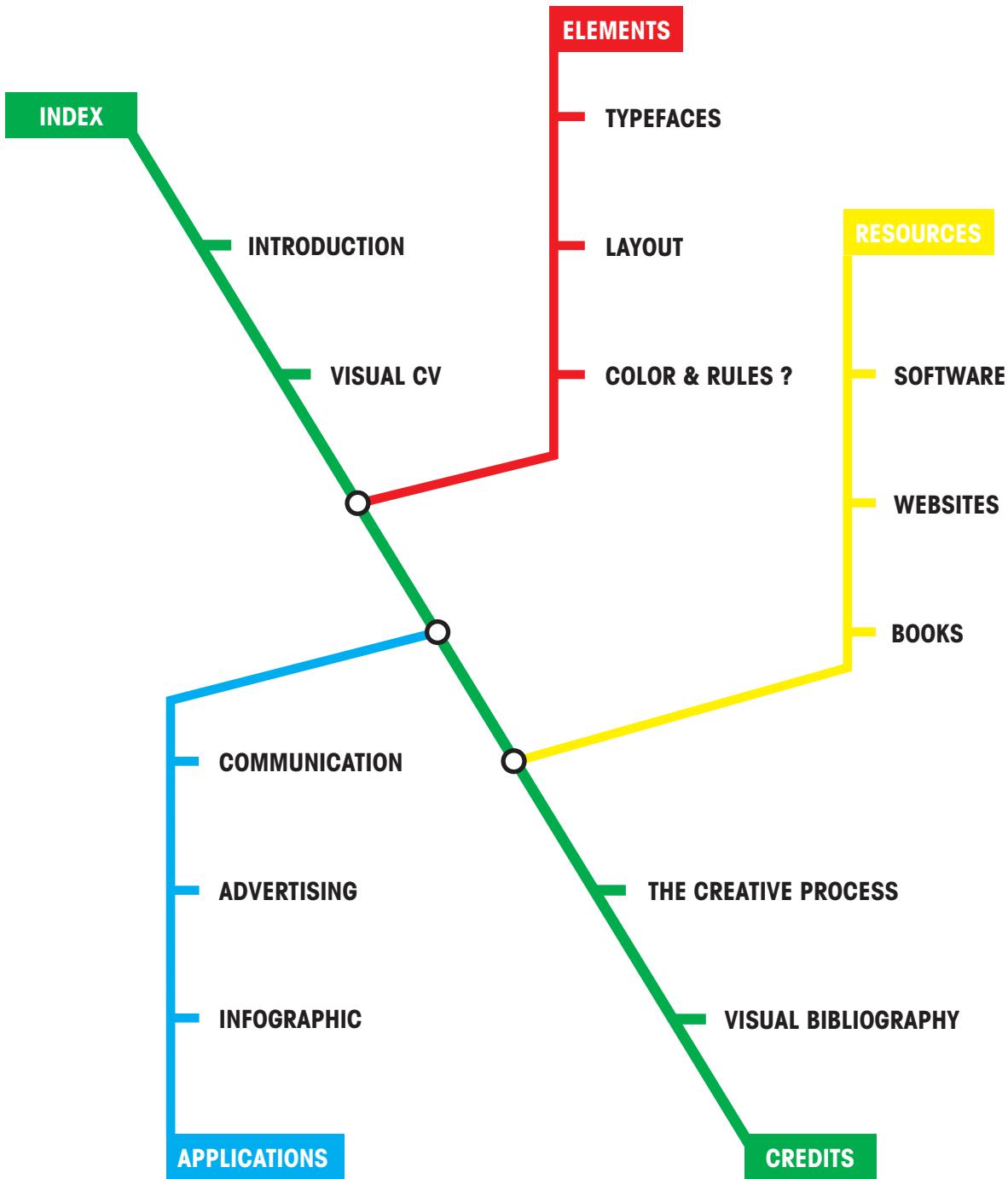


GRAPHIC
DESIGN WEEK
NOOLBOX

GILBERTO MAZZOLI



For a better visualization of this e-book and to enjoy the interactive elements is recommended the download of the latest version of Adobe Reader. Click the red icon on the left to download it.



INTRODUCTION

Gilberto Mazzoli

University of Modena and Reggio Emilia
Study Course in Communication
Bachelor project
Academic Year 2008_2009

Coordinator: Prof. Corrado de Francesco

The creation of this e-book constitutes my degree project in the Bachelor in Communication at the University of Modena and Reggio Emilia. Despite the name of the degree course, we don't have subjects about visual communication and graphic design, that's why I've decided to explore this amazing side of communication. Psychology, sociology, research methods, writing skills and economics need a "physical" application, that, I think is well represented by graphic design. Only few times I had to "produce" something to pass my exams, and this allowed me to go deep into the subject. Don't think that is easy to think about a product (as a short movie, or an e-book could be), from the beginning idea to its final realization. Work, organization and attempts are necessary. Now, without going into the debate of the good functioning of the Italian university system, (you have just to know that in other European countries students are used to write essays since the first year of university) that will put us out of topic, I have created this e-book to show to other students some of the possibilities of visual communication and as a concrete application of what I learnt through these years of university.

I never studied art, as you can see in my CV, I studied computer science at the high school and my interest for graphic design and visual communication is relatively recent, (thanks also to the few subjects where I had to think about an editorial product), so I don't have the skills that a student of art could have, but personally, I see deep connections between Computer science and visual communication, especially today where some tools of the modern designer are made by software developers, just think to diagrams and what is possible to explain with them, and is also possible to insert interactive elements into diagrams, or into documents, into a pdf (portable document format); these connections will surely increase in the future.

What turned my personal curiosity into a "job opportunity" was an internship that I did in the fall 2008 in a graphic studio. I had to do a 250 hours internship to complete my studies so I've decided to find a creative studio available to teach me the basic skills of graphic design. After the internship I worked full time for other 2 months, before doing another experience that has been relevant for my personal formation: a six months period of

studies abroad, in Berlin, Germany. Now you're thinking "where is the connection with graphic design?" Is in the possibility that I had to see another reality, another way to teach and learn, and its influence in the communication fields. Trends and graphic styles are different from country to country and I had an opportunity to compare what I've learnt with the elements present in another country. Just think to magazines, flyers, advertising and all these things...

The next step will be make a working experience abroad, to learn another way of work.

The work presented here is not meant to be exhaustive, is too small, but has to be used as an introduction to the world of graphic design. If you are interested and you would like to move your first steps, this could be a good starting point. I tried to be more visual as possible, to use images and compositions to explain concepts and to share knowledge, that is the real challenge of graphic design. Are also present interactive elements to show you some of the capabilities of the modern software. After a visual CV that will tell you more about me and my skills, a briefly view of some elements of graphic design resumes

what my colleagues taught me during my internship.

