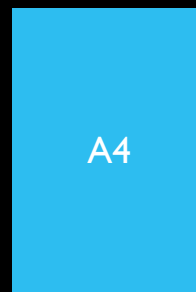An introduction to the work and ideas of one of today's most creative minds
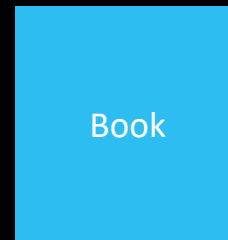
Graphic Design School

A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media • SEVENTH EDITION
David Dabner, Sandra Stewart and Abbie Vickress

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Book

DAVID DABNER
SANDRA STEWART
ABBIE VICKRESS

seventh
edition

GRAPHIC DESIGN SCHOOL

A foundation course for graphic designers working in print, moving image and digital media

Thames & Hudson

Acclaim for *Graphic Design School*

'Image-packed … authoritative yet practical'

Computer Arts

'Packed with practical guidance on all areas of graphic design'

New Design

'Exemplifies its own principles … Dabner subscribes to the virtues of elegance, clarity and freedom from clutter'

The Times Higher Educational Supplement

Key Sales Points

- New to this seventh edition: all-new assignments and fully updated reading lists; over a third of the images are entirely new, and include a mix of professional work and outstanding student pieces; Part II: Practice Plus features new software and revisits old print technologies – for example, risograph printing and screen printing

- Packed with practical guidance on all areas of graphic design – from understanding the basics to devising an original concept and creating successful finished designs

- Illustrated in full colour throughout, with exercises and tutorials for students, seminars by leading design professionals, and real-world graphic design briefs
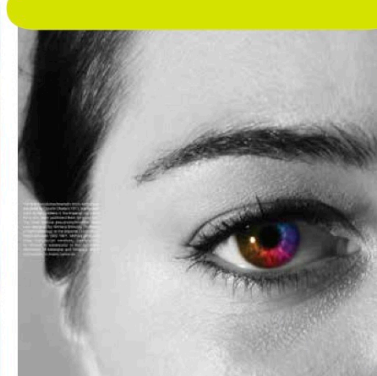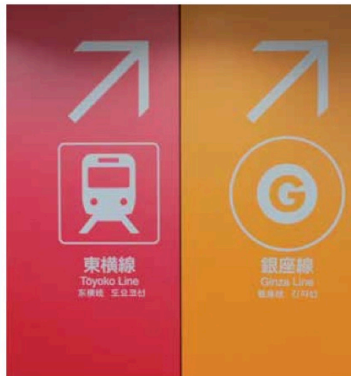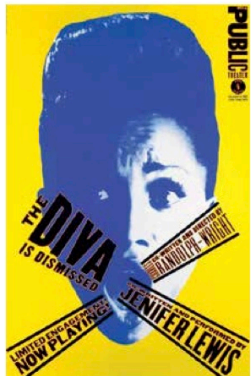
Principles

The first part of this book is concerned with design principles, the building blocks that connect the basics of all good design. Every discipline has its own set of rules, methods, technical requirements and specialised technologies. Each one is rooted in the interactions of its history, theory and practice, but unlike learning law or biology, the language of design is visual. It involves the need for a highly developed awareness of visual relationships, proportion, the perceptions of visual principles, and of the modern world and its complex events and practices. A good designer can filter this information and create relevant, engaging, visually eloquent design that responds to multiple problems, needs and contexts. While a design student needs to develop the research, concept-development, compositional and organisational skills associated with design, he or she also needs to be engaged with the world, and interested, aware and sensitive to the changing contexts in which design plays a part.

Chapter 1 introduces the primary and secondary research skills needed by designers, followed by an introduction to theories of image, the importance of audience, and of organising your work and time. In Chapter 2, the idea of form is spotlighted. Form involves composition of the fundamentals of design (text, image, proportion, space, colour, scale) and requires an understanding of the visual dynamics created by combining them with intent. Understanding form comes from the ability to see intrinsic and subtle qualities in the various design elements, and the observation of, and sensitivity to, the changing relationships between them. Chapter 3 introduces typography, a core skill for all designers that is layered with complexity, and cannot be understated for its beauty, history, versatility and ability to influence an audience. Developing a deep understanding of typography is of critical importance. Chapter 4 introduces colour as one of the primary tools in the language of design, including theory, terminology, associations, issues of legibility and emotional response. Managing colour and understanding its ability to communicate are skills that also evolve with greater understanding of its influences. Whatever design discipline you ultimately pursue, from editorial art direction to web and motion graphics, these basic principles will give you a solid foundation and serve as the groundwork for further exploration and understanding of design and the role of the designer.

