for Austin based Olive™, makers of 'Green Goods for Modern Dogs.' These are organic, handmade, all natural Cookie Treats (no wheat, corn or soy—no artificial colors, no artificial flavors and no preservatives of any kind). We named the products, did all the copywriting and of course designed them as well. Scrummy for your best friend's Tummy."

—Modern Dog Design Co.
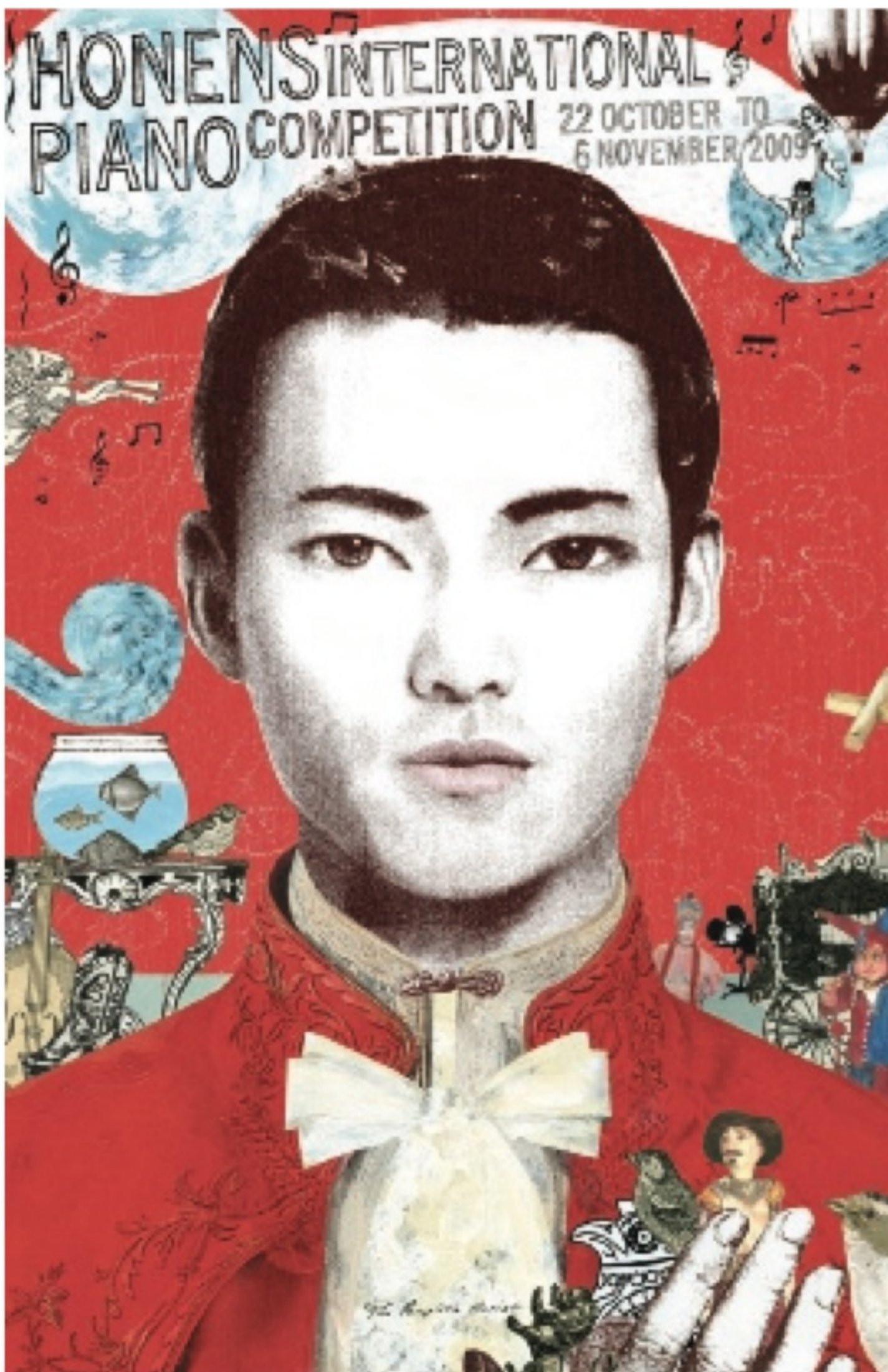
Fig. 1-7 | HONENS POSTERS

WAX, CALGARY, ALBERTA

- *Creative Director/Designer:* Monique Gamache
- *Writer:* Trent Burton
- *Illustrator:* Tara Hardy
- *Client:* Honens International Piano Competition

"Honens is Canada's leading presenter of music for piano. The main communication challenge was to raise the awareness of the triennial Honens International Piano Competition—one of the world's great music competitions. The Competition is subtitled The Search for the Complete Artist."