Then, I'll visualize with a diagram and some interactive elements, the functioning and the relationships in a communication agency and some possible applications of graphic design.

In the end, after an exhibition and description of some resources that a graphic design must know and use, I'll show an example of creative process, from the idea (or the request of the customer) to the final product.

Considering that the argument is incredibly varied, large and in continue evolution, I think that after the use - cause is not only a merely reading - of these "paper", you will have an idea of the endless possibilities of visual communication and of the work of graphic designer. Personally, what matter to me is that you won't copy my visual CV.

Gilberto Mazzoli - Visual CV

personal info

name **Gilberto**
surname **Mazzoli**
date of birth 28 05 1984
place of birth Formigine (MO)
citizenship italian

contact info

address Via Canova, 43
41043 Formigine (MO)
Modena - Italy
mobile +39 340 2959404
e-mail plasticrane@gmail.com

1999

2000

2001

2002

2003

2004

EMPLOYMENT

Summer job at
Pasticceria L'Emiliana
Modena, Italy
Logistics management
and pastry chef

2 weeks internship
at Motovario S.P.A.
Formigine, Italy
Computer technician
www.motovario.it

EDUCATION

Technical Institute Fermo Corni
Modena, Italy
Computer science

skills

languages



mother tongue



fluent



basic

software



2005

2006

2007

2008

2009

2010

Full time work
Casa del Disco di Fangareggi
Record Shop Modena, Italy
Sales assistant.

250 h internship +
2 months full time work
YOU Creatives Collective
Graphic and advertising studio
Modena, Italy.
Graphic and editorial designer
www.thisisyou.info

Bachelor studies
in Communication at
University of Modena and
Reggio Emilia

Sommersemester
at Universität Potsdam
Soziologie &
Kunste und Medien

ELEMENTS OF GRAPHIC DESIGN

Graphic design is communication, and the aim of the graphic designer is to communicate, using everything is required. Symbols, typefaces, colors, each kind of material and obviously, creativity, are used to produce communication in multiple format, from paper and print products, to video clips or things that are viewable on a monitor, sometimes enriched with interactive elements.

The graphic designer usually works in the creative department of an agency, under an art director, or could be an art director himself, or could be a freelance and manage his own work alone.

Graphic design is related with advertising: both moved their first steps during the Industrial Revolution when, with the birth of the working class and its consequent purchasing power, factory owners need to sell their products. But advertising is not only graphic design and graphic design is not only advertising. While advertising tell you information about the product, the graphic designer has to translate the message into an emotional experience and to evoke emotions in the customers.

To reach this aim, a graphic designer should be able to manage many elements, and combine those in a way that will raise the message above the literal transmission of it, or above the beauty of its captivating image in itself, connect the elements and put them in relationship with the message. We will now put in a brief visual analysis some of these elements: typefaces and some tricks to observe using them, hierarchies and layout of pages, color systems and some "rules" or examples of what its usually considered good design.

COLOR

TYPEFACES

Helvetica Neue Regular

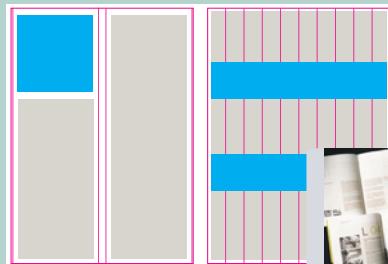
Garamond Book

Futura Medium Italic

VAG Rounded Bold

Avantgarde Book

LAYOUT



TYPEFACES

The quick brown fox jumps over a lazy dog

Typefaces are a fundamental part of graphic design, literally they are sets of one or more font designed with stylistic unity. A pangram is a sentence that uses all the letters of the alphabet. The sentence above is a pangram, and is often used by graphic designers to show presence and personality of typefaces.

Types and Families

There are Serif font families,
Sans Serif font families and
Monospaced font families,
where each glyph has the
same width.

Weight, width and style

ultralight *italic*
light *italic*
regular *italic*
bold *italic*
condensed *and* **extended**

Table of sizes

A **point** is the typographic unit of measure, commonly abbreviated as **pt.** 1 pt = 0.353 mm. Usually words bigger than 14pt are used for titles and between 9 and 14 for the main text. Use this table to check the dimension of text, but consider that each font has its own proportion.

6 pt

8 pt

9 pt

10 pt

11 pt

12 pt

14 pt

18 pt

20 pt

24 pt

30 pt

36 pt

48 pt

60 pt

72 pt

Readability VS Legibility

Legibility refers to the typeform, or individual character, while **readability** is concerned with the speed and ease with which a text can be read. Hierarchies, navigation, structure, and layout are all components to obtain good readability. Both legibility and readability can be affected by a number of factors: typeface, type size, space, color, contrast, and structure; and external factors relating to the medium of presentation, such as format, layout, and size.

From: Lakshmi Bhaskaran, What is publication design?, 2009, Rotovision.

Playing with typefaces

Use typefaces to decorate your pages, just look to the title above, obtained *mixing* the word **TYPEFACES** with a background full of "**The quick brown fox jumps over a lazy dog**"; and **PLAY** with different or *decorative* **Fonts, colors** and **sizes** as is in this paragraph, but be careful with that because this can prevent a good **legibility**.

Simple variations can change the efficacy of the message

Sustainable Life
Needs
Sustainable Cities
Landscape Design Awards
9th European Exhibition
4 April - 18 September
Tallin University of Art
National Pavillions
and Studio Presentations.

Any typographic variation

Sustainable Life
Needs
Sustainable Cities

Landscape Design Awards
9th European Exhibition

4 April - 18 September
Tallin University of Art

National Pavillions
and Studio Presentations.

Italic, Color, Space, Size

Sustainable Life
Needs
Sustainable Cities
Landscape Design Awards
9th European Exhibition
4 April - 18 September
Tallin University of Art
National Pavillions
and Studio Presentations.

Weight

Sustainable Life
Needs
Sustainable Cities

Landscape Design Awards
9th European Exhibition

4 April - 18 September
Tallin University of Art
National Pavillions
and Studio Presentations.

Weight, Alignment, Italic, Space

Printing trick

Typefaces change when are printed in positive or negative.

