

ROBIN LANDA

06

>> 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

06
>> edition

GRAPHIC DESIGN SOLUTIONS



Australia • Brazil • Mexico • Singapore • United Kingdom • United States

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-208

Copyright 2019 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. Due to electronic rights, some third party content may be suppressed from the eBook and/or eChapter(s). Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. Cengage Learning reserves the right to remove additional content at any time if subsequent rights restrictions require it.

This is an electronic version of the print textbook. Due to electronic rights restrictions, some third party content may be suppressed. Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. The publisher reserves the right to remove content from this title at any time if subsequent rights restrictions require it. For valuable information on pricing, previous editions, changes to current editions, and alternate formats, please visit www.cengage.com/highered to search by ISBN#, author, title, or keyword for materials in your areas of interest.

Important Notice: Media content referenced within the product description or the product text may not be available in the eBook version.

Graphic Design Solutions, Sixth Edition
Robin Landa

VP Product: Humanities, World Languages
and Curriculum Programmes: Marta Lee-
Perriard

Product Manager: Vanessa S. Coloura

Content Developer: Mary Ann Lidrbauch

Product Assistant: Sayaka Kawano

Senior Marketing Manager: Jillian Borden

Senior Content Project Manager: Lianne Ames

Manufacturing Planner: Julio Esperas

IP Analyst: Ann Hoffman

Senior IP Project Manager: Betsy Hathaway

Production Service: Joan Keyes, Dovetail
Publishing Services

Compositor: Cenveo® Publisher Services

Senior Art Director: Cate Rickard Barr

Text and Cover Design: Chen Design Associates

© 2019, 2014, 2011 Robin Landa.

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or distributed in any form or by any means, except as permitted by U.S. copyright law, without the prior written permission of the copyright owner.

For product information and technology assistance, contact us at

Cengage Customer & Sales Support, 1-800-354-9706

For permission to use material from this text or product, submit all requests online at **www.cengage.com/permissions**.

Further permissions questions can be emailed to
permissionrequest@cengage.com.

Library of Congress Control Number: 2017956151

Student Edition: ISBN: 978-1-337-55405-3

Loose-leaf Edition: ISBN: 978-1-337-55440-4

Cengage

20 Channel Center Street
Boston, MA 02210
USA

Cengage is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **www.cengage.com**.

Cengage products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage platforms and services, visit **www.cengage.com**.

To register or access your online learning solution or purchase materials for your course, visit **www.cengagebrain.com**.