—Jonathan Herman, former Art Director/Designer, WAX

- *Client:* Urban Outfitters

Typographic design is a highly specialized area of graphic design focusing on the creation and design of letterforms, typefaces, and type treatments (Figure 1-8). Some type designers own digital type foundries, which are firms that design, license, publish, and dispense fonts. Other typographers specialize in handmade type and typefaces. **Lettering** is the drawing of letterforms by hand (as opposed to type generated on a computer).

MEDIA

We see graphic design across media—print (2D or 3D printed matter in the form of books, magazines, newspapers, brochures, booklets, posters, covers, corporate communication, signage, outdoor billboards, business cards, package design, etc.), screen-based (desktop web, mobile web, social media, tablet, public screens, installations, motion, etc.), and environments (commercial, educational, government, museums, public spaces, etc.). You can read a magazine in the conventional print format or online. You can hold a printed business card in hand or view it as an e-business card online. You see promotional design and advertising in the form of television commercials, mobile ads, Virtual Reality (VR) films, print advertisements in magazines and newspapers, and campaigns on social media channels, such as Snapchat, Facebook, Instagram, among others.

WORKING IN THE FIELDS OF GRAPHIC DESIGN AND ADVERTISING

The main places of employment for a graphic designer are design studios, branding firms, publishers, digital/interactive agencies, advertising agencies, integrated communication firms, marketing companies, and companies, corporations, institutions, governments, schools, and organizations with in-house design departments.

Many experienced designers are self-employed. For a novice, it is advisable to work for someone else to gain design experience and learn all the aspects of running a small business—for example, working with printers and other vendors, billing, and recruiting clients—before going out on one's own. It is highly beneficial to secure an internship or part-time employment in the design field while still in school. Attend the meetings of local art directors' clubs and professional design organizations, such as the AIGA and art directors' clubs around the world. Read design blogs, such as the AIGA's Design Envy designed by Winfield & Co. (see Case Study: Website: AIGA Design Envy at the end of this

Fig. **1-9** | **MEDIA WALL FOR RENOVATION OF PENN STATION, NEW YORK**

PENTAGRAM DESIGN LTD., NEW YORK

"Part of a comprehensive interior graphics program, this 200-foot-long prototype media wall will inhabit the main concourse at New York's busiest train station. The architectural redevelopment was led by project architects at Skidmore Owings Merrill LLP."

—Pentagram

chapter). Find a professional design organization or chapter of a national organization in your community. The purpose of these organizations is to advance design as a profession, educate, help set professional standards, set agendas, and promote excellence. Attend as many professional conferences and lectures as possible.

You may begin to notice that you enjoy some areas of graphic design more than other areas. Which work attracts your interest? Which designers do you admire? Noticing which you like may help you decide on the direction of your design career.

COLLABORATION

Whether the client is a local business owner, a large corporation, or a nonprofit organization, the graphic designer's role is to provide solutions to communication design problems. From developing strategy through design implementation, graphic designers often work in partnership with others. More than ever before, graphic design is collaborative. From working closely with their clients to collaborating with web developers, graphic designers team up with a variety of other experts, such as creative directors, design directors, associate creative directors, production experts, photographers,

illustrators, copywriters, art directors, interaction designers, animators, and type and hand-lettering specialists. They also work with architects, film directors, producers, casting directors, actors, musicians, models, music houses, tech professionals, psychologists, social anthropologists, market researchers, and printers and their sales representatives. When working on television commercials, advertising art directors and creative directors collaborate with directors, location scouts, and post-production experts. They may also be involved in casting talent (actors, models, spokespeople, celebrities) and suggesting locations as well as selecting music. When working on products, exhibition design, interior graphics, or branded environments, graphic designers might collaborate with industrial designers, engineers, architects (as in Figure 1-9), or interior designers.

Collaboration might begin at the outset when different firms work together to solve a communication design problem. For example, from the start of a large project, a branding firm and an advertising agency might work together. Or a design studio might collaborate with an interactive studio. At other times, the lead design studio or agency may hire freelancers. When a design concept is selected, graphic designers and art directors might select and hire illustrators and photographers.