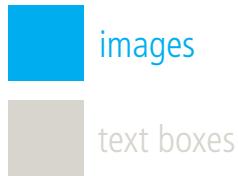
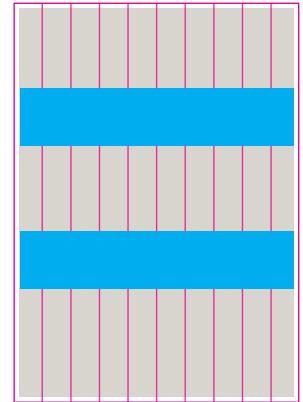
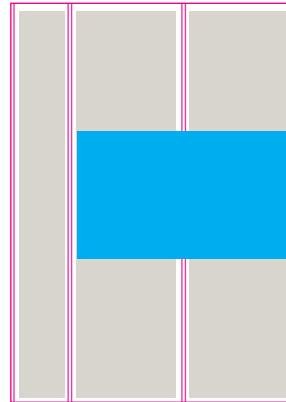
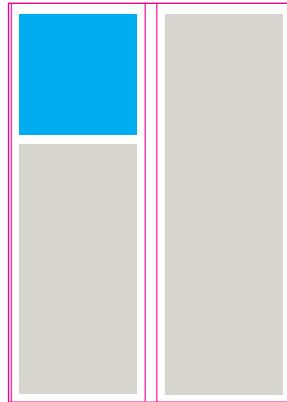
In printing, size matters, and could be useful to reduce the weight of small typefaces.

Typefaces change when are printed in positive or negative.

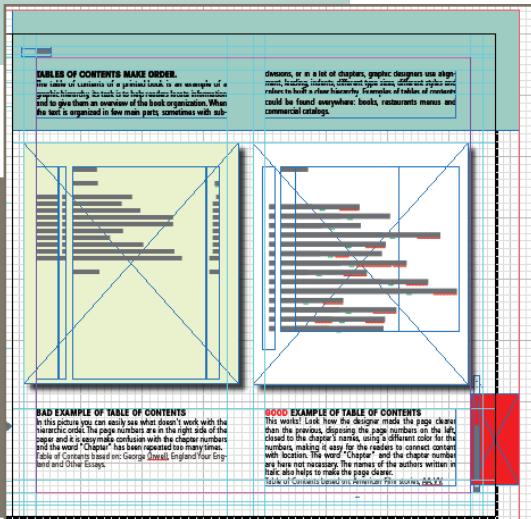
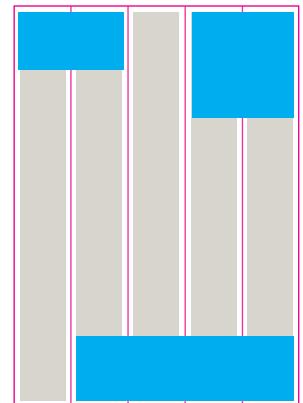
In printing, size matters, and could be useful to reduce the weight of small typefaces.

LAYOUT

Placing images and words on the page is a process called layout. Build a page is not an easy task, a lot of elements and knowledge are involved in that operation. The informations are put in evidence with the layout, with the size and the position that you give them on your page. There's not an objectively perfect layout, it depends on what you want to say, the possibilities are almost endless. Nevertheless, some tricks are present to obtain a page with ordered elements and a good readability. Let's see some examples!



Here just few examples of layouts of a normal newspaper page. You can use how many columns as you want, dispose images everywhere in the page, but more columns you decide to use more attention you must pay to the text disposition, to do not result redundant and to maintain a good readability.



Look how many things were necessary to build a relatively simple page as the next could be: a grid on the backward, then a lot of rulers, text boxes, images and objects. You have to consider and to order all these elements and during the work your screen is really messy! To see the result just look right!

TABLES OF CONTENTS MAKE ORDER.

The table of contents of a printed book is an example of a graphic hierarchy, its task is to help readers locate information and to give them an overview of the book organization. When the text is organized in few main parts, sometimes with subdi-

visions, or in many chapters, graphic designers use alignment, leading, indents, different type sizes, different styles and colors to build a clear hierarchy. Examples of tables of contents could be found everywhere: books, restaurants menus and commercial catalogs.

Contents

Foreword	vi	
Chapter 1	England your England	5
Chapter 2	A Nice Cup of Tea	50
Chapter 3	“The Moon under Water”	55
Chapter 4	As I Please (Tribune, 11 August 1944)	61
Chapter 5	As I Please (Tribune, 18 August 1944)	64
Chapter 6	The Sporting Spirit	71
Chapter 7	Pleasure Spots	78
Chapter 8	Decline of English Murder	86
Chapter 9	Some Thoughts on the Common Toad	94
Chapter 10	As I Please (Tribune, 20 December 1946)	102
Afterword	105	

CONTENTS

17	HOLLYWOOD	by Sam Shepard
18	COWBOYS AND INDIANS	by Basil Johnston
33	SUCCESS STORY	by Tom Clark
43	AN UNLIMITED SUPPLY OF 35 MM FILM	by Richard Brautigan
45	KING SOLOMON MINES	by Sam Shepard
47	SWEETHEARTS	by Jayne Anne Phillips
50	HEART OF A CHAMPION	by T. Coraghessan Boyle
69	PARTNERS	by Richard Brautigan
72	THE LAUREL AND HARDY LOVE AFFAIR	by Ray Bradbury
85	I WAS TRYING TO DESCRIBE YOU TO SOMEONE	by Richard Brautigan
87	GUAM	by Sam Shepard
88	GREYHOUND TRAGEDY	by Richard Brautigan
93	DEAR GRETA GARBO	by William Saroyan
96	MOVING PICTURES	by Charles Johnson

BAD EXAMPLE OF TABLE OF CONTENTS

In this picture you can easily see what doesn't work with the hierarchic order. The page numbers are in the right side of the paper and it is easy make confusion with the chapter numbers and the word "Chapter" is repeated too many times.

Table of Contents based on: George Orwell, *England Your England and Other Essays*, 1968.

GOOD EXAMPLE OF TABLE OF CONTENTS

This works! Look how the designer made the page clearer than the previous, disposing the page numbers on the left, closed to the chapter's names, using a different color for the numbers, making it easy for the readers to connect content with location. The word "Chapter" and the chapter number are here not necessary. The names of the authors written in Italic also helps to make the page clearer.

Table of Contents based on: AA.VV., *American Film stories*, 1992.

COLOR

Graphic designers use color to describe reality, moods, to differentiate and connect, to highlight and to hide, to explain information and relationships.

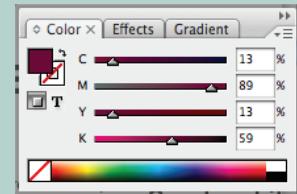
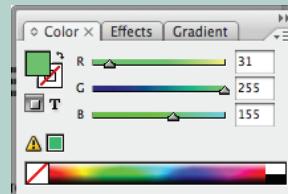
Color models.



CMYK is the acronym of Cyan, Magenta, Yellow and Black, and is the subtractive color model used in the printing process. Mixing these colors, the printer will obtain the entire range of colors. The black is necessary because the resulting mix of C, M and Y is not totally black.

