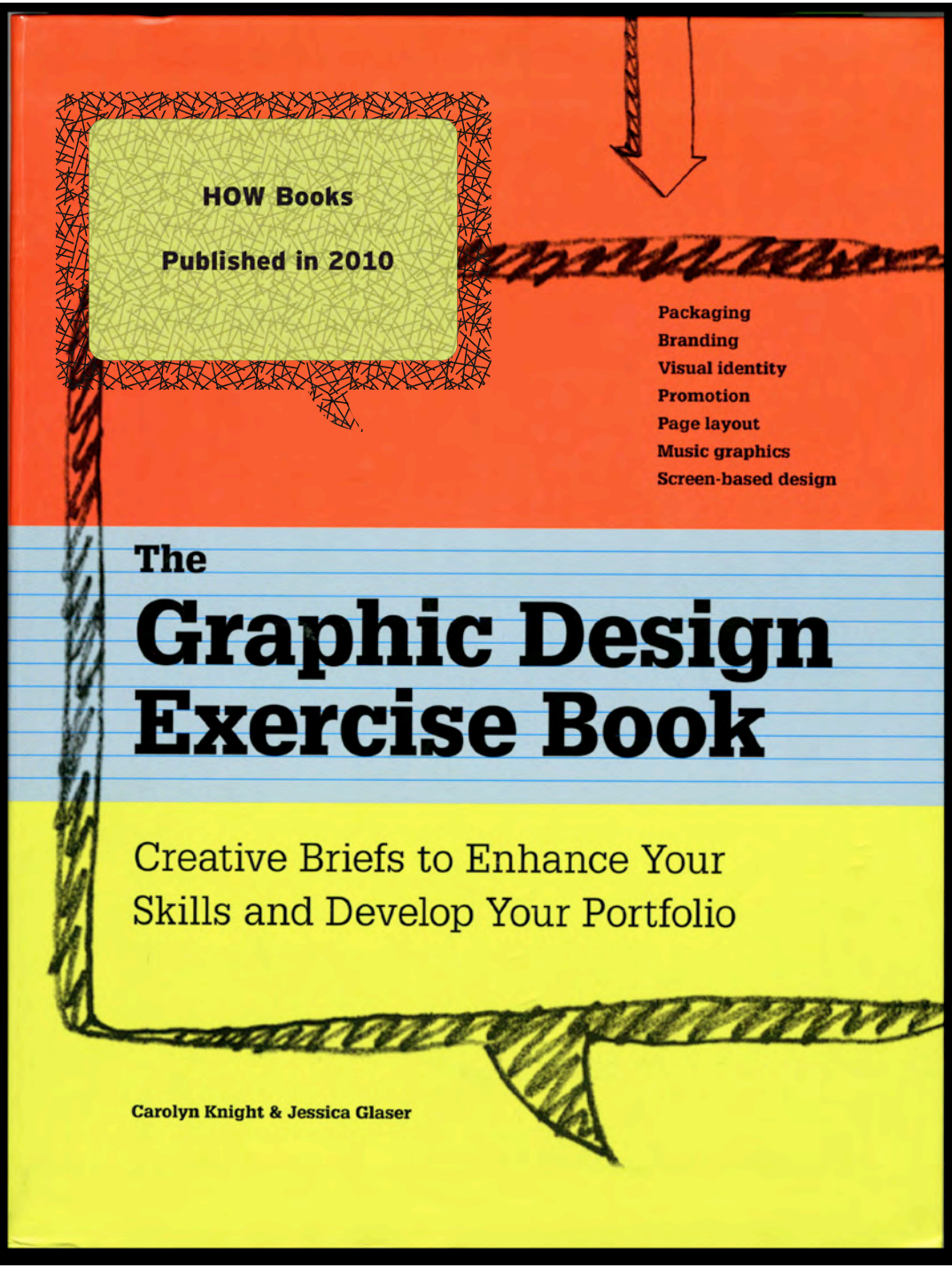
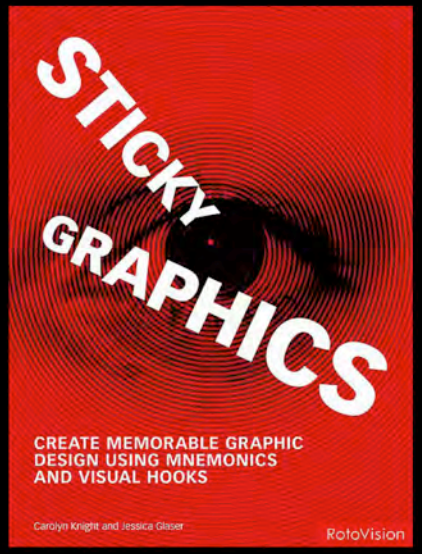
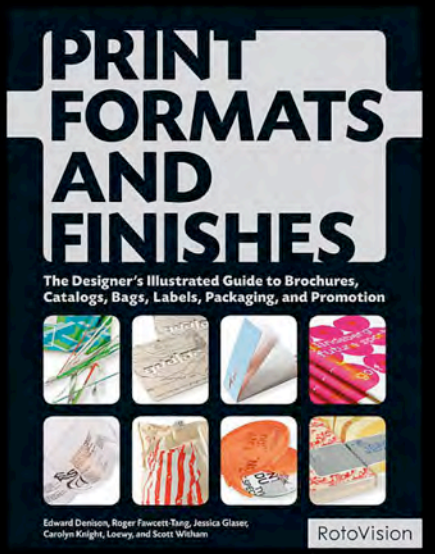
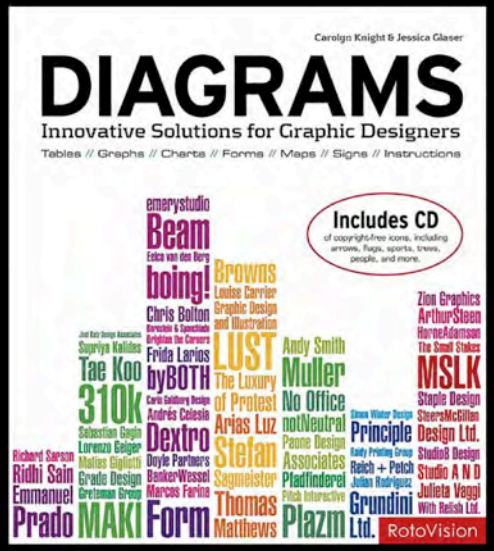
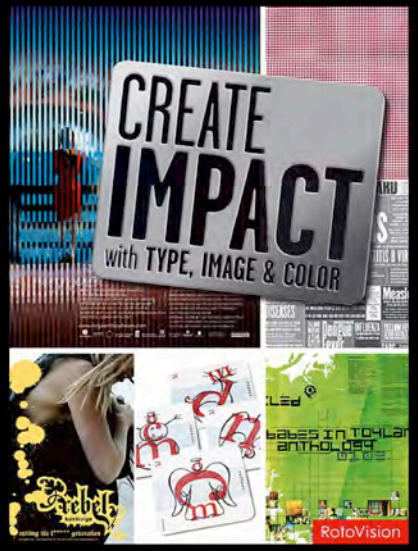

