

D

Foundation

- 070
The Visual Dictionary of Graphic Design
- 071
The Visual Dictionary of Pre-Press and Production

F

Introductory

- 072
The Fundamentals of Creative Design
- 073
The Fundamentals of Graphic Design

B

Intermediate

- 074–077
Basics Design
 - 01 Format
 - 02 Layout
 - 03 Typography
 - 04 Image
 - 05 Colour
 - 06 Print & Finish
 - 07 Grids
 - 08 Design Thinking
- 078–079
Basics Graphic Design
 - 01 Approach and Language

R

Required Reading Range Course Reader

- 080
The Production Manual: A Graphic Design Handbook
- 081
The Layout Book

Required Reading Range Module Reader

- 082
Good: An Introduction to Ethics in Graphic Design
- 083
Visual Research: An Introduction to Research Methodologies in Graphic Design
- 084
Visible Signs: An Introduction to Semiotics
- 085
Left to Right: The Cultural Shift from Words to Pictures
- 086
Verbalising the Visual: Translating Art and Design into Words
- 087
Drip-dry Shirts: The Evolution of the Graphic Designer
- 088
Visual Communication: From Theory to Practice
- 089
Packaging Design

Graphic Design

D

Foundation

The Visual Dictionary of Graphic Design Gavin Ambrose and Paul Harris

Gavin Ambrose is a practising graphic designer whose client base includes the arts sector, galleries, publishers and advertising agencies. He has written and designed several books on graphic design, branding and packaging.

Paul Harris studied at the London College of Communication and has gone on to become a freelance writer and editor. His work has appeared extensively in magazines and journals on both sides of the Atlantic, including style bible *Dazed & Confused*.

Key features

Explains and contextualizes over 250 terms used within graphic design and associated disciplines.

Includes traditional practice and process terms as well as modern terminology.

Definitions are accompanied by compelling illustrations taken from historical and contemporary design.

Covers a wide variety of practical terms, such as *Perfect binding*, *Deboss*, and *Strikethrough*.

Also covers movements and styles, including *Surrealism*, *Psychedelia*, and *Postmodernism*.

Includes a detailed timeline of graphic design.

Readership

Foundation

AVA's Visual Dictionaries form our foundation reading list. These titles offer clear, comprehensive and visually informative definitions to the key terms in a discipline's vocabulary.

Each title offers a wide overview of the discipline as a whole, its history and contemporary practice. It also provides a useful reference tool throughout higher education.



! Gives information students need in a concise, accessible form. Derek Yates / Camberwell School of Arts / UK

! All those very useful things that you need to show a student all gathered under one cover. Brilliant. Vicki Winteringham / Norwich University College of the Arts / UK

D

Foundation

The Visual Dictionary of Pre-Press and Production Gavin Ambrose and Paul Harris

Key features

Explains and contextualizes over 250 terms relating to the preparation and production of print and digital media.

Definitions are accompanied by a wide variety of diagrams and examples.

Covers traditional terms still in current usage as well as modern terminology, from *Acrobat* to *Woodblock*.

Explains a range of practical processes, including *Accents*, *Bitmap*, and *Color calibration*.

Also covers a variety of styles and finishes, such as *Perfect bound*, *Totally chlorine free (TCF)*, and *Offset lithography*.

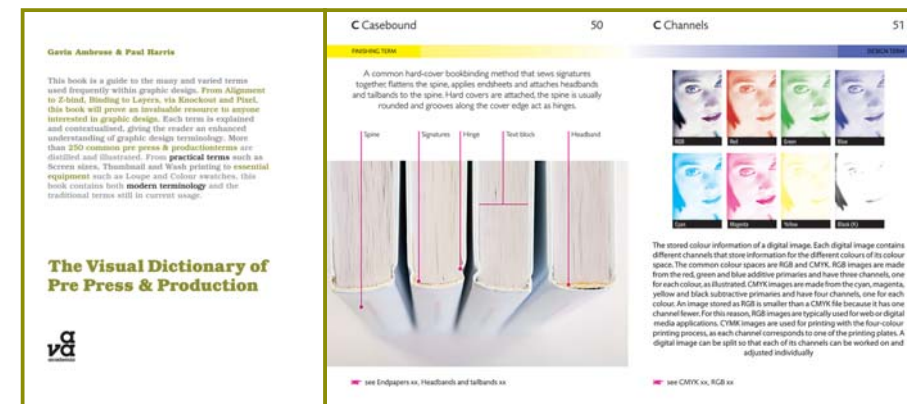
A valuable introduction to the practical aspects of design and printing.