PART 1

The space around the rice-shaped white shape in the black box is repeated in the relationship of the typography in the square above it, and in the placement of the whole object on the page in the brochure.
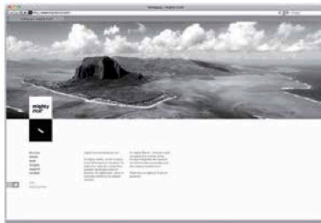
Expanded space The perfect placement of a single white mark in a black square establishes the relationships for a greater extended system. Repetition with variation is demonstrated by the placement of the word treatment above the rice/box, reversing the angle of the rice by creating a triangle in the white space and enforcing the figure-ground reversal of the squares.

The packaging and display add texture in the choice of photography and in the use of the product itself.
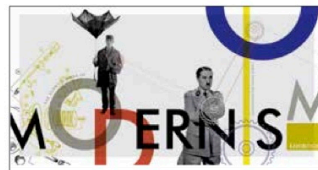
The placement of the double box mark at the juncture of white space and image on the page echoes the packaging.

Letters, dots and lines Strong horizontal lines suggest blinds on a window when they are used as interruptions in this strong typographic treatment. The two black dots – the only circular forms on the page – placed asymmetrically in the composition draw the eye and suggest binoculars peering through the blinds. This typographic image supports and suggests the subject matter of the film it promotes.
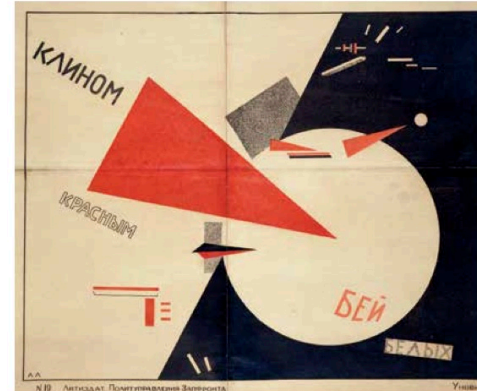
Make it new Simple shapes, lines and circles suggest machines that defined an industrial society in this graphic illustration about the Modernist movement in arts and culture.

Creative composition These three images show how the relationship of composition in photography can translate to graphic images and, in this case, to the development of a logo.

between positive and negative space, and to explore this in basic compositional studies, before moving on to more complex designs. In general, negative space works to support the positive 'image' in any given area (also called the picture plane). To create a more considered and effective composition, control the relationship between positive and negative elements, and recognise the effect each has on the other.

White space can create tension or contrast, or can add the welcome open space needed to reflect on complex, visually active and textural images. You can easily see the effects of open space on the overall feel

of a composition by altering the ratio of positive to negative. If you place a single dot in the centre of a relatively large square of white, far from disappearing, the dot becomes more important. This is because the expanse of white space highlights and focuses attention on the dot itself. You can also actively encourage ambiguity between picture elements and background. For example, a particular group of forms can come together to support each other and compete in such a way that the (normally negative) space is given form by the positive elements, as in figure-ground relationships (see page 36).

Dots and lines
A dot exists as a mark, on its own, as a point in space, and it can also be the start of a line. Many points together start to set up a rhythm or a pattern that, depending on uniformity, repetitiveness, scale or quantity, can suggest regularity or variation, and can express tense or relaxed sensibilities.

A line is a pathway between any two points. It can be straight, curved, thick, thin, horizontal, diagonal, jagged,

solid, gestural or broken. Soft, sensuous lines imply tranquillity and harmony, whereas sharp, zigzagged lines invoke discordance and tension. Two converging lines might imply a point disappearing in the distance, and can suggest the illusion of three dimensions in a two-dimensional space. Horizontal lines suggest open planes; vertical lines can suggest power and strength. Lines are elegant tools that imply motion, momentum, rhythm and upwards or downwards movement, and are primary aids in establishing visual hierarchies and closure. Simply put, closure is the ability of the human brain to observe an incomplete circle and to perceive it as complete in our imaginations.