HOW Books
Published in 2010
Packaging
Branding
Visual identity
Promotion
Page layout
Music graphics
Screen-based design
The
Graphic Design
Exercise Book
Creative Briefs to Enhance Your
Skills and Develop Your Portfolio
Carolyn Knight & Jessica Glaser



Carolyn Knight & Jessica Glaser run a design company Bright Pink as well as hold posts within the Graphic Communication department at the Universtiy of Wolverhampton, UK







Book Setup

Specialty Sections

Preliminary Information

Brief Difficulty Rating System

Introduction 006

01 Packaging 010

Glossary 016
Reading list & equipment
Eco-friendly laundry packaging
Tea packaging
Cosmetics packaging

02 Visual identity & branding

Glossary
Reading list & equipment
...le & symbol
...entities
...g palette

...e layout

Glossary
Reading list & equipment
Magazine cover & spreads
Magazine cover, contents page & spreads
Arts program 152

04 Music graphics 164

Glossary 170
Reading list & equipment 171
CD covers 172
182
194

...sed design 206

210
...nt 211
...n system 212
224
236

248
250
251
...knowledgments 256

in each section ...

briefs are aimed at different levels of experience and competency. Each brief is marked with a difficulty rating as follows:

- Introductory
- Intermediate
- Advanced

Content & Purpose

Section 01
Packaging

Color Coded Sections

Glossary

alignment the arrangement of image and text in a design, typically from a left, right, central, top, or bottom axis

annotation comment on a design rough or concept that gives information additional to what can be shown in the rough

bleed when a page or design extends to and off the edge of the paper or trimmed edge of a pack, it is called a "bleed"

body copy/body type the main text excluding headlines and subheads; for the purpose of visuals this can be nonsense

brand identity the visual image the product has of a product

brand value the impression that the product has of a product

cliché a stereotypical design choice that lacks "freshness"

elements of design the building blocks of design: color, shape, size, space, line, value, and texture

embossing a print technique that raises the surface of the substrate

foil blocking an inkless print technique that stamps a design by using a colored foil and pressure from a heated die or block

four-color process/full-color process a printing process that reproduces colors by combining cyan, magenta, yellow, and black

genre an artistic type or style, an area of expertise

hierarchy (visual) the arrangement of elements to guide viewers through them in a specific order

hue color or gradation of color, e.g. red, blue-green, dusty pink

kerning the space between individual letterforms

sans serif a typeface that does not have serifs on the ends of characters. Common sans serif typefaces include Arial, Helvetica, AvantGarde, and Verdana

strapline a line of text that sums up the unique selling point(s) of a product

substrate the material that a pack is made of

symbol a distinctive image or mark that represents a product; generally works with a namestyle

system (design system) a number of things organized in relation to each other to form a considered whole

thumbnails comparatively small rough visuals that incorporate sufficient detail and accuracy to be of value for decision-making

tracking the letterspacing applied across a line of text

visual code/visual cue visual element or group of elements that have a definite connotation due to frequency of use in similar situations