Readership

Foundation

AVA's Visual Dictionaries form our foundation reading list. These titles offer clear, comprehensive and visually informative definitions to the key terms in a discipline's vocabulary.

This book offers a wide overview of the practices and processes relating to the production of printed material. It also provides a useful reference tool throughout higher education.



NEW!



Introductory

The Fundamentals of Creative Design Gavin Ambrose and Paul Harris

Key features

Offers a comprehensive introduction to the key principles of creative design.

Provides students with a working knowledge of design fundamentals, including layout, format, type, and image application.

Discusses the creative process in terms of brief, process and result.

Each process or principle is accompanied by diagrammatic explanations, associated theories and historical context.

Includes examples and case studies from contemporary designers and practitioners, accompanied by insights from the creatives involved.

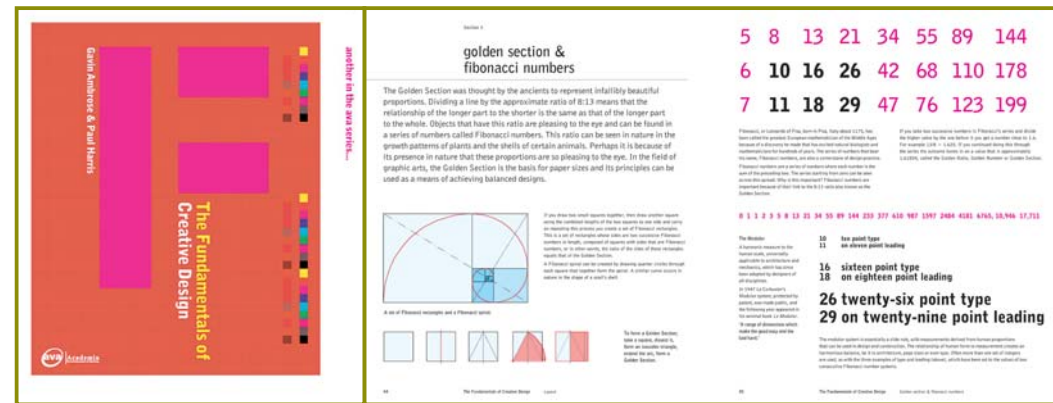
Presented in a visually engaging style, designed to appeal to creative design students.

Readership

Introductory

The discipline-specific titles in our Fundamentals range are aimed at students embarking on further education and offer a thorough grounding in the subject.

This book provides an understanding of basic design tenets before examining specific key areas in greater detail.



! The text is wonderful. It hits all the basic elements I need in a visual, striking and creative manner. Much better than the text we have been using thus far. Kevin Welch / St Mary's University / USA

! Excellent for first year students – comprehensive coverage of all fundamentals. Gareth Stewart / Belfast Metro College / UK



Introductory

The Fundamentals of Graphic Design Gavin Ambrose and Paul Harris

Key features

An ideal introductory text for pre-university students of graphic design.

A unique overview of graphic design, covering a wide range of disciplines, media and processes.

Covers key components of design, including typography, art direction, production and finishing, environmental design, and self-promotion.

Places graphic design in its socio-historical context, discussing its influences and development.

Includes contributions of work from contemporary designers, including Pentagram, Why Not Associates, and Studio Myerscough.

Presented in an engaging and demonstrative graphic style.

Readership

Introductory

The discipline-specific titles in our Fundamentals range are aimed at students embarking on further education and offer a thorough grounding in the subject.