Look at the expressive qualities of the artist Franz Kline's strong, emphatic painted line, or Cy Twombly's wandering, fragile drawn and painted lines. Examine Wolfgang Weingart's use of line in typography as a way to structure information or Russian Constructivist Alexander Rodchenko's powerful use of red and black line. El Lissitzky and Piet Zwart also used lines emphatically and expressively in their work.

Symbolism Dots, lines and shapes can be used as powerful symbols in the right context. Artist El Lissitzky combined geometric shapes and a bold red, white and black palette to create a strong political statement in *Beat the Whites with the Red Wedge*, 1919. The sharp red triangle of the Bolshevik army is invading and dividing the white circle in this graphic statement on the Russian Civil War.

4 Fundamentals of Colour

A thorough understanding of colour is essential to expert design, and is one of the most important tools in graphic design. There are infinite variations of colours at the designer's disposal, and endless ways of combining them across many media, from printed inks to screen-based colours, each with their own characteristics.
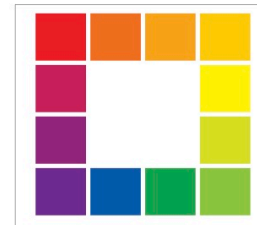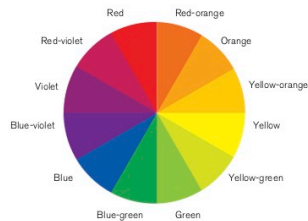
Colour has a unique, complex language, and the ability to change its meaning when partnered with other colours. When choosing colours to incorporate into your design, you will need to consider issues of contrast and harmony, and how these might affect legibility in typography. You can also set the mood of a design by using the psychology of colour, but you must be sure your selected colours convey the correct message at an unconscious level, and that they are suitable for the audience your project is intended to reach.

PART 1 | PRINCIPLES

CHAPTER 4 | FUNDAMENTALS OF COLOUR

MODULE 1 | **Colour terminology**

To understand how to choose or assign colour for a specific purpose, designers must first develop knowledge of how colour works, how colours are classified, and the terms used to describe them.

Colour is differentiated in three main ways: hue, tone and saturation. 'Hue' refers to the colour's generic name – for example, red, yellow or blue. A single hue will have many variations ranging from light (tint) to dark (shade). This is called tone or value. A single hue will also vary according to its saturation or chroma (also known as intensity). Saturation ranges from full intensity to low intensity, or from brightness to greyness. Colour can also be described by its temperature and movement. Hues in the red spectrum appear warmer and closer to the viewer than hues in the blue spectrum, which appear colder and further away.
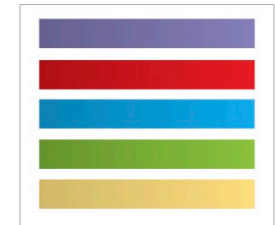
Complementary colours, such as red and green, lie opposite each other on the colour wheel, whereas analogous colours, such as green and blue, lie adjacent to each other. The former are associated with contrast; the latter are linked to harmony. Certain colours have a profound effect on each other when combined. They can vibrate or blend, appear vibrant when partnered with one colour and muted when placed with another. The more you experiment with colour, the more you will understand how to select and group various hues for meaning.

Colour wheel
- Red
- Red-orange
- Orange
- Yellow-orange
- Yellow
- Yellow-green
- Green
- Blue-green
- Blue
- Blue-violet
- Violet
- Red-violet

🔺 **Hue** distinguishes one colour from another. It is the generic name of the colour – red, say, as opposed to blue.

🔺 **Tone** (or value) is the relative lightness or darkness of a colour. A colour with added white is called a tint; a colour with added black is called a shade.

🔺 **Saturation** (or chroma) is roughly equivalent to brightness. A line of high intensity is a bright colour, whereas one of low intensity is a dull colour. Two colours can be of the same line but have different intensities.