What's a strapline?
It's a line of text that sums up the unique selling points of a product

Reading list

1000 Bags, Tags & Boxes: Provocative Packaging for All Products
Cheryl Dangel Cullen

1000 Package Designs: A Complete Compendium of Creative Containers
Grip Design

The Designer's Packaging Book: Creative Solutions for Outstanding Design
Luke Herriott

Graphis Packaging Design 9
Martin Pederson

The Little Book of Big Packaging Ideas
Catharine Fishel and Stacey King Gordon

Packaging 01: An Essential Primer for Today's Competitive Market
Capsule

The Packaging and Design Templates Sourcebook
Luke Herriott

Structural Package Designs
Haresh Pathak

Structural Packaging: Workbook
Josep M. Garrofe

What Is Packaging Design?
Giles Calver

Many of your books can be found here

Equipment

- Pencils
- Tape
- Matte finish invisible adhesive tape
- Spray adhesive
- Lightweight card
- Professional color matching reference
- Computer/software

Repeated items: pencils, cutting mat, computer/software, typeface reference, and adhesive

Brief 01

Eco-friendly laundry packaging

Choose your difficulty level

and conscience and who choose to prioritize the purchase of "green" items. Buying ecocleen should make the consumer feel good about being responsible and caring for the planet.

Requirements

Design one pack for laundry product ecocleen. You may select the carton size and choose to package either washing powder or washing tablets. Analyze the visual elements used within the product namestyle provided and develop surface graphics for the front, top, and sides of this packaging based on maximizing their scope.

Use this logo in your designs for the ecocleen packaging brief.

Methodology

Research

Look at existing laundry product packaging, especially eco products. Take note of a variety of packages related to environmentally friendly or natural goods; while many may not have a close association with washing or cleaning, their package designs are likely to reflect "eco" connections. The namestyle provided defines the two colors of the pack, but it is valuable to appreciate how space and pattern are used within the designs of the packs for similar products. Note how busy or calm the designs are; look at the content of supporting information and how it is presented. The namestyle is given as PMS 284 blue and PMS 375 green on white, but is it appropriate to have a white background, or should one of the colors become the background hue with part of the namestyle reversed through?

The pack has six sides, all of which must be designed. The sixth side–the base–contains manufacturer's details, usage information, and any legally required details. All of these elements must be styled in a manner that is sympathetic to the overall visual concept. Observe how existing boxes deal with ordering information on each face and how each side relates to the others hierarchically. Most boxes have a front that displays type and image in an eye-catching manner for strong impact on the supermarket shelves. The other sides support the front, possibly containing more text or having less dominant content. Consider whether the pack is to be landscape or portrait when displayed, think about the opening and closing mechanisms and incorporate them into the design. Look for design techniques that allow the visual elements to run over more than one side, and also study how the folds and corners of the packs are treated.

Exploration and thumbnails

Analyze every detail of the gi… aspects of the design must st… the letterforms, the manner i… together, and the formation o… elements. Additional element… but they should associate wit… character of the product logo… the design. Find a couple of m… that are close to the two colors of the namestyle and sketch alternative designs for the pack on marker paper. This enables a much freer approach, as it is considerably easier to move from one concept to an entirely different idea on paper than it is on computer.

Color Coded Sections

Design development

It is very important to spend time exploring a number of ideas rather than settling for the most obvious solution and simply making minor alterations and subtle tweaks to that. Reference the design principles of existing packs; be inspired by ideas from a number of examples. Trace visuals from one page to another with the marker paper, replicating sections you want to keep and redrawing areas that need amending. At any point it may be appropriate to create a concept, or part of a concept, on the computer, moving between pen and paper and computer until you find a successful solution.

The unique characteristic of packaging design is that it involves a 3D item that will have one or more sides hidden at any one time. Visuals can be created for one side at a time, but it is more helpful if, right from the beginning, you embrace all of the "exposed" sides and show how they relate to each other.

In this brief the pack is the standard pack used to contain laundry tablets or powder. Buy an existing pack fairly early on in your design process and use this as a dummy, applying rough visuals to all sides so that you can assess and address their relationship. Deconstruct the pack carefully to become familiar with its overall structure. This will help you construct smaller versions–maquettes–which, in turn, will help you make informed judgments concerning design alternatives. There is no replacement for handling a 3D mock-up of a package, even if it is only made

from paper. The process gives a real sense of how the package will finally appear at point of sale, and how it will be used in the home. Until a design is put together in the form of a box, it is impossible to be aware of both the cohesion and coherence of all the sides. It is particularly important to take note of angles within a design; they may appear visually comfortable "in the flat," but run in unexpected directions and fight with each other in 3D form.