This book provides students with a comprehensive discussion of basic design theory and methodology, before examining specific key areas in greater detail.



! I am extremely impressed with this book – it brings together all the best bits of other publications and presents them in bite-size chunks for the reader to digest. Fantastic! Andy Ellison / Nottingham Trent University / UK

! Great introductory text which captures all the key elements of communication design. So much in one book. Jeffrey Tribe / Bedford College / UK

! Excellent, well-illustrated introduction to graphic design. Lillian Lindblom / Middlesex University / UK

Basics Design

- 01 Format Gavin Ambrose and Paul Harris
- 02 Layout Gavin Ambrose and Paul Harris
- 03 Typography Gavin Ambrose and Paul Harris
- 04 Image Gavin Ambrose and Paul Harris
- 05 Colour Gavin Ambrose and Paul Harris
- 06 Print & Finish Gavin Ambrose and Paul Harris
- 07 Grids Gavin Ambrose and Paul Harris
- 08 Design Thinking Gavin Ambrose and Paul Harris

The *Basics Design* series is an indispensable reference tool, providing students with a thorough knowledge of the fundamental principles of graphic design. Each title is a comprehensive guide to a specific design concern, while the entire series forms a major reference text.

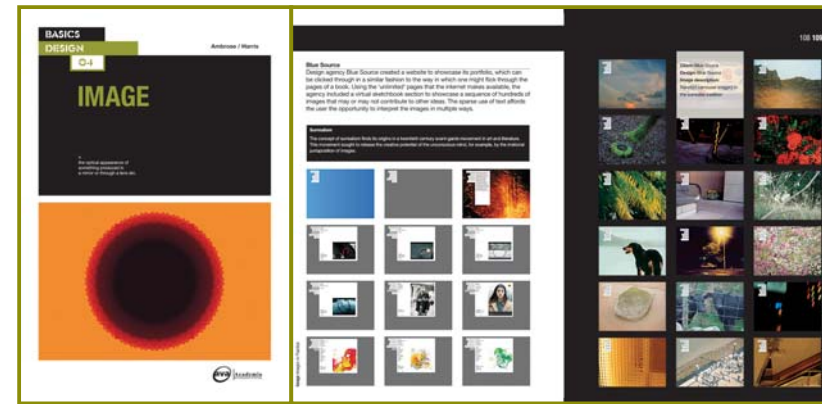
Contemporary work is supported by concise descriptions, technical expansions and diagrammatic visualisations, imparting a full understanding of the work being discussed. The titles themselves are highly visual and have been adopted worldwide.

Basics Design: Typography

! Physically well organized, excellent use of typography. An example of a well-thought out book that serves to inform the novice, and can be used as a reference book. Printing techniques are an important topic; good to see they are covered. Montclair State University / USA

Basics Design: Image

! An excellent book that continues a well-considered, intelligent range of study guides. Lincoln University / UK



Basics Design: Format

! A perfect primer for graphic design students and a wonderful reminder of the potential of print for established designers too. Barrie Tullett / Lincoln University / UK

Basics Design: Layout

! Simple and informative, ideal for students, useful and inspiring as a teaching resource. Rhed Fawell / Middlesex University / UK

Basics Design series

! The texts are very approachable in the manner in which they have been written and designed, making them excellent introductory and summary resources for students and staff. Grant Ellmers / Wollongong University / Australia

! We have recommended the *Basic Design* series to all third and fourth year design students as affordable, accessible and key texts. IADT Dunlaoghaire / IE

Key features

A series of detailed guides to the key aspects of graphic design.

Includes case studies and examples from the best of contemporary design.

Presented in a visually engaging, graphic style, supported by student exercises, tips and resource directories.

Readership

Intermediate

Our Basics books provide readers with an in-depth exploration of each of the topics introduced in the Fundamentals titles. These books offer both a theoretical and practical approach, supported by examples and exercises.

Individual titles can form the basis of specific modules, while the series as a whole functions as a comprehensive reference tool, and can be called upon at any stage of a student's education.