⬅ **Colour wheel** Primary, secondary and tertiary colours of pigment are shown on the wheel. The primary colours are red, yellow and blue. Secondary colours are made by mixing any two primary colours together, producing orange, green and violet. A tertiary colour is produced by mixing a primary colour with the secondary colour nearest to it on the wheel. The tertiary colours here are red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet.

🔺 **Subtractive colour** An acetate envelope printed with transparent primary colours transforms the cover of a publication and creates multiple triangles in varying hues and tones as it is removed. This same effect can be viewed digitally by working with transparencies and adding layers to your file. Experimenting with colour will help you learn to control the hierarchy in page design, create readability in typography, and set the mood and pace.

GLOSSARY

Additive colour: System used on monitors and televisions, based on RGB (red, green, blue). When combined, these form white light.

Analogous colour: Colours that lie adjacent to each other on the colour wheel – for example, blue and green.

CMYK: Cyan, magenta, yellow, key (black): the four colours that make up the full-colour printing process.

Complementary colour: Colours that lie opposite each other on the colour wheel – for example, red and green.

Gamut: The complete range of colours available within one system of reproduction – for example, CMYK or RGB gamut.

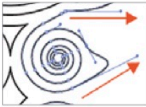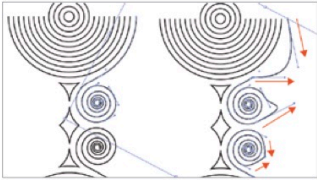**Primary colour:** Red, yellow or blue.

Secondary colour: A mix of any two primaries: orange, green or violet.

Spot colour: Any flat colour, like Pantone or Toyo colours, printed as a solid, and not made up of CMYK.

Subtractive colour: System used in printing, based on CMYK colours.

Tertiary colour: A mix of a primary colour with the secondary colour nearest to it on the colour wheel.

The Bézier curve in Illustrator with anchor points at either end and handles (straight blue lines) that control the curve.

Anchor points and handles In Illustrator these are constructed as mathematical algorithms, as opposed to pixels. This means that a small drawing in Illustrator can be enlarged to any size without losing quality. The versatility of this type of design works well for Team Romania, who have a variety of outputs and colour schemes.

Vectors

Bézier curves are mathematically determined paths or vectors created between two points, which can be manipulated by anchors at either end. These curves, popularised by Pierre Bézier in 1962 from Paul de Casteljau's algorithms, provide the backbone of objects produced in Illustrator, and are found in the Adobe range as paths and anchors or handles created by the Pen Tool and lines, objects and type guides in InDesign. They are also the basis for digital type used in publishing, text-editing software and 3D software programs. To manipulate a typeface, select the bounding box with your Selection Tool, click type and create outlines. This will turn your letters into vectors with visible paths and anchor points.

Clean control

Precise adjustments and easy scaling are perfect for logo design work, whether the logo is pictorial or typographic. Vector.eps images are used because they can be enlarged to fit a billboard or scaled down to a business card without loss of detail. Customised typography should always be done in Illustrator; because the resolution does not change with size, typography will always be crisp.

Versatility The use of individual elements in many designed outcomes can easily be extended over a variety of mediums. They can be extracted, replicated and customised in a variety of ways, including changes to placement and colour for different conceptual purposes.

GLOSSARY

Anchor: A point on or at the end of a curve or line that can be 'grabbed' by the cursor and moved around the canvas, either to change the curve shape or to move the entire curve.

Artboard: Like Photoshop, the virtual 'ground' into which images are placed.

Handle: An anchor point connected to the main vector path by tangential lines that can be manipulated to change the shape of a curve.

Path: A drawn line, mathematically determined; also called a vector.

⊕ **SEE ALSO:** COLOUR TERMINOLOGY, P 88

PAGE-ASSEMBLY PROGRAMS, P106
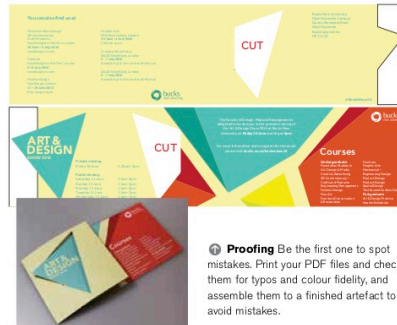
PHOTOSHOP, P110

PREPARING FILES FOR PRINT, P124

Application of Illustrator This example shows how fundamental and versatile Illustrator, along with other programs, can be in establishing a corporate identity, and how it can be applied in print, digital and in large scale without losing quality.