To be successful a package must look good on its own, as it will appear in the home, and also in groups, sitting side by side and next to competitor brands on the store shelves. Remember to stand back and assess your designs frequently. It can also be helpful to ask other people what they think of your design.

The images here show examples of packaging design that have an obvious regard for the environment and contain products that are natural in origin or makeup. Although these designs are not for laundry brands, the lessons to be learned from them are easily transferable.

01/02 Natural Planet
Design: Stormhouse Partners

02

01

Related Work

03

04 Client: SMS
Design: Studio International

04

05 Client: Paddywax
Design: Design by Principle

05

Completion

Make up your solutions for the ecocleen pack and photograph them carefully from a number of angles. You can also show images of the pack designs in context, next to competitors on the store shelves. Be sure to ask permission from the store manager before photographing your pack in context. Display your printouts on a neutral background. Online presentation is also a very practical way to display your design solutions. You can upload your work, as a PDF or as separate images, to your own site or to commercial portfolio sites.

Solutions

Project: Eco-friendly laundry packaging
Design: Bright Pink

As ecocleen, the namestyle for this brief, is provided, the student work shown uses the namestyle Green Wash to give guidance for appropriate ways of working without preempting solutions.

There are two concepts, based predominantly on the decorative rows of small leaves: the first, which focuses on the linear pattern they create, is set on a white background; the second uses the leaves to work with the transition from a blue to a white background. The larger leaves are used as a space in which to set the necessary product information.

The design with the wide turquoise band would run this element around the pack, probably with a large namestyle reversed through on the front. The color in the background enables part of the logo to be white through, and the leaves are used at contrasting scales. Generally speaking, contrast of scale and composition are essential ingredients of design.

green wash

Project: Eco-friendly laundry packaging
Design: Bright Pink

Provided for Guidance

"The words 'green' and 'wash' are staggered and sit on two different baselines, and the text and tinted text boxes reflect this relationship. It is important that the subtleties in the configuration and style of a logo are recognized and used to influence and inspire other relationships and design treatments in a solution."

Carolyn Knight and Jessica Glaser, Bright Pink

Project: Eco-friendly laundry packaging
Design: Bright Pink

In this maquette the designer is expanding the involvement of both the signature colors and the two leaves that sit behind the "ee" in green. The namestyle is in blue and turquoise on white, but on this pack the strong blue is used as a background color on some of the sides, with the "g" of the logo reversed through in white or turquoise. This type of role reversal in colors is a powerful tool that enables you to create more dynamic contrasts of scale and spatial distribution as it helps you avoid large empty white areas. It is worth considering running designs over the edges of packs, as in this concept, as this forces you to handle all sides at once and can lead to a more coherent whole. The leaves are introduced, in a number of sizes, both as a decorative border along the perimeter of the blue background and as pale shapes to contain subsidiary text.

The white pack with scattered leaves uses the "leaf pair" to create a wallpaper effect on the front face of the pack; leaves are used as part of the namestyle to suggest the natural ingredients in the washing powder. By angling and repeating them as though they are blowing across the pack, the designers have introduced the idea of fresh air and breezes—the natural way to dry clothes. The solid blue, which is used as a background to information that has to be included on the other sides, acts as a contrast to the lighter and visually busier front.

"I believe that most designers actually forget that a package is a 3D object. Print designers are used to the ideas of pagination, sequence, and a front and back. While there is certainly a principal display panel to any given package, the consumer is free to interact with the object as a whole."

Matthew Clark, Subplot Design

Project: Eco-friendly laundry packaging
Design: Bright Pink

In the thumbnail that depicts two large leaves on a blue background, the "leaf pair" plays the dominant role in defining the pack. It is likely that consumers familiar with the product would recognize the simple shapes and colors of the leaves over and above the namestyle. A good logo always provides a number of design elements that can be used with varying degrees of prominence and your thumbnails should exploit as many variations as possible. Note that not all sides have blue backgrounds—this could make the pack rather monotonous. The computer-generated versions substitute two leaf prints for the "leaf pair" and show compositional and proportional alternatives.

Brief 01

Stationery

Brief Difficulty Level

Style
As supplied

Brief Overview

The target audience of Smile Style Dental Care stationery is not just existing Smile Style clients, but also potential new clients. It has sufficient income to afford private dental care, and values top-quality treatment. The target market is informed individuals and families with a high regard for good health.

Requirements

Graphic designers often have to originate solutions using established identities or other pre-existing elements. This is one such project. Use the supplied namestyle, strapline, and color scheme to design a letterhead, compliments slip, and business card for Smile Style Dental Care. The designs should exploit both the creative and the practical possibilities that are "signposted" by the design approach of the existing Smile Style brand.