Basics Design: Grids

! Very focused. Covers all key elements and important issues in a very clear and concise manner. Excellent book. One of the best in the series. Rhiannon Robinson / Cumbria University / UK

! Excellent choice for level 1 students, mainly due to the fact that the content is visual and concise and successfully covers both technical and creative aspects of design layout and grids. Rhed Fawell / Middlesex University / UK



Basics Design: Colour

! Very well organized and easy to follow. The book design and structure will help my students learn more about color and color interaction. Luis Blanco-Doring / Spring Hill College / USA

Basics Design: Print & Finish

! Clear, easily understandable and of real benefit to students. Alison Barratt / Sunderland University Design Centre / UK

! Excellent primer in print production techniques, made accessible with clear and concise examples and case studies. Gerard Fox / IADT Dunlaoghaire / IE



Series

Intermediate

Basics Graphic Design

Key features

A series of clear supporting texts for every stage of a graphic design course.

Provides students with the tools necessary to develop key design skills.

Includes work from students and well-known contemporary designers.

The *Basics Graphic Design* series is a collection of useful reference guides for students, covering every stage of a graphic design course. Starting with approaches to graphic design, subjects covered include critical thinking and evaluation, problem solving, the development of project work and the realization of design practice.

Showcasing varied work from renowned studios and designers, these books provide students with the tools to develop their skills in new and emerging technologies, and to become highly motivated and independent individuals with plenty to offer to the design world.

Intermediate

01 Basics Graphic Design: Approach and Language Gavin Ambrose and Nigel Aono-Billson

Key features

An engaging discussion of various approaches to graphic design and the vocabulary that underpins them.

An essential text for foundation and undergraduate students hoping to embark on a career in graphic design.

Accompanied by over 200 illustrations and examples from the world of contemporary design.

Readership

Intermediate

Our Basics books provide readers with an in-depth exploration of each of the topics introduced in the Fundamentals titles. These books offer both a theoretical and practical approach, supported by examples and exercises.

Individual titles can form the basis of specific modules, while the series as a whole functions as a comprehensive reference tool, and can be called upon at any stage of a student's education.



NEW!



**Required Reading Range
Course Reader**

**The Production Manual: A Graphic Design Handbook
Gavin Ambrose and Paul Harris**

Gavin Ambrose is a practising graphic designer whose client base includes the arts sector, galleries, publishers and advertising agencies. He has written and designed several books on graphic design, branding and packaging.

Paul Harris studied at the London College of Communication and has gone on to become a freelance writer and editor. His work has appeared extensively in magazines and journals on both sides of the Atlantic, including style bible *Dazed & Confused*.

AVA's award-winning title *The Production Manual* provides students with the practical knowledge necessary to print and produce creative work. This hands-on guide allows graphic design students to apply the knowledge acquired during their course. Essential production methods are covered in detail, providing clear descriptions of the various technical processes involved in design for print, exhibition stands, packaging and signage. The book tackles issues such as image resolution, printing techniques and plate-making, and demonstrates how to achieve difficult effects such as duotones and halftones. The text is supported throughout by examples of work taken from the best of contemporary design.

Key features

A comprehensive introduction to production methods for students of design.

Allows students to apply the knowledge they have gained during their course.

Explores production methods for a variety of contexts; print, packaging, signage and exhibition stands.

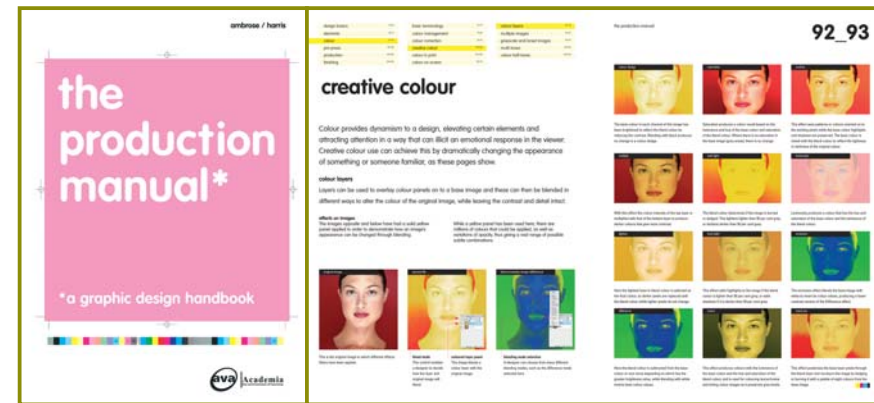
Supported by examples of work taken from renowned contemporary designers.