Print Production and Presentations

When working in the realm of printed media, print production is the last stage in the design process, but it can be the first to be overlooked by the junior designer focusing intently on 'design'. It is really the final oversight of the creative decision-making process, and there are still options to be considered, even with the most detailed planning. If you have considered the project carefully and chosen colours, paper stocks and processes to suit, this final phase becomes a shared creative experience between designer and vendor.

Familiarity with print-production techniques and issues is vital to ensure the final printed job looks and feels the way it was intended. Planning for the use of a special-effect ink, stock or particular finish will only be achievable if you have a thorough (and up-to-date) understanding of the print-production process and a good relationship with your printer. Make it a habit to make a plan or enlist your production representative early in the process. Whoever takes on the task can provide dummy booklets on various stock samples, help to adjust packaging templates, solve bindery and fastening challenges, and provide ink-on-paper samples (ink draw-downs) so you can see how a Pantone ink colour might behave on coloured stock.

⊙ Proofing Be the first one to spot mistakes. Print your PDF files and check them for typos and colour fidelity, and assemble them to a finished artefact to avoid mistakes.

PART 2	PRACTICE
CHAPTER 6	PRINT PRODUCTION AND PRESENTATIONS
MODULE 1	**Preparing files for print**

Keeping your digital work habits pristine will restrict to an absolute minimum the need to tidy up files just before sending them. By this stage your bleeds should be set, your colours checked against samples and swatches, all photography should have been purchased/prepared, page items should be aligned, ragging adjusted, and the spell check complete. Creating a positive workflow, from design stage to finished product, will help ensure a successful outcome every time. A true measure of a designer is not only apparent in your conceptual design and typographic skills, but also in your handling of the process from start to finish, including preparing and sending out files to service bureaus and print vendors.

After a final proof is signed off by the client, many issues often remain before work can be printed. Remind yourself that because every piece of design work is unique, it creates a unique set of problems: this stage is your last chance to check your work before handing it over to a printer.

PDF ADVANTAGES

- Highly compressed files can be generated – with optimised imagery and fonts embedded – to create a very close copy to the original working document. This condensed and mobile format can be easily emailed *en masse* to clients and co-workers for feedback, with edits and mistakes more easily caught during the production process.
- To print, the recipient needs only the free Adobe Acrobat Reader download. Many systems have this pre-installed, but it is always best to get the latest version.
- Newspaper and magazine publishers often receive ads as high-resolution PDFs only, with properly embedded fonts and images at the correct resolution and profile. Advanced tools in Adobe Acrobat Professional, such as Preflight, optimiser and fix-ups, can be key to achieving a successful run.
- Email and Internet creators can link files to web pages for online viewing or attach files to emails.

Note: Keep in mind that you cannot easily edit a PDF document. Any changes that might be needed after a PDF leaves your computer will require the original document for editing. That means edits can only be done by the designer, in the original format, unless you decide to provide the native file to your vendor, but be aware of image and font licensing when you do this.
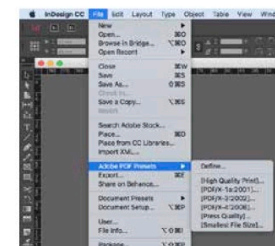
PDF OPTIONS

When Preflighting, you can bring your PDF to PDF/X and PDF/A standards. These file types, defined by the International Organisation for Standardisation (ISO), adhere to standards that facilitate reliable PDF transmission. They apply the wills and will-nots of a file. Using a PDF-X1, a file generated from Acrobat Preflight (a recognisable preset option in the Pre-Flight menu), is considered the best way to ensure that your file is correct and secure, and is an option in InDesign.