01/02 Client: Kasian
Design: Subplot Design

Smile STYLE
DENTAL CARE CENT

Color Coded Sections

Methodology

Research

There are many opportunities for researching comprehensive ranges of stationery, both online and in books, not to mention the real examples of printed stationery that come in the post. Take time to analyze relevant examples. Pay attention to the detail included on each item of the range: look at the space and importance accorded this detail, and examine other aspects including positioning, scale, and grouping of elements.

As part of your research, look at your options for different paper stocks and note which ones work best to complement and reinforce the style of this identity. Think about how this stationery will be used and received. How will a letterhead fold into an envelope? How might it be filed, and will it be photocopied? The answers to these questions will have a vital impact on the layout of elements in a finished letterhead design.

A stationery range is also likely to include items such as business cards, compliments slips, and notepaper—it is important that each individual item be perceived as part of the one set. Many aspects will come into play in achieving this, including cohesion of typestyle and typographic systems, uniformity of color, and the use and consistency of orientation, grouping, and positioning.

Business cards are likely to be among the smallest items you have worked on, and this will bring fresh challenges relating specifically to scale, format, and legibility. With very little space to work in, you need to find the best, most effective way to group information, while remaining faithful to the recognized systems that are integral to the identity.

Every logo and namestyle has its own distinctive characteristics; these characteristics are referred to as being "signposted." Individuality can come from aspects such as color; the use of a distinct symbol or shape; relationships of scale; positioning and orientation; or a significant combination and use of fonts. Recognizing well-defined characteristics such as these helps to flag up areas of the design that will provide you with good design options to extend the scope of the identity and its applications while maintaining a specific close connection with the design decisions made by the designer of the original logo.

Analyze the Smile Style mark in detail. It is based on the typefaces Clarendon and Futura, and printed in two Pantone inks—PMS 493 and PMS 645. These inks can be used as tints in order to extend the design possibilities of the identity. Look for shapes and relationships to help provide reasoned indicators for subsequent design decisions.

An element of humor has been included in all of these samples, leaving the viewer amused and uplifted. Such memorable designs have the added advantage of establishing an emotional connection that can benefit the company concerned.

Banana Split

01

(nikki)

(richard)

(ray)

Extended examples are always helpful

01/02 Client: Banana Split
Design: Fivefootsix

02

(happy)

03

03 Client: Film London
Design: ArthurSteenHorneAdamson

FILM LON DON

04

04 Client: Lisa Desforges
Design: Fivefootsix

05 Client: Graham Gill
Design: Fivefootsix

05

Graham Gill Carpets Established 1965
24 West Street Boston Lincolnshire PE21 8QH
Telephone and Fax 01205 365 350
www.grahamgillcarpets.co.uk

Jane Desforges

All of these solutions have strong, characterful layouts carried throughout each page and section. Illustrative technique, style of photography, use of type, change of scale, color, grid structure, and distribution of space, all feature as powerful ways of personalizing the designs.

01

01 Client: Wolverhampton City Council
Design: Marie Campbell

02 Client: English Farming and Food Partnerships
Design: Purpose

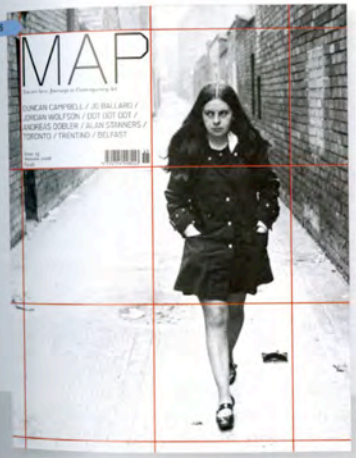
03 Client: *Plastique Magazine*
Design: Studio8 Design

02

03

04

04 Client: Israeli Railways
Design: Oded Ezer



05

It is always pleasing to find examples of well-designed magazines that make considered use of materials, typographic texture and tone, imagery, groupings, composition, and color. You should source many varied publications for inspiration, but always be ready to distinguish between the mediocre and the more successful.

05 Client: *Map* Magazine
Design: Studio8 Design

All of these thumbnails and solutions relate to the topic of energy and provide a wealth of material for inspiration. The various alternatives show the subtle changes and developments that are essential for thorough exploration of ideas and the satisfactory resolution of design challenges.