CONTENTS

Prefacex

About the Authorxvii

Acknowledgmentsxviii

Ch. 01 INTRODUCTION: THE GRAPHIC DESIGN PROFESSION

Graphic Design.....1

Graphic Design Is1

Graphic Design Disciplines.....2

Media.....9

Working in the Fields of Graphic Design and Advertising.....9

Collaboration.....10

Career Competencies and Expectations.....11

Why Design Matters.....12

Ethics in Graphic Design.....12

Case Study: Website: ALGA Design Envy/Winfield & Co.....14

Showcase: Interview/Laura Alejo.....16

Ch. 02 QUICKSTART: GRAPHIC DESIGN BASICS

The Formal Elements of Design.....19

Line.....19

Shape.....19

Figure/Ground.....21

Typographic Shapes.....22

Texture.....22

Pattern.....23

Welcome to My HAUS.....25

Hierarchy.....25

Alignment.....26

Unity.....26

Space.....28

Laws of Perceptual Organization.....29

Case Study: Atlantic Theater Company/Pentagram.....30

Exercises and Projects.....34

Ch. 03 TYPOGRAPHY

Elements of Type.....35

Type Measurement.....35

Type Anatomy.....35

Type Classifications.....38

Type Family.....40

Designing with Type.....40

Type as Shapes.....40

Type Selection.....42

Typeface Pairings.....45

Alignment.....48

Spacing.....49

Text Type: Spacing, Chunking, Pacing, and Margins.....50

Basic Type Specifications for Paragraphs.....51

Page Composition: Volume of Text Versus Images.....51

Facilitating the Reading of Text Type.....52

Orchestrating the Flow of Information.....52

Handmade/Hand-Drawn Type.....53

Web Type Basics.....55

Expressive Typography.....56

Case Study: Balthazar Restaurant/Mucca Design.....60

Case Study: Minneapolis Institute of Art/Pentagram.....62

Exercises and Projects.....64

Craftsmanship.....78

Suggestions.....79

Debriefing.....79

Paper Tips.....79

Case Study: New Leaf Paper: Taking Green Mainstream/
Willoughby Design.....80

Case Study: Seed Media Group/Sagmeister & Walsh.....82

Case Study: Pando Populus Branding/Brale Design.....84

From Start to Finish: Dave Mason/Multiple Inc.....88

Exercises and Projects.....90

Ch. 05 CONCEPT GENERATION AND CREATIVITY

A Design Concept Is91

Generating Design Concepts.....91

Asking Penetrating Questions.....91

Priming Your Thinking.....93

The Concept-Generation Process.....93

Creative Thinking.....95

Characteristics of Creative Thinkers.....96

Tools That Stimulate Creative Thinking.....96

Improv.....96

Brainstorming.....97

Osborn's Checklist.....97

Mapping.....97

Discovery-Led Practice.....98

Art Improvisation.....98

Be Aware of Happy Accidents.....99

Exquisite Corpse.....99

Visual Metaphors.....102

Keeping a Sketchbook or Journal.....102

Case Study: Kobo Abe Book Cover Series/John Gall
and Ned Drew.....104

Showcase: Interview/Kevin Chao.....106

Exercises and Projects.....110

Ch. 04 THE DESIGN PROCESS

Design Thinking.....65

Empathize.....65

Define.....67

Ideate.....67

Prototype.....68

Test.....68

Five-Phase Model of the Design Process.....68

Phase 1: Research.....68

Phase 2: Analysis.....72

Phase 3: Concepts.....74

Phase 4: Design.....76

Phase 5: Implementation.....78

Ch. 06 VISUALIZATION, ICONS, AND COLOR

Image Classifications and Depictions.....111

About Signs and Symbols.....113

Use of Signs and Symbols.....113

Icon Design.....115

Icon Design Tips.....116

Media, Methods, and Visualization.....117

Creating, Selecting, and Manipulating Images.....118

Basics of Visualizing Form.....119

Sharpness Versus Diffusion.....119

Accuracy Versus Distortion.....119

Economy Versus Intricacy.....119

Subtle Versus Bold.....120

Predictable Versus Spontaneous.....120

Opaque Versus Transparent.....120

Hard Edge Versus Brushy.....121

Proximate Vision Versus Distant Vision: Modes of Representation.....121

Drawing for Designers and Graphic Interpretations.....122

Presentation: Margins, Rules, Borders, Cropping, and Bleeds.....123

Using Color.....124

Relationships on the Pigment Color Wheel.....124

Color Temperature.....126

Color Schemes.....127

Case Study: Travel Series/The Heads of State.....130

Exercises and Projects.....132

Ch. 07 COMPOSITION

Fundamentals of Composition.....133

Margins.....133

The Format's Role in Composition.....134

Closed Versus Open Compositions.....136

Symmetrical Versus Asymmetrical Compositions.....136

Balancing Forces.....138

Illusion of Spatial Depth.....138

Foreground, Middle Ground, Background.....140

Tilted Plane/Imitating the Recession of Space.....140

Overlapping.....141

Layering and Transparency.....141

Movement.....143

Contrast.....143

Grouping.....144

Compositional Process.....144

Type-Driven, Image-Driven, and Type-Image Emblem.....145

Arranging Type and Image.....146

Integrating Type and Image.....147

Supporting Partner Type and Image Relationship.....147

Sympathetic Type and Image Relationship.....148

Contrasting Type and Image Relationship.....148

Function of an Entry Point.....150

Transitions.....151

Continuity.....151

Showcase: Jennifer Sterling/Sterling Design.....156

Exercises and Projects.....158

Ch. 08 PROPORTIONAL SYSTEMS, THE GRID, AND BROCHURE DESIGN

Mathematical Ratios and Proportional Systems.....159

Proportion.....159

Fibonacci Numbers.....160

The Golden Ratio.....160

Rule of Thirds.....161

Modularity.....162

Chunking.....163

The Grid.....163

Single-Column Grid.....165

Multicolumn Grids.....165

Columns and Column Intervals.....167

Flowlines.....168

Grid Modules.....168

Spatial Zones.....168
 Modular Grids.....169
 Brochure Design.....170
 Design Development of a Brochure.....172
 Five Considerations to Factor into Design.....172
 Brochure System.....173
 Case Study: OpenIDEO/IDEO.....174
 Case Study: Capital Printing Corporation Goes Green/
 Rizco Design.....176

Exercises and Projects.....179

Ch. 09 POSTERS

Why We Love Posters.....180

The Purpose of Posters.....182

A Little History.....183
 Conceptual Development.....184
 Design Development.....184
 Poster Basics.....187

Social Commentary.....194

Showcase: Interview/Gail Anderson.....200
 Essay: Image Making for Poster Design/Joe Scorsone and
 Alice Drueding.....204
 Showcase: Interview/Nicky Lindeman.....206