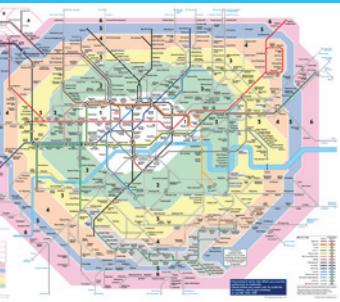


Color management in Adobe software



RGB is the additive system used for designing on screen and its primary colors are Red, Green and Blue. In an additive system mixing all the colors you obtain white. A lot of devices uses RGB system such as TV, Videocamera, and computer screen.





83% Chance
That Your Christmas Tree Will Grow Here

For Every 100 Christmas Tree Cuts There
Are 83 Christmas Trees That Are Planted

100,000+
People in the United States
Plant Christmas Trees Each Year

Most Average Dollars Spent
REAL VS. FAKE
\$36.50 vs. \$80.83

Where Are Most Christmas Trees Purchased?



THE BRUTAL ORIGINS

Projected Holiday Spending

Pre-Recession
\$907

2008
\$907

Projected Holiday Spending: 2007 - 2009

The Christmas Tree Industry

Number of People Helped with Food, Toys, & Clothing by The Salvation Army During the Holiday Season Around
ONE = 100,000 PEOPLE HELPED

6,000,000+

LED Christmas Lights: The Facts

- FACT: LEDs Consume 80% Less Electricity
- FACT: LEDs Have a Lifetime of 100,000 Hours
- FACT: LEDs Can Pay For Themselves in Savings
- FACT: LEDs Are Better for the Environment
- FACT: LEDs Are More Durable



ARE YOU SMART ENOUGH?

COLLEZIONE

Spring Summer 09



Nintendo
the real gamers

Super Mario Bros. is so easy that could be a Teddy Bear. Run through the Mushroom Kingdom, fight the evil Bowser's forces and save the Princess Peach.

ONLY FOR
NINTENDO
COLOR

of pure action with new exciting weapons.
from the Fall 1998. Order it now.

COMMUNICATION

Communication agency

Creative Department

ART DIRECTOR
Who translates desired moods, messages, concepts, and undeveloped ideas into imagery.

COPYWRITER
Who has the ultimate responsibility for the advertisement's verbal or textual content, which often includes receiving the copy information from the client.

GRAPHIC DESIGNER
Who develops the ideas of the copywriter and the art director.

ACCOUNT SERVICES

MEDIA SERVICES

COMMERCIAL RIGHTS

PRODUCTION

CUSTOMERS

CONTRIBUTORS

SUPPLIERS

Case Study: A photo exhibition.

Each event requires planning and organization and sometimes an agency to manage all the relevant communication. Sometimes an event could be organized and managed by small "agencies" and that's our case. This exhibition was organized by few friends, but these friends worked like an agency, as it is described by the diagram on the left.

The graphic designer (me) had a lot of work to do, as you can see here: a logo, flyers, posters, pins and two explicative panels about the historical context of the exhibition. He also changed the background color of posters and flyers to catch again the interest of the people because the same exhibition has been revived one month after.

Cultural Events
Logotype design
Identity creation
Fashion Brand
Advertising
Editorial Products
Packaging Design
Video Production

posters



flyers



pins



logo



explicative panels



ADVERTISING

This is an example of a relatively simple advertising page, despite its simplicity many components are necessary to build it. Here, you can easily see the components and a brief description of each one. Where? Just enter with the pointer on the page to read the description ("Are you smart enough?").

ARE YOU SMART ENOUGH?



The new Super Mario Bros is so easy that could be played by a Teddy Bear. Run through the Mushroom Kingdom, fight the evil Bowser's forces and save the Princess Toadstool.

32 levels of pure action with new exciting weapons.
Available from the Fall 1989. Order it now.

Nintendo
the real gamers

ONLY FOR
GAME BOY
COLOR

INFOGRAPHIC

Infographic means graphic information, and is the visual representation of information, data or knowledge by means of charts and diagrams to reach a clear and quick explanation of complex information.

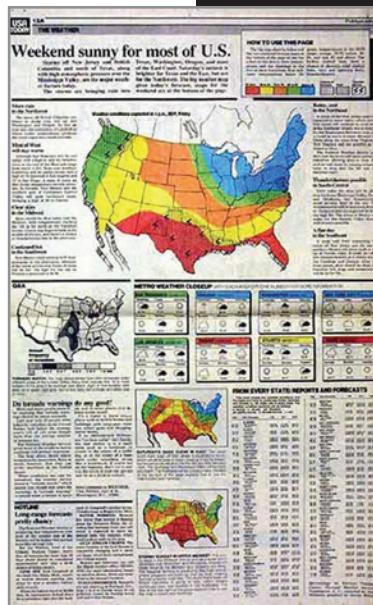
Almost all the visual elements of graphic design such as points, lines, colors, layouts, and typographic characters converge in the design of diagrams.

A diagram is a graphic representation of a structure, situation, or process. Diagrams can depict the anatomy of a creature, the hierarchy of a corporation, or the flow of ideas. Diagrams and information design sum up the whole world of graphic design and, mixed with elements of statistics, are useful to underline connections and relationships between multiple elements, make charts and timelines, explain the operation of something.

Information design is known to the general public since 1982 with the launch of the newspaper "USA Today", that made a large use of infographic as a device to enhance the comprehension of information.

Here you can see the weather forecasts made by USA Today!

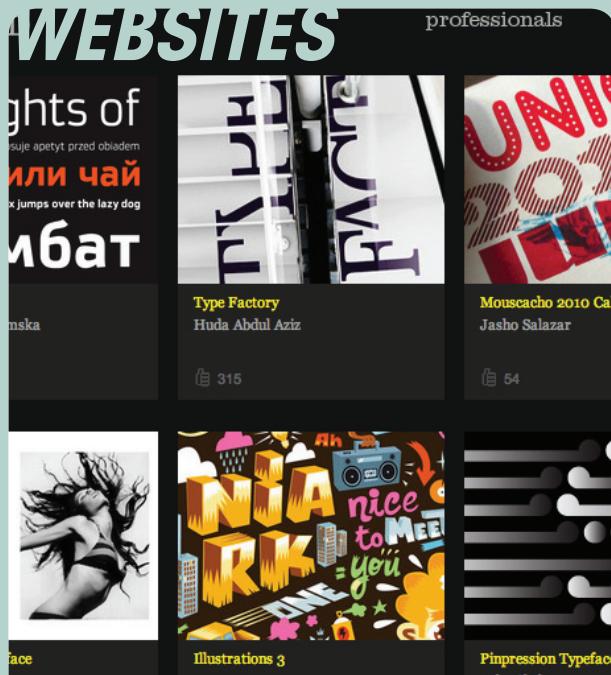
Maps are a good example of information design, especially Subway maps, that using colors to show the lines make it clear order where it's not easy to figure out. Some graphic designers have fun modifying the Subway map: they use the main scheme to explain a different concept. Here you can see one of the best example made by the Information Architects, a Japanese graphic studio. Explanations are not needed, everything is on the map. Use the interactive elements above to see other good examples of information design. Just click!