01/02/03
Client: National Semiconductor Corporation
Design: Gee + Chung Design

01

SOLAR MAGIC
by National Semiconductor

SOLARMAGIC
BY NATIONAL SEMICONDUCTOR

SolarMagic
by National Semiconductor

SolarMagic
by National Semiconductor

SolarMagic
by National Semiconductor

02

03

04/05/06 Client: National Semiconductor Corporation
Design: Gee + Chung Design

04

powerwise

powerwise

POWERWISE

POWERWISE

05

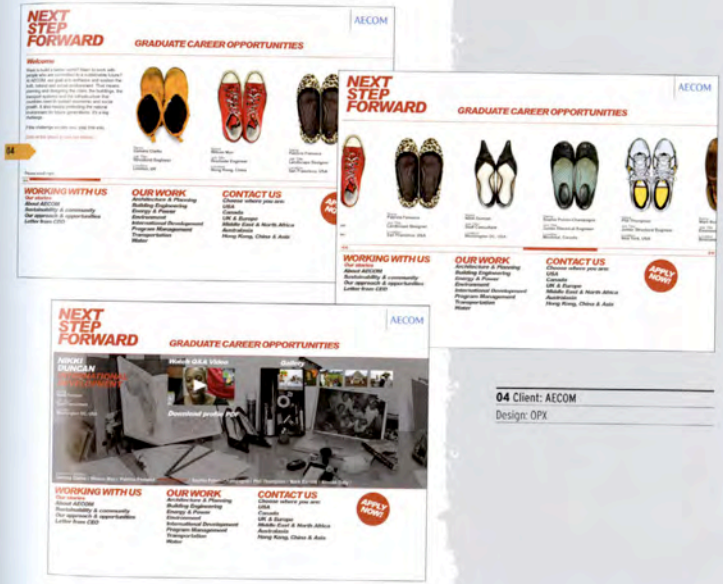
06

These websites, all very different from each other, show that navigational links can be set in straightforward typographic listings or in illustrations and photographs. Whatever you choose, make sure that the linking "vehicle" is appropriate for the topic and the audience.

01 Client: Universal Music
Design: Holler

02 Client: Thames Water
Design: OPX

03 Client: Giles Revell
Design: Studio8 Design



04 Client: AECOM
Design: OPX

Useful Attributes

Glossary

alignment the arrangement of image and text in a design, typically from a left, right, central, top, or bottom axis

crop to select a specific area of an image and cut out (crop) unwanted areas

elements of design the building blocks of design: color, shape, size, space, line, value, and texture

genre an artistic type or style; an area of expertise

hierarchy (visual hierarchy) the arrangement of elements to guide viewers through them in a specific order

house style a visual identity that links everything related to a company or to a performer or performers

identity palette the visual elements that come together to form an identity; an identity palette can be used much like an artist's palette, with elements used in various combinations

jewel case the plastic case that holds a CD with its cover and paper insert

logo/logotype distinctive visual character created by the design of the letters that constitute a product name; a namestyle

marker paper specialist flimsy paper with a coating that prevents marker pens from bleeding through to surfaces below

mark-making the process of applying pen or pencil to paper; the character of marks made by different implements or technological effects

mnemonic assisting or intending to assist memory

namestyle *see* logo/logotype

onomatopoeic having a sound that suggests the meaning of the word

out of the box innovative and unusual

sleeve open-ended slipcase, usually for a vinyl record

spatial distribution organization of image and space

stylized font a typeface that is representative of a particular period or genre; stylized fonts tend to be elaborate

symbol a distinctive image or mark that represents a product; generally works with a namestyle

system (design system) the criteria used for organizing different elements in relation to each other to form a considered whole

tearsheets relevant and inspiring pages or sections of pages torn from publications

thumbnails comparatively small rough visuals that incorporate sufficient detail and accuracy to be of value for decision-making

visual code/visual cue visual element or group of elements that have a definite connotation due to frequency of use in similar situations

visual language a meaningful language created by visual elements other than words

visual zeitgeist the style of image and fashion that is characteristic of the moment

Reading list

Airside
Airside

CD-Art: Innovation in CD Packaging Design
Charlotte Rivers

Contemporary Album Cover Design
Max Dax

Graphis Poster Annual 08/09
Martin Pedersen

Non-Format Love Song
Kjell Ekhorn and Jon Forss

Print + Production Finishes for CD + DVD Packaging
Loewy

Sonic: Visuals for Music
Hendrick Hellige and Robert Klanten

Supersonic: Visuals for Music
Hendrick Hellige and Robert Klanten

Equipment

- Scalpel
- Marker paper
- Pencils
- Markers/colored pencils
- Steel ruler
- Set square
- Typeface reference
- Cutting mat
- Double-sided tape
- Low-tack adhesive tape
- Adhesive tape
- Spray adhesive
- Lightweight card
- Professional color-matching reference
- Computer/software

Color is a significant element in these examples. Both involve a broad palette that provides scope to embrace all aspects of the identity. Typefaces, style of illustration, and graphic patterns all have an integral part to play in the execution of the branding.

01

01 Client: Dealerward
Design: Studio8 Design and Applied Works

02 Client: Brand Tailor
Design: ArthurSteenHorneAdamson

02

An identity for an educational institution needs to impart a complex range of messages: that the institution runs a professional business, is a successful educator, and has an appealing environment, to name but a few. The identities shown here achieve all of these goals, establishing audience recognition and loyalty.