- Be meticulous. It is your responsibility to check everything from tint specifications and image colour spaces to tidying up unused colours in your palette menu, style sheets, unintentional indents on justified edges, extra spaces and missing fonts. Programs such as InDesign have spell check, an option to show hidden characters (such as spaces and paragraph breaks) and Preflight capabilities.
- Have a conversation with your printer about printers' marks, crop marks, bleeds, single pages, and other export options.
- Printers are often sent postscript or PDF files – locked documents including all fonts and images – thereby reducing the potential for error. PDFs play an important role these days in near-instant proofing, and are the primary format used for sending files.

The role of PDFs

The Portable Document Format (PDF) has come a long way from the aim of the 'paperless office', and is now a means to instantaneously review in-progress drafts and final sign-offs (or soft proofs) with clients, vendors and colleagues. PDF has become the standard for version editing, as well as submitting ads and media to news-paper and periodical publishers; the final output for the printer is itself a high-resolution PDF.

Many programs create reliable PDFs automatically, ensuring correct colour profiles and linking to final images and fonts. In creating PDFs using Acrobat, InDesign or Illustrator, you should start the press opti-misation process using predefined settings. In InDesign you can go to Adobe PDF Presets > Press Quality. To customise the PDF settings, first go to File > Export and choose your format for print from the drop-down

⊙ PDF presets Select the correct PDF Preset setting for your file. Choose low-resolution, 72-dpi formats for sending files for email review, and high-resolution files for production.

WEB DESIGN

If you assemble a group of website designers and ask them to provide concrete perspectives that relate to designing for the web, you will often get the same response: "Well, it depends."

For newcomers to the field, this vacuous response elicits more frustration than comprehension. But, at the core, this is the essence of what makes designing for the web so exciting. Each client brings with them new material, with varying project goals and functionality requirements. While some projects require the active participation of a full development team, most are the collaborative product of a few key members, or perhaps a well-rounded individual. Therefore, it is increasingly common for a modern website designer to not only have a working familiarity with the varied steps of a website's development process, but also to be ready to take the lead and make sure that each step is accomplished successfully.

How many different development roles will a website designer be expected to command on a given project? Well, it depends.

PART 2	PRACTICE
CHAPTER 7	WEB DESIGN
MODULE 1	**Project development process overview**

Website development processes can vary greatly from individual to individual and from firm to firm. However, to ensure that a project runs smoothly for all parties involved, including the client, it is essential that you develop – and follow – a structured game plan, broken down into phases and related steps.
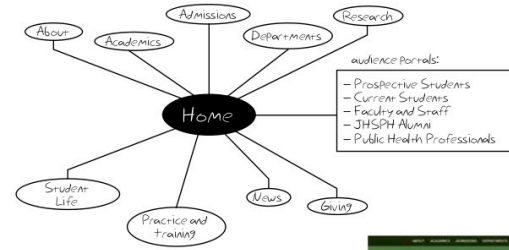
The planning phase
The planning phase in a website development project is the most crucial, because these initial steps serve to define the process for the entire project.

Review Initially, the designer and client should get together to define the client's goals, establish who the target audience is, and discuss required specific features and/or functionality of the site. You should work together to establish the metrics for which the site's success will be determined – such as increase in site traffic, sales, contact or social media reach – with the goal of maximising the return on the client's design investment (RODI).

Content gathering The next step is to summarise the information that will be presented on the website. Include the site content (text) as well as defining the visual elements (logos and branding elements, imagery).

Flowchart A flowchart is a graphical representation used to display the overall scope of the website. It defines the elements that make up the site's navigational structure (shown as boxes, one per page), as well as the structured flow of traffic through the website (the lines connecting the boxes). It is the crucial foundation for a successful website.

Software, technology and resources You will need to determine and identify the programming format in which the site will be developed. Anticipate the range of devices on which the site will be viewed, then summarise additional resources that may be required (web font usage, stock photography, etc.), which may add expenses to the overall project rate.
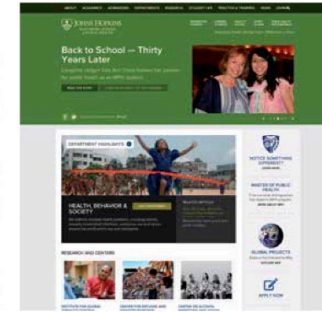
Training requirements If instructional documentation, phone support or onsite training will be required in order for your client to maintain their own website, this should be defined in the initial planning phase, as it will add additional time to the project's development.