RESOURCES



Graphic designers need a lot of tools for their work, and they could find inspiration anywhere, but it is good to know some useful tricks. Starting with the famous software used, as the Adobe Creative Suite, to less known but not less important as software of Font Management. Then just surf the web to visit the website of the most famous creative studios or to buy or download the fonts you need and see tons of portfolios. In the end browse the books of the most famous publishers of art and design.

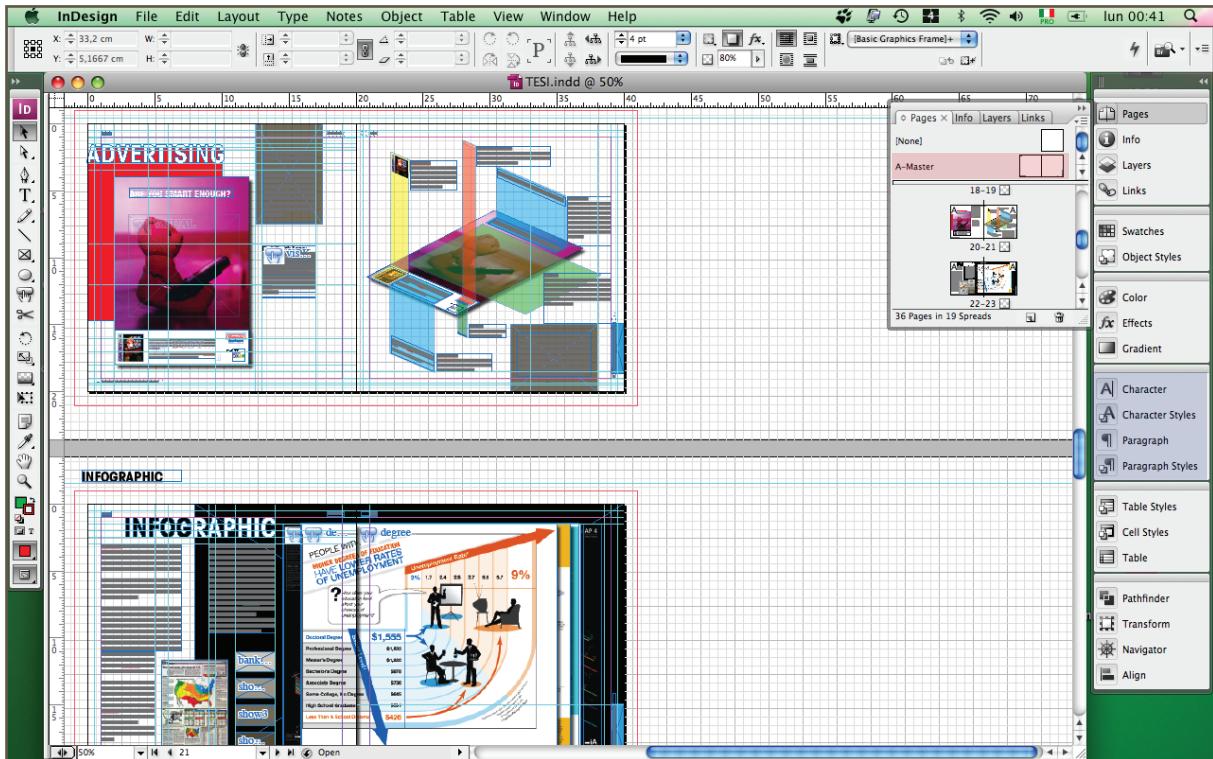


SOFTWARE

Adobe InDesign

Adobe InDesign is a professional software for desktop publishing. It is used to create editorial products as flyers, posters, business cards, magazines, and books. You always have your project under control thanks to its useful interface, just

zoom out! If you decide to use the same layout for the pages of your work, you create many **master** pages as you want, and these settings will be present in all the pages. You can create paragraph and character **styles** such as in MS Word.



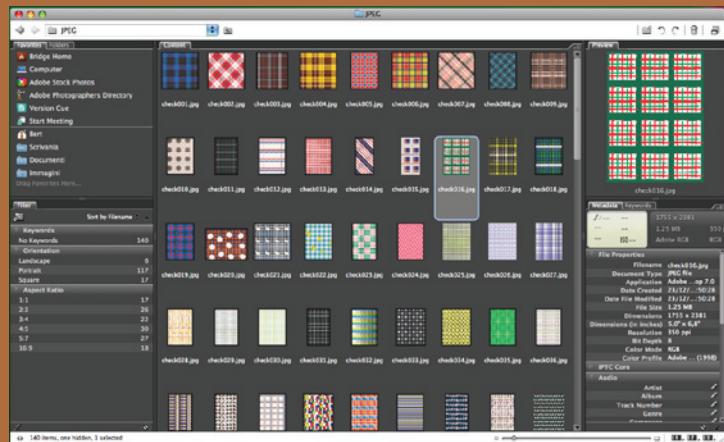
VECTOR & RASTER GRAPHICS

Vector graphics is the use of geometrical primitives such as points, lines, curves, and shapes or polygons, which are all based on mathematical equations, to represent images in computer graphics. Vector graphics formats are complementary to **raster** graphics, which is the representation of images as an array of pixels, as it is typically used for the representation of photographic images. Vectorial images never lose their resolution when you increase their dimensions.

From: Processing: Ira Greenberg, Creative Coding and Computational Art, 2007, Apress.

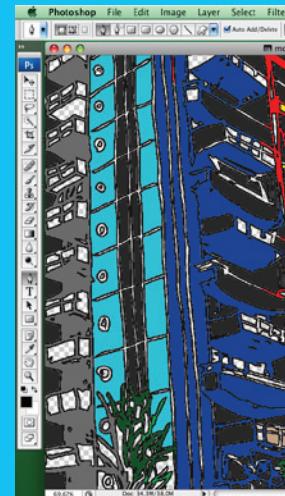
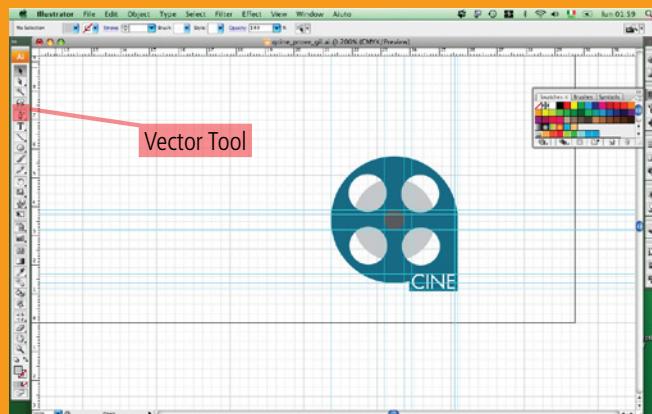
Adobe Bridge is an useful program to manage big amounts of images, and supports various formats. Is also useful to have a panoramic view of the vectorial images contained in some books, and gives you all the information about the image.