Readership

**Required Reading Range
Course Reader**

These reference titles are specifically structured to support the lifetime of an undergraduate degree and provide a detailed exploration of the discipline covered.

This title represents a comprehensive introduction to a vital area of graphic design. It is an ideal core text for a design degree and will prove useful at any academic level.



! Covers many topics that we often do not have time to cover within the modular structure of our courses. Well written and designed, which makes it an ideal book for long term reference for students and designers. Don Fitzpatrick / Coventry University / UK

! It literally ticks all the boxes. An excellent handbook/reference. Adrian Newman / Wales University / UK

! Will use as a key text. A good foundation text for graphic design production. Kaitlin Wilson-Bryant / Piedmont College / USA

! A brilliant book, a must for all design students. Rachel Boon / Newcastle College / UK



**Required Reading Range
Course Reader**

**The Layout Book
Gavin Ambrose and Paul Harris**

The Layout Book provides design students with a comprehensive overview of layout design. It focuses on the fundamental principles that guide layout and describes the context in which these principles were formulated, providing a historical overview from early scribes through to contemporary layout.

The book guides students through key theoretical principles and the practical application of layout. It also demonstrates how knowledge of layout is not only essential in the creation of successful graphic design, but can also influence associated activities as diverse as fashion, engineering and architectural design.

Key features

Provides students with a detailed understanding of all aspects of layout design.

Provides a historical overview of the development of layout.

Demonstrates how layout design can be transferred to a number of other disciplines.

Supported by case studies and examples of work from the best of contemporary layout design.

Readership

**Required Reading Range
Course Reader**

These reference titles are specifically structured to support the lifetime of an undergraduate degree and provide a detailed exploration of the discipline covered.

This title is a comprehensive handbook to a key aspect of graphic design. It is an ideal core text that will prove useful at any academic level.



! A valuable addition to the expanding group of titles from AVA. Visually stimulating and sexy – the right visual style to grasp the attention of today's media- and visually-oriented students. Martin Dawber / Liverpool John Moores University / UK

The Layout Book (and other graphic design titles)

! All of the books will be recommended to our students

and purchased for the art library. Ruth Lozner / Maryland University / USA



Required Reading Range Module Reader

Good: An Introduction to Ethics in Graphic Design Lucienne Roberts

Lucienne Roberts studied graphic design at the Central School of Art and Design. After a brief period at The Women's Press, she established the studio sans+baum, hoping to ally a commitment to accessible and engaging design with a socially aware agenda. Roberts' new studio LucienneRoberts+ was established at the end of 2006, working mainly in the arts and voluntary sectors. In 2000, Roberts was a signatory of the *First Things First* manifesto. She has taught at Yale and the London College of Communication and was a D&AD judge in 2008. Roberts is a regular contributor to *Eye* magazine and *Grafik*.

Good: An Introduction to Ethics in Graphic Design is a detailed study of ethical practice in graphic design and other visual arts disciplines. It seeks to engage students in debate about their craft and analysis of their values, asking; is it possible to be a 'bad' good designer or a 'good' bad designer? If so, which is preferable? The book seeks to marry theory with practical application, removing some of the mystique that surrounds ethical philosophy and highlighting its relevance for us all. It is supported by discussions and insight from established designers, typographers, photographers and illustrators.

Key features

An in-depth introduction to ethics and ethical practice in graphic design.

Seeks to engage students in a discussion of values and ethics in their work.

Highlights the practical application and relevance of theory and philosophy.

Throughout the book, designers, typographers, photographers and illustrators try to define being 'good'.