03

03 Client: Hugh Myddelton Primary School
Design: ArthurSteenHorneAdamson

04 Client: Vancouver Aquarium
Design: Subplot Design

04

Design directory

344 Design
101 N Grand Avenue, Studio 7, Pasadena, CA 91103, USA

Abigail Smith
327 Bedford Avenue # F2, Brooklyn, NY 11211, USA

Ames Bros
2118 8th Avenue, Suite 106, Seattle, WA 98121, USA

Applied Works
5 Hoxton Square, London N1 6NU, UK

ArthurSteenHorneAdamson
Suite 404, Eagle Tower, Montpellier Drive, Cheltenham GL50 1TA, UK

BankerWessel
Skeppsbron 10, Stockholm 11130, Sweden

Ben Kelly
89 Paradise Street, Macclesfield, Cheshire SK11 6QP, UK

boing!
Comber House, Comber Road, Kinver, South Staffordshire, DY7 6HT, UK

Brighten the Corners
The Bon Marché Centre, 241-251 Ferndale Road, London SW9 8BJ, UK

Broadwave
38 Saxton Avenue, Heanor, Derbyshire DE75 7PZ, UK

Début
Technology Centre, Glaisher Drive, Wolverhampton WV10 7RU, UK

Design by Principle
2412 Bartlett Street, No. 5, Houston, TX 77098, USA

Ecover UK
165 Main Street, New Greenham Park, West Berkshire RG19 6HN, UK

Eelco van den Berg
Statenweg 75c, Rotterdam 3039HE, the Netherlands

Fair Winds Press
100 Cummings Center, Suite 406-L, Beverly, MA 01915, USA

Fivefootsix
2A Tabernacle Street, London EC2A 4LY, UK

Gee + Chung Design
38 Bryant Street, Suite 100, San Francisco, CA 94105, USA

Holler
13-19 Vine Hill, London EC1R 5DW, UK

Howard Read
Flat 28, Garland Court, Wansey Street, London SE17 1LH, UK

Inksurge
8101 Pearl Plaza Building, Pear Drive, Ortigas, Pasig 1605, Philippines

Invisible Creature
2412 7th Avenue W, # 202, Seattle, WA 98119, USA

Jeff Leak
Comber House, Comber Road, Kinver, South Staffordshire, DY7 6HT, UK

Krog
Krakovski nasip 22, Ljubljana 1000, Slovenia

Lorenzo Geiger
Kasernenstrasse 31, Bern 3013, Switzerland

The Luxury of Protest
82 Brune House, Bell Lane, London E1 7NP, UK

Madebygregg
243 Westview Drive, Athens, GA 30606, USA

Oded Ezer
35 Gordon Street, Givatayim 53235, Israel

OPX
Unit 53, The Timber Yard, Drysdale Street, London N1 6ND, UK

Paone Design Associates
240 South Twentieth Street, Philadelphia, PA 19103, USA

Peter Grundy
Studio 69, 1 Town Meadow, Brentford, Middlesex TW8 0BQ, UK

Purpose
First Floor Studio, 14A Shouldham Street, London W1H 5FG, UK

Rebecca Foster Design
The Workshop, 6 Sunnyside, Benson, Oxfordshire OX10 6LZ, UK