Adobe Bridge



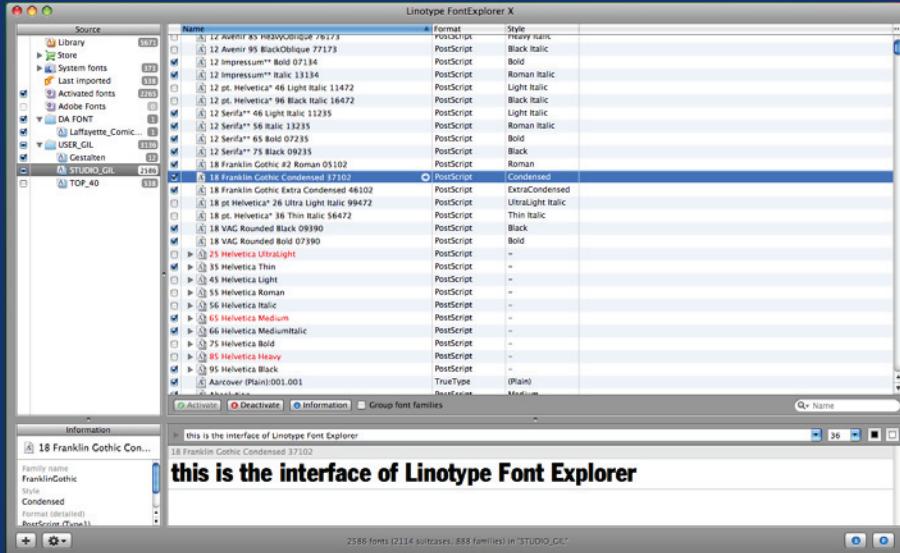
Adobe Illustrator

Adobe Illustrator is a software for drawing and to produce vectorial images (see box above). Is used to design flyers, logotypes, illustration and comics in an almost endless working plan!



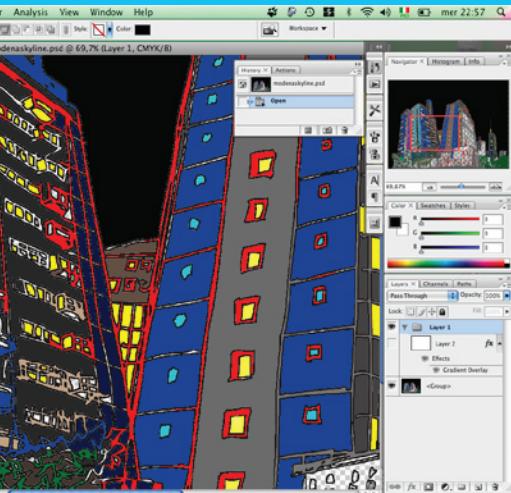
Linotype Font Explorer

A font management software is one of the first thing that a graphic designer should have. It is not recommended for your computer install tons of fonts (as I did!), and through this software you could put order in your font library. You can just import all your fonts, create a new library, so to do not disturb system fonts, and decide once at time which fonts activate. You can also order your fonts in different folders, so if you are doing a lettering research for a logotype, you can put your selection in that folder. Obviously you can try your font before activate it just writing your sentence in the dedicated text box and choosing the dimension. Linotype Font Explorer is available in free download at the Linotype website. Other famous software are Suitcase Fusion and Font Agent Pro.



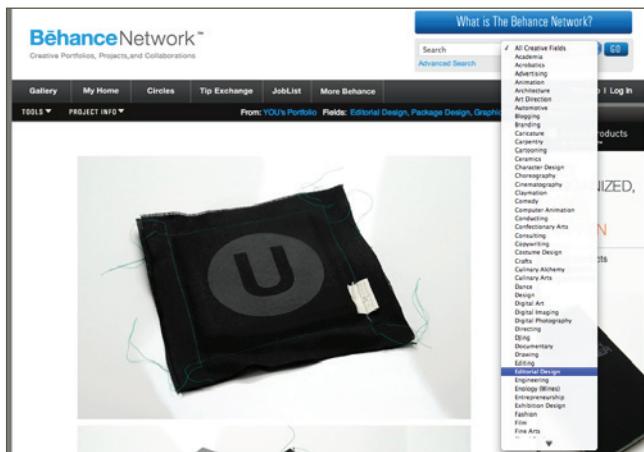
Adobe Photoshop

Adobe Photoshop could be defined the standard software for raster images editing. Coupled with Adobe Illustrator there is no image that you won't be able to create. You can split your images in different layers and act on one layers at time, you can paint and draw from a blank page or on pictures.



WEBSITES

PORTFOLIOS & MORE...



Are you looking for a job? Are you looking for ideas to make your portfolio? Are you looking again for ideas to design your new series of t-shirts? In Behance you can find the answers to all these questions.

www.behance.net

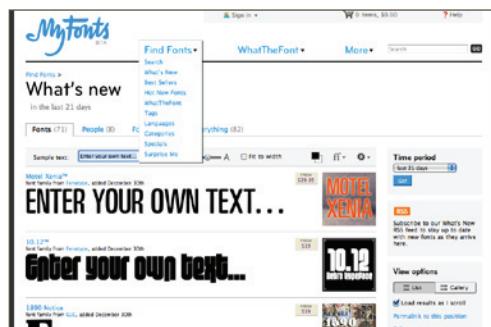
IMAGES

When you need royalty-free pictures, from landscapes to vectorial images, Shutterstock is one possibility.