Readership

Required Reading Range Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

Good: An Introduction to Ethics in Graphic Design is a comprehensive discussion of an important area of cultural theory. It is an ideal core text for contextual studies modules, as part of a larger visual arts degree.



! Accessible and well-designed, with text broken up into manageable chunks. An excellent text for lecturers and undergraduates. Dave Caton / Swindon College / UK



Required Reading Range Module Reader

Visual Research: An Introduction to Research Methodologies in Graphic Design Ian Noble and Russell Bestley

Ian Noble is currently director of research and postgraduate programs within the School of Graphic Design at the London College of Communication. He has worked professionally as an editorial designer and as an educator and design writer.

Russell Bestley is a senior lecturer at the London College of Communication. His work has been primarily concerned with research through education and practice. He has recently completed a PhD on the second generation of UK punk and graphic design.

Visual Research: An Introduction to Research Methodologies in Graphic Design is a guide to the practice of researching for graphic design projects. It explains the key terms and theories that underlie design research; examining the importance of audience, communication theory, semiotics and semantics. The book features a range of case studies which demonstrate how the use of rigorous research methods can form the basis of effective visual communication and design problem solving, eschewing end-product analysis for a discussion of the way in which research feeds into the design process.

Key features

A thorough investigation into research methods for graphic design and other visual arts disciplines.

Written by widely respected academics that have many years' experience in both industry and academia.

Features case studies that demonstrate how effective design research is integral to a successful execution.

Focuses on the importance of research throughout the design process, not just the final stages.

Readership

Required Reading Range Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

Visual Research: An Introduction to Research Methodologies in Graphic Design is a detailed introduction to researching for design. It is an ideal core text for research modules, as part of a larger visual arts degree.



! This book has both academic credibility and professional integrity. Tony Pritchard / London College of Communication / UK
! Good informative text which enhances understanding of the topic. Kate Sillitoe / Chester University / UK
! It is very accessible to my students. Packed with excellent information and examples and beautifully designed. Cate Roman / Woodbury University / USA



Required Reading Range
Module Reader

Second edition

Visible Signs: An Introduction to Semiotics
David Crow

David Crow worked as a designer in London at the design group Assorted Images and as an art director for Island Records before running his own freelance consultancy. As a freelance designer, he worked for a range of clients in the cultural sector including Rolling Stones Records, Virgin Records, Phonogram and The Royal Shakespeare Company. He then moved into academic life where he ran the graphic arts department at Liverpool's John Moores University, UK for eight years before becoming Head of the School of Design at Manchester Metropolitan University, UK.

Visible Signs: An Introduction to Semiotics guides students through visual communication theory relating to semiotics and explains how this theory can be applied to their own work. Basic semiotics is taught in most art schools as part of a contextual studies program, but many students find it difficult to understand how these ideas might impact on their own practice. *Visible Signs* tackles this problem by explaining basic semiotic terminology through visual examples of graphic work. Concepts such as signs and signifiers, language and speech are all explored through contemporary graphic design and fine arts.

Key features

A detailed introduction to semiotics and semiology.

Explains how students can apply semiotic theory in the creation of their own work.

Tackles an often-misunderstood subject with visual examples from contemporary design and fine art.

One of AVA's most successful titles, *Visible Signs* has been adopted as a key text at numerous universities and colleges around the world.

Readership

Required Reading Range Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This title is an approachable guide to semiotic theory, providing students with a solid foundation of knowledge, and an awareness of how this knowledge can be applied in practice. It is an ideal core text for theory-based modules, and will prove useful at any academic level.



NEW!