Exercises and Projects.....212

Ch. 10 BOOK COVERS

The Purpose of Cover Design.....213

Designing a Cover.....214

Integration of Type and Image.....214
 Composing a Cover.....220
 New Covers for Existing Books.....227

Designing for a Series.....227

Case Study: *The Yiddish Policemen's Union*/Will Staehle.....234
 Showcase: Jason Ramirez/Book Cover Design.....235

Exercises and Projects.....237

Ch. 11 BRANDING AND VISUAL IDENTITY

What Is Branding?.....238

The Purpose of Branding.....240

Differentiation.....240
 Functional and Emotional Benefits.....240
 Brand Differentiators.....240

Branding Process.....241

The Brand Construct and Story.....241
 Naming a Brand.....243

The Purpose of Visual Identity Design.....243

Definition of Visual Identity.....243
 Goals of a Visual Identity.....243

Designing Visual Identity.....244

The Purpose of a Logo.....244

Logo Standards Guide.....244

Designing a Logo.....252

Visual Brief Collage Board.....252

Points of Departure for Designing a Logo.....253

Logo as a Compositional Unit.....258

Fundamentals of Letterhead Design.....263

Composition.....264
 Purpose of a Business Card.....264
 Case Study: The Fred Hutchinson Cancer Research
 Center/Hornall Anderson.....266
 Showcase: Interview/Debbie Millman.....268
 Before & After: Packaging Graphics/Celestial Seasonings.....270
 Before & After: Brand Identity System, Packaging
 Graphics/Burger King.....271
 Case Study: Branding: 20/80, Healthy Eating Made Simple/
 Landor.....272
 Case Study: Kinderberry Hill Child Development Centers/
 KNOCK, inc.....274
 Case Study: Saks Fifth Avenue/Michael Bierut,
 Pentagram.....276
 Case Study: The Suzhou Museum/Tracy Turner
 Design, Inc.....278
 Showcase: Interview/Nijel Taylor.....281

Exercises and Projects.....284

Ch. 12 ADVERTISING

The Purpose of Advertising.....285

Types of Ads and Media.....286

Who Creates Advertising?.....290

Idea Generation.....291

The Role of Storytelling and Storybuilding.....295

Designing Ads.....298

Elements of an Ad.....298

Image/Copy Relationships.....298

Visual Hierarchy.....300

The Ad Campaign.....300

Commercials and Social Media Films.....304

Responsible Advertising and Being Proactive.....307

Case Study: Anti-Steroids/The Ad Council.....308

Case Study: Panasonic Share the Air and Panasonic
Sharetheair.net/Renegade.....310

Case Study: Dove Campaign for Real Beauty/Unilever.....312

Showcase: Interview/Gui Borchert.....314

Showcase: MINI Covert/Butler, Shine, Stern & Partners.....320

Case Study: CitationShares "Private Moments with Michael
Phelps" Viral Videos/Hornall Anderson.....324

Exercises and Projects.....326

Ch. 13 WEB, MOBILE, AND MOTION DESIGN

What Do People Want and Expect from Interactive Experiences?.....328

Screens.....332

Considerations.....332

Websites.....334

Website Development.....336

Defining Web-Related Terms.....336

Conceptual Development and Visual Design.....338

Concept.....338

Visual Design.....338

Grids.....342

Grid Anatomy.....343

Positive and Negative Space.....344

Ch. 14 PACKAGE DESIGN

What Is the Purpose of Package Design?.....371

Project Scope and Kind: Package Design, Branding, and
Product Development.....371