Contract The contract is the end product of the planning phase. Extra care should be taken to make sure that all items discovered and defined in this phase have been factored in to the project's development framework. Successful contracts clearly define the goals, deliverables, roles, timetable, flowchart, copyright and financial information for the project.

The design phase
The design phase uses the information that was gathered in the planning phase and brings it forwards to define the appearance for the final project. Generally speaking, traditional websites are developed around two to four different layout variations, or templates: one for the initial (home) page, with one to three additional, standardised layouts for the project's interior pages, as dictated by the varying types of information that will need to be displayed throughout the website.

Flowcharts These are used to document the anticipated site structure. Flowcharts can be subject to numerous revisions before the project begins. Pages are added (or removed) and topics can be combined on the same page, as logic dictates.

THE CLIENT QUESTIONNAIRE

In most cases, project information is obtained by leading a client through a web-development project questionnaire, of which many can be found online. They are usually grouped by category, such as general questions, functionality questions and design questions. Avoid using technical lingo, which may confuse your client; for example, instead of asking "Do you require an e-commerce solution?" try "Do you plan on selling anything on your website?".

Content management systems (CMS): A structured framework created by a web designer or developer that allows the client to edit the website without code.

CSS (Cascading Style Sheets): The code that controls the appearance of features of the website.

E-commerce: Websites created with the goal of selling products online.

HTML (Hypertext Markup Language): Elements that form the building blocks of all websites.

Metrics: The strategy for measuring the success, or failure, of a project's goals.

RODI: Return On Design Investment indicates the success of a project in relation to the project's unique goals.

Site map: A recap of the website's navigation structure, intended to direct viewers to a specific page within the website structure.

Wireframe: An under-designed representation of the layout structure of a website's main pages.

404 Error page: The web page that is displayed as the result of a broken link. If not specified, the web host's default 404 Error page will be displayed.

SEE ALSO: SCHEDULING, ORGANISING AND FINALISING, P26

8

Expert Paths

By now you should have a good idea of which career path excites you, and will be interested in discovering what it might be like to work in a specific design field. Although expert knowledge in any one of the highlighted disciplines in this chapter will serve you well in the marketplace, remember that design is a collaborative field, and that it is becoming increasingly interdisciplinary. In fact, many of the skill sets in each path should be part of your repertoire. Build your expertise in the area that excites you the most, but find out enough about all of them to collaborate intelligently. Be aware that any job in the creativity industry will be quite fluid, and as a result you will be expected to work with tools that do not even exist yet. In this unit, each branch of a discipline is highlighted with the skills needed, the ups and downs you might encounter on the job, and some examples of the best in the business. It will provide you with resources and options to help you develop a career path that best suits your skills and aptitudes.

❝ Design is thinking made visual ❞
Saul Bass

Logo design and brand identity

Based in the realm of symbology and sign, and originating in pre-Neolithic times, the logo, or ideogram, is no stranger to anyone these days. Instantly recognisable and distinctly memorable, a well-designed logo is versatile in multiple ways, but resilient enough to retain its identity instantly in the viewer's mind. It is both cornerstone and keystone for brand development. In logo creation, decisions on style, colour, aesthetics and typography set up a 'Rosetta Stone' upon which a client's whole branding and marketing strategy will be based. Designers must research, then refract, the essence of an idea into a system of elements showcasing a singular icon and idea, which in turn creates identity.

'Logo', 'corporate identity', 'brand', 'trademark'; no matter how you slice it, these terms all point to the creation of a cohesive defining symbol or set of rules that represents a client in every piece of communication. Easy and effective translation of goals, values and expertise is vital to build trust with potential customers and satisfy current ones. Business cards, letterheads, brochures, ads, websites, motion graphics and promotional items can all be used to create a public identity, and each element stems from the initial mark developed by the identity developer. The process can be a long one, often involving a committee with different opinions. By researching and collecting information from a client and their industry, the identity developer utilises their creativity and marketing savvy to generate several different ideas from multiple avenues of approach for a client to choose from.