- ! Very accessible. An ideal introduction to semiotics. Mel Brown / Plymouth College of Art & Design / UK
- ! This stimulating book will significantly inform the theoretical and practical work of students studying at both undergraduate and postgraduate levels. Tony Pritchard / London College of Communication / UK
- ! This is the best book for my students to use as a text. Kelly Carr / Baltimore University / USA

ISBN and title specifications listed on pages 150–159



Required Reading Range
Module Reader

Left to Right: The Cultural Shift from Words to Pictures
David Crow

Left to Right is an in-depth study of the influence digital technology has had on the way we communicate and the increasingly visual nature of our culture. It demonstrates that the development of language has gone hand in hand with the development of technology, discussing the challenge posed to alphabetic information by the rapid development of screen-based media over the latter half of the twentieth century. This title is a detailed discussion of the role design and other creative disciplines have to play for a new image-centric generation.

Key features

A detailed study of the development of image-based language and culture in the latter half of the twentieth century.

Discusses the relationship between emerging technologies and language.

Explores the significance of design and other creative disciplines in our image-based culture.

Presented in a demonstrative visual style.

Readership

Required Reading Range Module Reader

This title is designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

Left to Right is a detailed discussion of a prevalent topic in cultural theory. It is an ideal core text for contextual studies modules, as part of a larger visual arts degree.



- ! This book is well written and the content is very relevant to the graphic design course. Nick Kapica / Ravensbourne College of Art & Design / UK

! The book bridges the gap between the technical and theoretical, enabling students to think more laterally and thus improve their practice. Charles daCosta / Savannah College of Art & Design / USA

www.avabooks.com

084/085



Required Reading Range
Module Reader

Verbalising the Visual: Translating Art and Design into Words
Michael Clarke

Michael Clarke has a distinguished academic career and is currently the art and design correspondent for the *Times Educational Supplement* (UK). He has written numerous articles on major exhibitions and current developments in the visual arts and is a member of The International Association of Art Critics (AICA).

Verbalising the Visual: Translating Art and Design into Words investigates how we can best communicate our experiences of visual culture into written and spoken words. The book introduces students to a broad range of language and terminology: formal and informal, academic and colloquial, global and local, all of which can be found in current art and design discourse.

It includes a variety of examples and case studies that explore the many ways in which language is used to discuss, describe, analyze and critically evaluate art and design. Students will learn to select and effectively employ language to present oral and written critical assessment of art and design.

Key features

An in-depth study of the written and spoken discussion of visual works.

Offers visual arts students the tools they need to properly understand and effectively use language in presentations and essays.

Discusses the full range of language used in art and design discourse.

Supported by illuminating examples and case studies.

Readership

Required Reading Range
Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This title provides students with the tools they need to communicate effectively about their work either in written essays or in group discussions. It is an ideal core text for presentation and discussion modules, which will prove useful at any stage of a student's academic career.



! Fills a gap in the market providing a well paced, informative structure for all visual arts students.
Philip Long / Southampton Solent University / UK

! A clear text. A must within the studio. User friendly and useful. Kate Christman / Falmouth University College / UK

! Not only demystifies writing about design but makes it vibrant, relevant and exciting.
Andrew Gossett / Middlesex University / UK



Required Reading Range
Module Reader

Drip-dry Shirts: The Evolution of the Graphic Designer
Lucienne Roberts

Lucienne Roberts studied graphic design at the Central School of Art and Design. After a brief period at The Women's Press, she established the studio sans+baum, hoping to ally a commitment to accessible and engaging design with a socially aware agenda. Roberts' new studio LucienneRoberts+ was established at the end of 2006, working mainly in the arts and voluntary sectors. In 2000, Roberts was a signatory of the *First Things First* manifesto. She has taught at Yale and the London College of Communication and was a D&AD judge in 2008. Roberts is a regular contributor to *Eye* magazine and *Grafik*.

Drip-dry Shirts: The Evolution of the Graphic Designer is a visual history of graphic design that introduces students to the work of some of the most established and innovative designers in the discipline's history.

The book includes illustrated interviews with designers such as Ken Garland, Wim Crouwel, Milton Glaser, Karl Gerstner and Rosmarie Tissi, each of whom place their work in historical and personal contexts as they reflect on their formative years and long careers. This title is rich in anecdotes and observations, as influential designers speak honestly about what it was like to make design history.

Key features

A detailed visual re-telling of the history of graphic design and its pioneers.