Package Design Considerations.....374

Design Factors.....374

Sustainability.....378

Audio CD Package Design.....379

Case Study: All Seasons Wild Bird Store/Imagehaus, Inc.....382

Before & After: Ocean Spray Juices/Wallace Church.....384

Case Study: Baboosh Whole Milk Kefir/Kathy Mueller.....386

Case Study: Evolution Fresh/Hornall Anderson.....388

Showcase: Interview/Michael Connors.....391

Exercises and Projects.....393

Engaging Content.....345

Mobile Design.....345

Mobile Design Basics.....346

Motion Design.....348

Ten Guiding Principles for Storytelling in Animation
or Motion.....350

Visual Basics for Screen-Based Media.....352

Proximity.....352

Contrast.....353

Repetition and Alignment.....353

Use of Typography and Graphics in Screen-Based Media.....353

Music and Sound in Screen-Based Media.....355

Essay: The Digital Rules of Engagement/Daniel Stein, EVB.....356

Case Study: Sesame Street iPhone Apps for Sesame
Workshop/IDEO.....358

Case Study: Mapping Platform: myNav: Central Park/
Winfield & Co.....360

Case Study: National Archives Experience, Digital Vaults/
Second Story.....362

Case Study: Nokia Urbanista Diaries/R/GA.....364

Essay: Designing for Interactive Media/Nick Law, R/GA.....366

Essay: Mobile Design Crash Course/Ed Johnston.....368

Exercises and Projects.....370

Ch. 15 THE PORTFOLIO AND JOB SEARCH

The Purpose of a Portfolio.....394

Archive Your Work.....394

Portfolio Presentations.....394

Tips for Digital Presentations.....394

Printed Portfolios.....395

Project Descriptions.....395

Points to Consider.....395

Portfolio Content.....395

Portfolio Organization.....396

General Graphic Design Portfolio.....396

Advertising Portfolio.....396

Building Your Own Brand.....397

Copy and Visual Components.....398

How to Write and Prepare a Résumé and Cover Letter.....399

Sample Résumé Content.....399

Résumé Tips.....400

Cover Letter.....400

Tips on the Most Important Things for a Portfolio by
Prof. Martin Holloway.....401

Job Search.....401

Information Gathering.....402

Creative Recruiters.....402

Internships.....403

Networking.....403

The Interview Process.....403

Tips for the Interview.....404

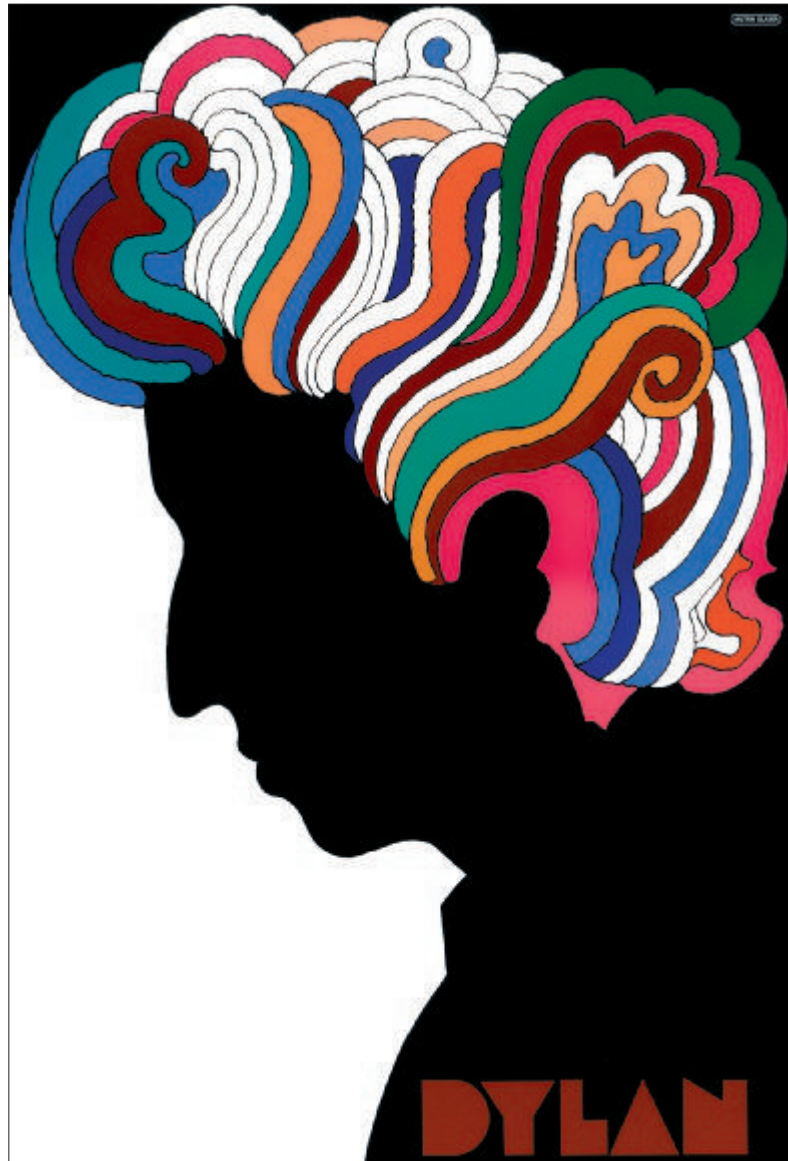
On the Job.....405

Glossary of Terms406

Online Resources414

Subject Index415

*Agencies, Clients, Creative Professionals,
and Studios Index431*



POSTER (ENCLOSED IN A BOB DYLAN RECORD ALBUM): *DYLAN*, 1967

• 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



© Kean University
Art Direction: Joey Moran
Photography: Jerry Casciano

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.