RenderMonkey Design
amelie@rendermonkey.com

Rose Design
The Old School, 70 St Marychurch Street, London SE16 4HZ, UK

Samia Saleem
93 St Marks Place, 3rd Floor, New York, NY 10009, USA

Sayles Graphic Design
3701 Beaver Avenue, Des Moines, IA 50310, USA

Sheaff Dorman Purins
14 Saxon Road, Newton, MA 02461, USA

Shimokochi-Reeves
832 Cole Avenue, Los Angeles, CA 90038, USA

Simon Winter Design
4 Lewes Crescent, Brighton BN2 1FH, UK

The Small Stakes
3878 Whittle Avenue, Oakland, CA 94602, USA

Sonsoles Llorens
Casp 56 4D, Barcelona 08010, Spain

Splash Interactive
33 Bloor Street East, Toronto, Ontario M4W 3H1, Canada

Stefan Sagmeister
222 West 14th Street 15A, New York, NY 10011, USA

Stormhouse Partners
460 West 24th Street 16E, New York, NY 10011, USA

Studio8 Design
1 Sans Walk, London EC1R 0LT, UK

Studio International
Buconjiceva 43, Zagreb 10000, Croatia

Stylorouge Ltd Creative Consultants
57-60 Charlotte Rd, London EC2A 3QT, UK

Subplot Design
301-318 Homer Street, Vancouver, BC V6B 2V2, Canada

Sympatico
15 Comeau Street, Markham, ON 66E 1P5, Canada

thomas.matthews
8 Disney Street, Southwark, London SE1 1JF, UK

twelve20
20 Sherwood Road, Smethwick, West Midlands B67 5DE, UK

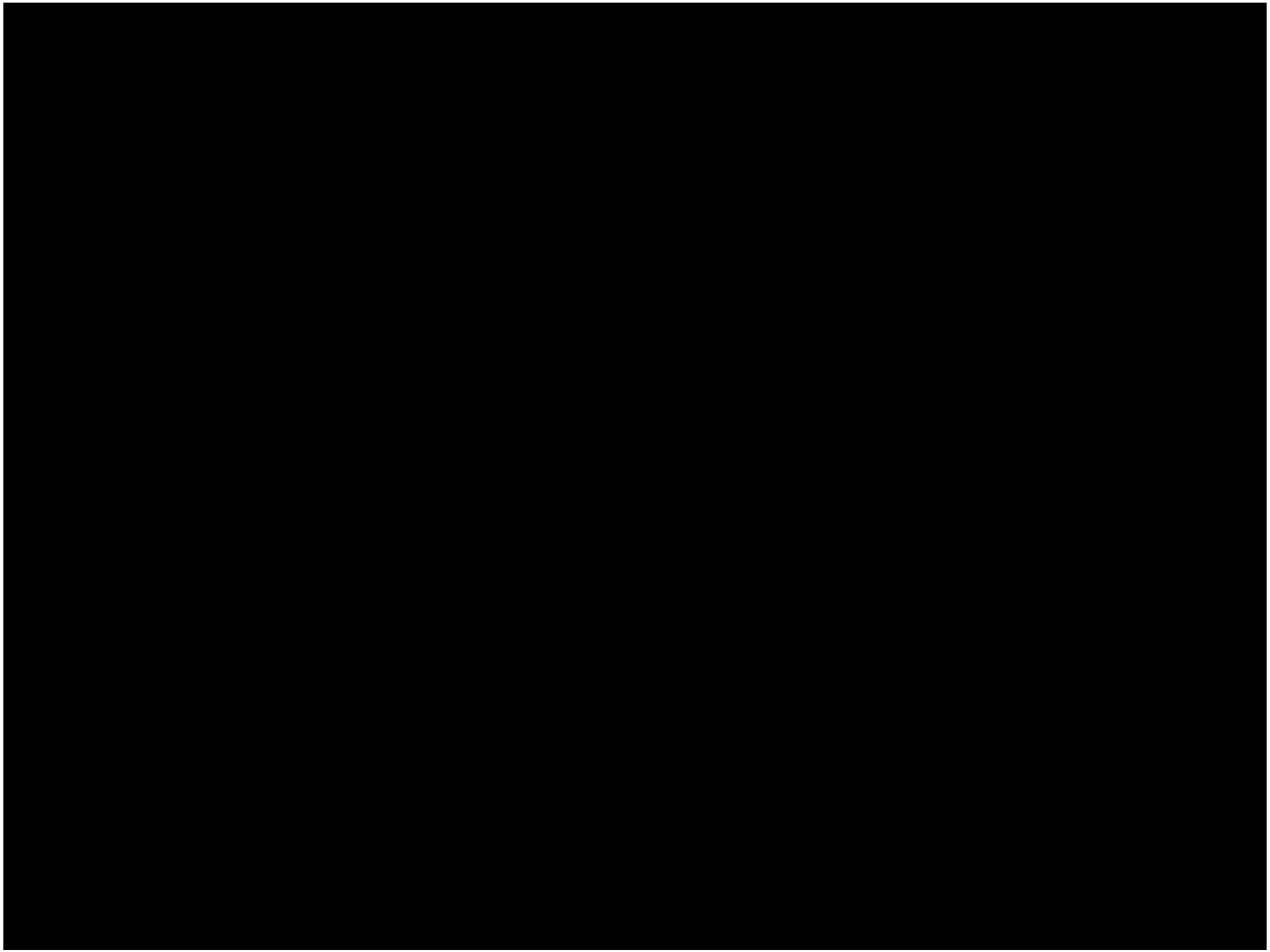
Vrontikis Design Office
2707 Westwood Boulevard, Los Angeles, CA 90064, USA

With Relish
Unit F11, The Chocolate Factory, Farleigh Place, London N16 7SX, UK

Graphic designers like to be creatively challenged. These design briefs act as sparks to fire your creativity and exercises to broaden your skill set. As prompts for developing your own personal projects they can lead to unexpected developments and revitalized portfolios, helping you break into new and lucrative areas of the design industry.

Each brief is illustrated with inspiring reference material providing a visual resource that can be utilized well beyond this book. Sample roughs and visuals show work in progress to give you an insight into the thought processes and creative bent of other designers. Industry insiders share their specialist knowledge, offering professional advice on a selection of fully realized projects.

As an additional research tool, *The Graphic Design Exercise Book* gives you a full glossary and reading list for every genre covered, including:

- packaging
- visual identity and branding
- page layout
- music graphics
- screen-based design

US $29.99
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ISBN-13: 978-1-60061-463-7
ISBN-10: 1-60061-463-9
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EAN
9 781600 614637
UPC
0 35313 64690 4