Patience and understanding are then needed to survive the editing process, when a client mixes, changes and makes requests as you work with them to get their logo just right. As the process unfolds, keep in mind the alternatives for different contexts and consistency across a variety of media. An accomplished identity developer is a paragon of refinement and service that can keep the client happy and the brand beautiful.

Identity, logo and corporate identity designers

A great identity developer should be detail-oriented, flexible and have well-developed design and problem-solving skills that employ clarity, simplicity and communication. Organisations spend hundreds of thousands of pounds annually to keep identity and branding fresh, current and innovative, and we know those clients are out there just waiting to find the right talent. Large companies employ in-house designers who develop and update their logos, but many turn to external graphic design firms, and individuals who specialise in this field, to develop their brand.

Whether you decide to work in an agency or a design studio, or go out on your own, you will run across a request for a logo every now and again. Sticking to the concepts of simplicity, clarity, scalability and innovation will provide a starting point for any successful logo.

The exciting part...

- Opportunities for visual creativity and clever communication, especially for those designers interested in identity, marketing and sales.
- Accomplished identity developers are often independent freelancers who have spent many successful years in agencies and studios, making employment options versatile.
- Opportunities to engage interest in marketing, strategy, psychology and business.
- It is always gratifying to see a brand you helped develop launch, expand and succeed.

... Not so much

- Many designers have created their 'perfect logo' only to have it modified beyond recognition, or trashed inadvertently by a visually uneducated client. Such is the life of a designer.
- Unless you are hired for a full branding development position with a company, you'll need to generate lots of clients who need logos and letterheads in order to pay the bills.
- Ultimately, the ability to be completely creatively present for the client, yet let go enough to meet their needs, regardless of all your training and better judgment, is a quality that is hard for some. Remember: you are creating their identity, not yours.

Skills required

- A firm, creative understanding and love of typography, visual semiotics, symbolism, illustration, colour theory, brand design and marketing psychology.
- Knowledge of all pro-level software programs and printing systems, and familiarity with a variety of traditional and innovative marketing materials and campaign approaches.
- Great research skills.
- Great communication skills. Listening carefully to a client at the beginning and throughout the branding process is the only way to deliver the winning brand.

⊕ Best in the business

Paul Rand, Pratt Institute graduate, Yale University professor and American graphic designer who will go down in history for his groundbreaking work with some of the best-known corporate logo designs. A strong proponent of the Swiss style of design, Rand developed the foundation corporate identities for Apple, IBM, UPS, Westinghouse and ABC. He was touted as a consummate salesman who, through explaining the necessity of proper identity creation to clients and students, helped usher in a new era for marketing and design.

Paula Scher, Corcoran College of Art and Design doctorate graduate, began as a record cover art director at Atlantic and CBS Records and has developed a career and style that has won her many prestigious awards for her work and innovation in the field of design. Currently a partner at Pentagram in New York, she is best known for her identity and branding systems, promotional materials, packaging and publication designs for such clients as *The New York Times Magazine*, Perry Ellis, Bloomberg, Citibank, Tiffany & Co, Target, the New York Botanical Garden and *The Daily Show With Jon Stewart*.

Ivan Chermayeff, founding partner of Chermayeff & Geismar, a leading graphic design firm in the fields of corporate identity, brand development and logo design. Chermayeff studied at Harvard University, Illinois Institute of Technology and the Yale University School of Design. With partner Tom Geismar, whom he met at Yale, he has designed iconic marks for hundreds of companies, including Burlington Industries, Chase Manhattan Bank, Dictaphone, Mobil Corporation, Pan American Airlines, Xerox and the Museum of Modern Art.
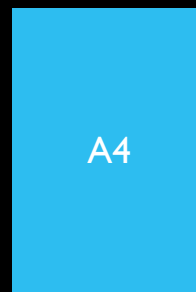
LloydNorthover, one of Britain's most successful consultancies, working

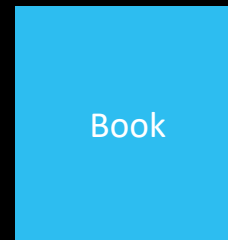An introduction to the work and ideas of one of today's
most creative minds

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