Acknowledgments

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.

For the *new* features in this edition, my thanks to the Ad Council, Gail Anderson, Christina Arbini/Hornall Anderson, Area17, Claire Banks/Pentagram, Michael Bierut/Pentagram, Big Spaceship, Taryn Bradley, Michael Braley/Braley Design, Brunet-Garcia, Scott Carlton/Saatchi & Saatchi Wellness, Kevin Chao/For Good Measure, Jeannette Colombani, Michael Connors/Hornall Anderson, Andrew Cuevas, Design Ranch, William Diggs, Jr., David Drummond/Salamander Hill, Korie Dutschmann, Ken Fernandez, Maria Sara Finelli, Chantal Fischzang, Robyn Frank/Area17, Max Friedman, Kari Fry/HUSH, Amalia Gonzalez, Christopher Granja, Claire Harrison/Design Ranch, Aryn Hollaren/Hornall Anderson, Alexandra Howard, Alexander Isley, Kallie Jackson, Ed Johnston, Larry Kaufman/Keep America Beautiful, Jamie Keenan/Keenan Design, Emily Kelley, Paul Kepple, Landor, Scott Laserow, Nick Law/RGA, Andrew Leach, Nicky Lindeman, Luba Lukova, Su Mathews Hale/Lippincott, Denyse Mitterhofer, Kathy Mueller, Kirsten Muhmel, Erika Murphy/Psyop, Beth Nabi, Emily Oberman/Pentagram, Dania Juarez Ortiz, Todd Paulson/Knock Inc., Jessica Pedersen/Pentagram, Pereira & O'Dell, Christine Perez-O'Rourke/Big Spaceship, Makayla Phiakham, Psyop, Jason Ramirez, Manik Rathee, Vanessa Ray, Martin Rettenbacher/Area17, Sagmeister & Walsh, Darren A. Sanefski, Angela Santanni/Knock Inc., Paula Scher/Pentagram, David Schwarz/HUSH, Nedjeljko Spoljar/Sensus Design Factory, Nijel Taylor/Trollbäck+Company, Mark Todd, Samantha Trevino, Rich Tu, Ria Venturina, Marissa Winkler/Landor, and Claire Zepponi.

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.

My sincere thanks to the Cengage dream team: Sharon Adams Poore, Vanessa S. Coloura, Mary Ann Lidrbauch, Cate Rickard Barr, Lianne Ames, Jillian Borden, and Sayaka Kawano, and to Susan Gall and Joan Keyes.

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.

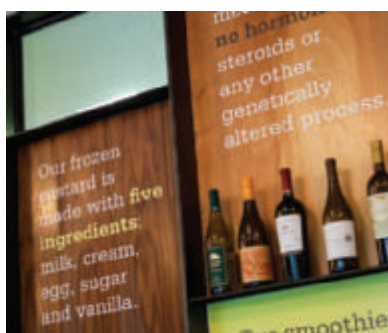
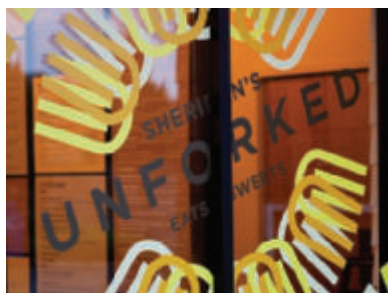


Fig. 1-1 | **BRANDING: UNFORKED**

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

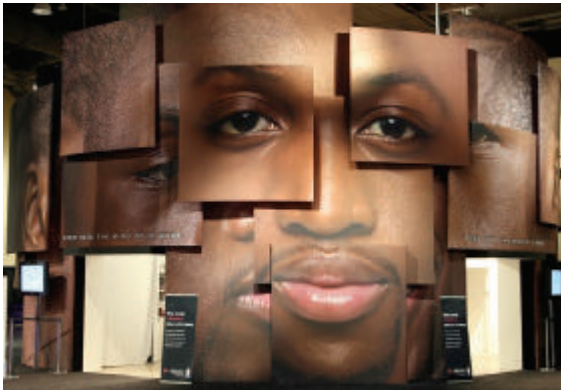


Fig. 1-2 | T-MOBILE 2007 NBA ALL-STAR WEEK EXHIBIT

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.



Fig. 1-3 | **PRODUCT CONCEPT: "EL CHULLO DE VICKY"**

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

- *Art Director/Designer:* Denyse Mitterhofer (www.elchullovicky.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