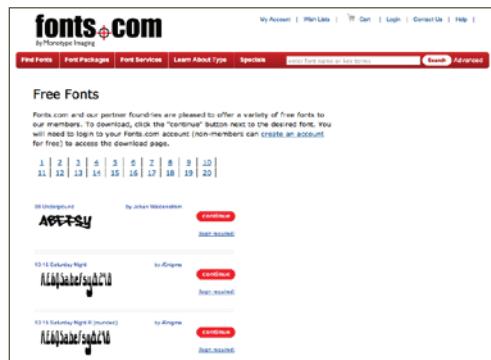
www.shutterstock.com

FOUNDRIES

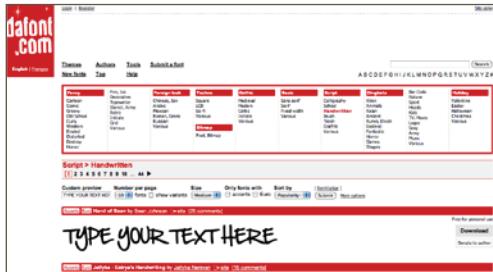
Fonts are a large part of graphic design, so you need them and here you can find tons of fonts. All these foundries sell professional fonts, sometimes in packages with the most used or famous. Otherwise Dafont offer free fonts for Mac and Win and they are organized by categories. A special mention to Myfonts, that has a system of font recognition, where you upload an image of a font to know which font is!



www.myfonts.com



www.fonts.com



www.dafont.com



www.typography.com



www.linotype.com

STUDIOS

Some websites of famous creatives studios, that through the past years have created a own recognizable style, go to see their works.

www.laboca.co.uk



Non-Format Showcase

- Browsing Clippy
- K-Swiss
- Ohio font
- IBM Smarter Planet
- Strange New World
- Varela - The Pattern Prison
- Olympic
- OmniThe Chap 3rd
- Omni - The White Album
- Print
- Cap (RED) t-shirts
- Gap (RED) gallery
- Red Snapper - A Pale Blue Dot
- Milly Disco 2
- Peroxide
- Yale University Art Gallery
- Computer Arts
- Nike SPARQ Training
- Nike Bedroom
- The Chap - Mega Breakfast
- The Chap - Pepper Rock
- The Chap - Builder's Knee
- Cent
- Leaf - 01-12
- Black Devil Disco Club
- Very ELLE
- UG
- Nike - Open All Summer
- Planet of the Apes
- Greg Lynn FORM
- The Economist 08
- Nice Football
- NY Times Style Magazine
- Mog Acid
- The Economist 07
- Love Song

Archive
Profile
FAQ
Links



www.thedesignerpublic.com



www.non-format.com

BOOKS & MAGAZINES

The world of books for designers and creatives is incredibly big and you can find whatever you need. It could seem weird to use a book to find inspiration, but I can assure by my personal experience that is a good way to get ideas and start your work. Today you have to design a complete set of merchandising for a fashion brand. First: go to the bookshelf and take some books about the argument. Second: have a cup of coffee looking through books, not to copy, see things helps your creativity, see how other people had worked on the same thing will put in you the aim to create a better product. In addition to books, a lot of magazines, some are monthly, some other have just few issues a year, are useful to see the last tendencies and the last work in the graphic fields. So, let's see some of the most famous publishers for creatives and some excerpts of those books and magazines!

GRAFIK MAGAZINE

Is one of the most complete and innovative magazine about graphic design, once a month you can discover the new tendencies and the most creative work from a lot of designers. UK.

www.grafikmag.com

ZEIXS - German Publisher
www.zeixs.com

ROTOVISION - British Publisher
www.rotovision.com

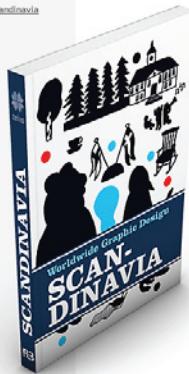


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Erwartungshaltung des
Fan. Die Werke verraten
in erwünschten weite-
it dies umso deutlicher auf.
nden Eleganz und
ormen und zahlreichen
stimmigen Design
enreichrum. Es sind
en stile.
über Ästhetik, Bildsprache
st. Beispiele gelungenen
in über Werbung bis hin zu
» Scandinavia display
of aloofness you would
designs for instance, they
and simplicity. The works
imagination appear well
accuracy of the Scandinavian
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LooseLouche Master Library, Volume 1
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44th Publication Design Annual
Society of Publication Designers
December 2009



Universal Principles of Design, Revised and Updated
115 Ways to Enhance Usability, Inform
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William Lidwell, Kridina Holden and Jill Butler
February 2010



Art Directing Projects for Print
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Features over 60 classic fonts
Unique typeface sourcebook that also shows the fonts in real-world use
A vital creative tool for finding the right font for any number of creative projects

The Author
Riggs is a writer and designer specializing in typography and the related arts. She
Executive Director of The Society of Typographic Aficionados (SotA) and is
or of SotA's Internobang publication. She lives in California, USA.

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NEW Fall 2009 » Arabesque

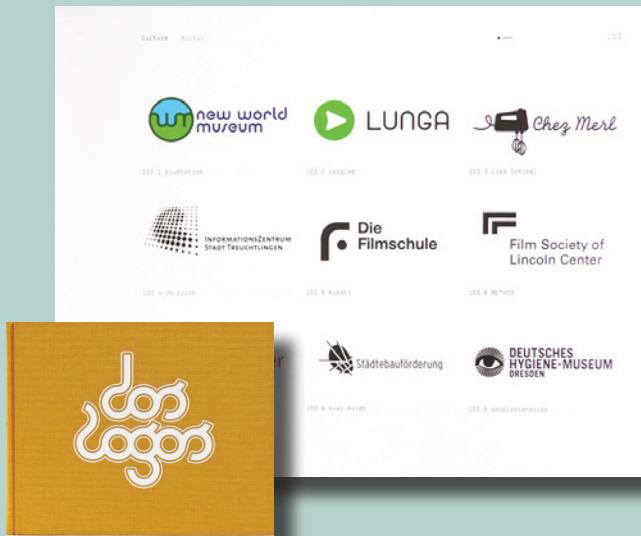
Arabesque
Graphic Design from the Arab World - Softcover Edition
Editors: Ben Wittner, Sascha Thoma, Nicolas Bourquin
Release: October 2009
Price: € 29,90 / \$ 39,95 / £ 25,99
Format: 24 x 28 cm
Features: 190 pages, full colour, softcover, incl. CD-ROM
ISBN: 978-3-99955-268-3

Arabesque investigates the current creative potential of the Arab World and Persia. The book collects examples of recent innovative and groundbreaking design work that is inspired by the richness of the region's visual culture. In addition to a wide range of Arabic fonts and typefaces, it presents graphic design, modern calligraphy, logos and illustration by artists from Egypt, Iran, Saudi Arabia, the United Arab Emirates and Lebanon. Arabesque also includes a CD-ROM with the Arabic inspired Latin typeface 'Iatio', created by the book's editors Ben Wittner and Sascha Thoma.