Includes interviews and insight from leading names such as Ken Garland, Wim Crouwel and Milton Glaser.

Includes analysis and contextual discussion of historically significant pieces of design.

Features an illustrated timeline, placing history into context.

Readership

Required Reading Range
Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This title represents a comprehensive introduction to the rich history of graphic design, providing students with a solid grounding in the historical context and development of the discipline.

It is an ideal core text for a history of design module and will prove useful at any academic level.



! A good text that bridges theory, history and studio/practical teaching. Tim Fabian / Lincoln University / UK

! Well written and suitable for a graduate-level class pertaining to visual communication in graphic design.
Linda Miller / Art Institute of Pittsburgh / USA



Required Reading Range
Module Reader

Visual Communication: From Theory to Practice
Jonathan Baldwin and Lucienne Roberts

Jonathan Baldwin is a lecturer in design history, theory and practice at Dundee University, Scotland. He teaches and writes on issues related to popular culture, the media, graphic design and higher education and has experience working as a professional graphic designer and has contributed to many publications and conferences on art and design in higher education.

Lucienne Roberts established the design studio sans+baum after a brief period at The Women's Press, hoping to ally a commitment to accessible and engaging design with a socially aware agenda. Roberts' new studio LucienneRoberts+ was established at the end of 2006. Roberts was a signatory of the *First Things First* manifesto, has taught at Yale and the London College of Communication and was a D&AD judge in 2008. She is a regular contributor to *Eye* magazine and *Grafik*.

AVA Academia's award winning *Visual Communication: From Theory to Practice* introduces design students to cultural theory through a series of essays and contributions from leading designers. It seeks to locate graphic design in a wider cultural context, drawing a student's attention to the key debates and issues that surround it.

The title incorporates contextual essays that explore how cultural theory can be applied to the real-world practice of graphic design, and are discussed by designers such as Neville Brody, Michael Bierut and Joan Farrer. This title helps students to develop sound critical judgment and informed strategies for the conception of new ideas that accurately reflect the current zeitgeist.

Key features

An in-depth discussion of cultural theory and how it relates to the practice of graphic design.

Bridges the gap between design theory and the day-to-day practice of graphic design.

Includes contributions and discussions from acclaimed designers.

Allows students to engage with a difficult area of design.

Readership

Required Reading Range
Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This title is a companion piece to cultural theory modules and courses and has been edited to fit broadly into the diverse curricula of art schools and colleges around the world.



! This is the best book on visual communication today. Laurence Bach / Philadelphia University of the Arts / USA

! Well illustrated and structured. Cultural theory is an important and often neglected area of training for arts and communications students. Dr Mary Lou Nemanic / Penn State University / USA



Required Reading Range
Module Reader

Packaging Design
Gavin Ambrose and Paul Harris

Gavin Ambrose is a practising graphic designer. Gavin's current commercial practice includes clients from the arts sector, publishers and advertising agencies. He is the co-author and designer of several books on branding, packaging and editorial design.

Paul Harris is a freelance writer, journalist and editor. Paul writes for international magazines and journals in London and New York. He is co-author and collaborator on several books about graphic design.

Packaging Design introduces students to the most overtly commercial area of graphic design. While many other areas of design have commercial aspects, the success of a piece of packaging design is inextricably linked with its ability to sell a product. This book discusses the implications of this commercial function for a designer. It explores methods of visually communicating the value of a product to its target audience and examines the entire lifespan of a piece of packaging: from its manufacture and construction, to its display in various retail environments, to its eventual disposal and the associated environmental concerns.

Key features

Introduces design students to the most commercial area of graphic design.

Explores the relationship between branding and graphic design.

Discusses the full lifespan of a piece of packaging design; from design and manufacture to disposal.

Accompanied by illustrative examples and case studies taken from contemporary packaging design.

Readership

Required Reading Range
Module Reader

These titles are designed to support specialized modules of degree courses and provide a platform for further exploration of the subject matter.

This book provides students with an understanding of the conventions of packaging design and is an ideal core text for packaging design and commercial design modules.



NEW!