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Gestalten - German Publisher
www.gestalten.com

BOOKS THAT SHOW LOGOTYPES



BOOKS THAT SHOW



BOOKS THAT SHOW OTHER BOOKS



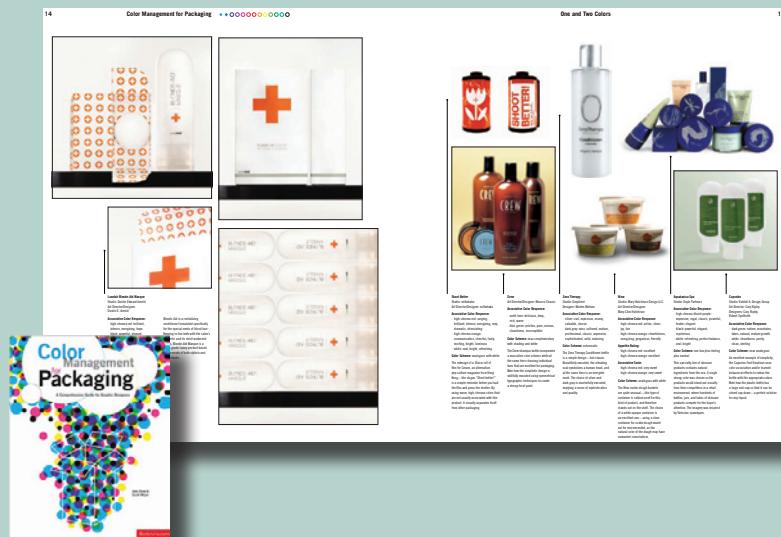
BOOKS THAT SHOW



CARDS & LETTERHEADS



BOOKS THAT SHOW PACKAGING



GRAPHIC STUDIOS



BOOKS THAT SHOW PATTERNS

USUALLY THIS KIND OF BOOKS CONTAINS A CD-ROM FULL OF THE PATTERNS PRESENTED IN THE BOOK THAT ARE ROYALTY-FREE AND THAT YOU CAN USE IN YOUR DAILY WORK!



THE CREATIVE PROCESS

BRIEF

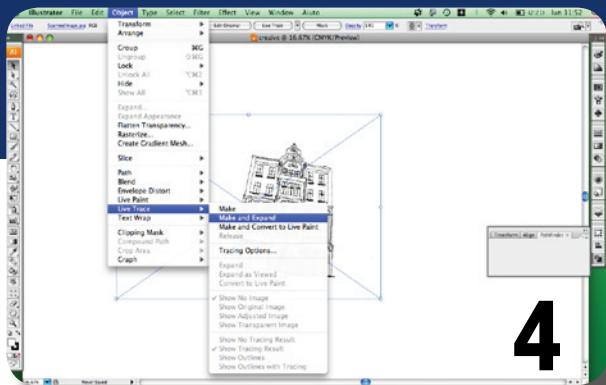
An enterprise asks you to design an invitation flyer for the opening party of its new store in an old building. This flyer must have the image of the building as a freehand drawing. How can you do?

TOOLS

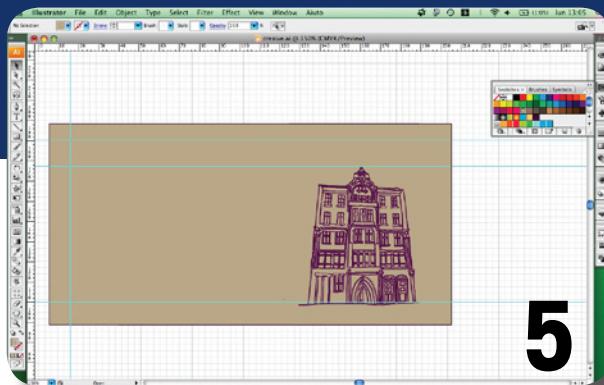
1. The picture of the building
2. Transparent paper
3. Permanent ink marker
4. A scanner
5. Adobe Illustrator
6. Free your creativity



PUT YOUR PICTURE UNDER THE TRANSPARENT PAPER

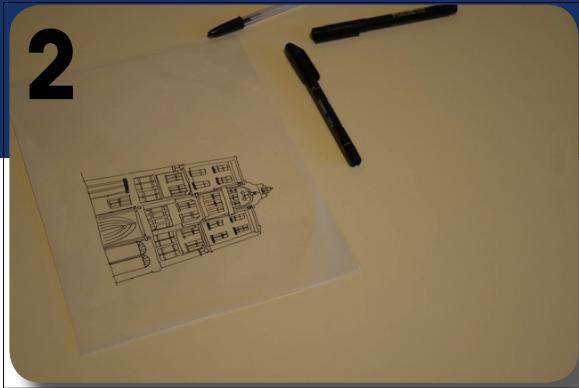


OPEN YOUR IMAGE IN ILLUSTRATOR AND USE THE "LIVE TRACE" FUNCTION



COLOR IT AS YOU LIKE AND CHOOSE THE DIMENSION OF THE FLYER

CLICK ON THE PICTURE TO PLAY THE VIDEO !



**TRACE ALONG THE EDGES
WITH THE MARKER**



SCAN YOUR DRAWING

WELL DONE!

This is just an example of what you can do using graphic designer tools. In the end you just have to free you creativity!

PLASTICRANE MEDIA INVITES YOU TO ITS
NEW STORE OPENING PARTY

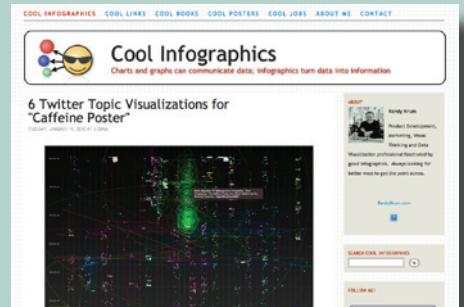
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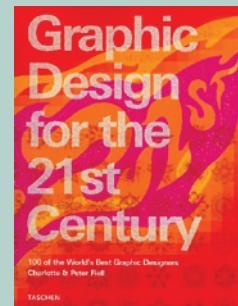
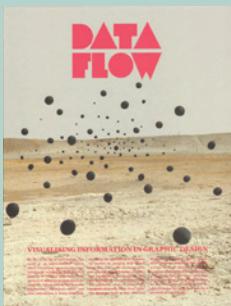
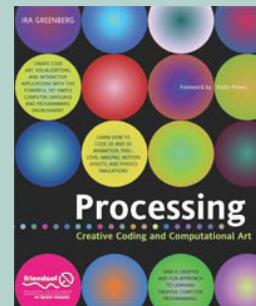
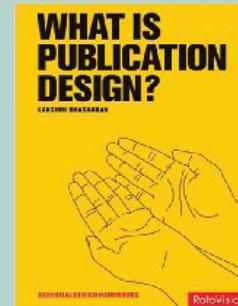
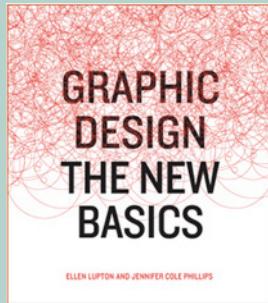
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CREDITS

All images are property of their respective owners, when possible I tried to create each image present in this work and consider it as an exercise and a possibility to make a personal portfolio and show some of my works and skills.

I would like to thanks some people in alphabetical order, friends, colleagues, professors, who patiently saw this work during its becoming, who taught me something about graphic design and who about more important things.

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