

Laurence King Spring 2010

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Design Graphics

Stickerbomb 2

Studio Rarekwai

Stickers are an essential part of the street art movement. Inexpensive and easy to produce, they act as a kind of informal business card for some graffiti writers, and a quick and effective promotional tool for many artists and illustrators.

As more and more stickers are placed around major cities in the world, interest in the subject keeps growing.

This all new follow on from the original *Stickerbomb* book is filled with a brand-new collection of 280 specially-commissioned stickers by artists, illustrators, and graffiti writers from around the world, many of whom have not been featured in a publication before. It will appeal to a young market of designers, street artists, and illustrators, plus street art fans and anyone who collects stickers.

Ryo Sanada and Suridh Hassan of Studio Rarekwai specialize in the promotion of international culture and music through documentary production and film. Their documentary film on Japanese Hip-Hop culture—“Scratching the Surface: Japan”—has been broadcast across Europe. This was followed by successful screenings at the 12th Raindance Film Festival in London and the Vancouver International Hip-Hop Film Festival.

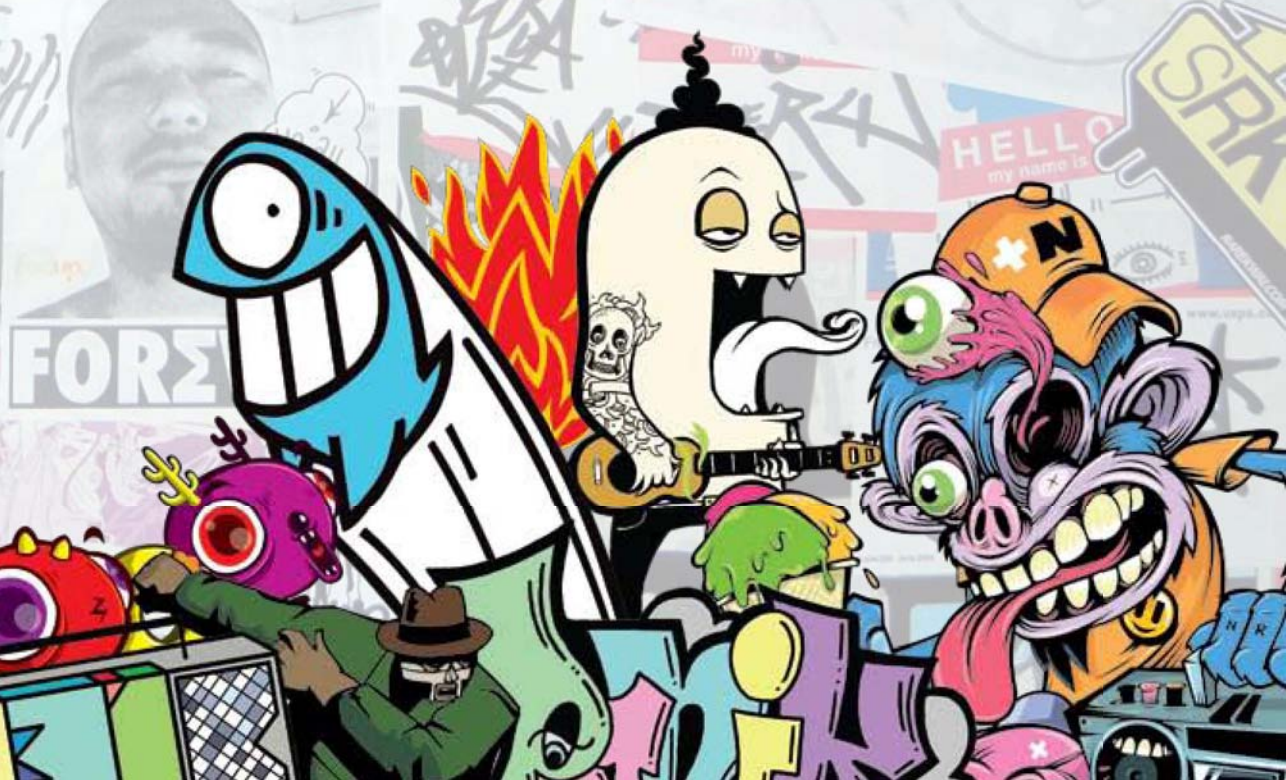
280 color illustrations
 132 pages
 8 ¼ x 6 ½ in (landscape)
 ISBN (paperback) 978 1 85669 662 3
 US \$24.95
 Graphics
 April 2010

- **A follow-up book to the highly successful Stickerbomb**
- **Features 280 specially commissioned stickers**
- **The book will be a collector's item**
- **Great value at \$24.95**

ISBN 978-1-85669-662-3







For Love and Money

New Illustration

Liz Farrelly and Olivia Triggs

Over the past decade there has been a creative rebirth in the practice of illustration. Contemporary illustration has more applications, methodologies and fans than ever before. With modes of production ranging from the re-imagined traditions of drawing, painting and collage, to the wide range of computer-based applications, and a myriad of unique combinations of both hand and digital means, today's illustrators are breaking the mold in terms of production.

This book investigates these myriad ways of working and creating, by featuring work from a diverse range of more than 80 contemporary practitioners, some of whom have never before been featured in a book. Drawn from around the world, the work is accompanied by analysis and interviews with the illustrators. A collection that showcases new talent and focuses on current trends, this book offers a definitive guide to illustration in the new millennium.

Liz Farrelly is a design writer and editor, published worldwide. Her book credits include, among others, *Scrawl*, *Scrawl Too*, *Zines*, *Stick 'Em Up*, *Brooklyn: New Style*, *Fashion Forever*, and *onehundredat360°*.

Olivia Triggs has worked in the world of photography, production, and illustration for over eight years. In 2007 she founded the creative agency Breed, with the aim of bringing a personal and professional approach to a small roster of diverse talents.

417 color illustrations
328 pages
8¾ x 8¾ in
ISBN (paperback) 978 1 85669 620 3
US \$40.00
Design / Graphics
February 2010

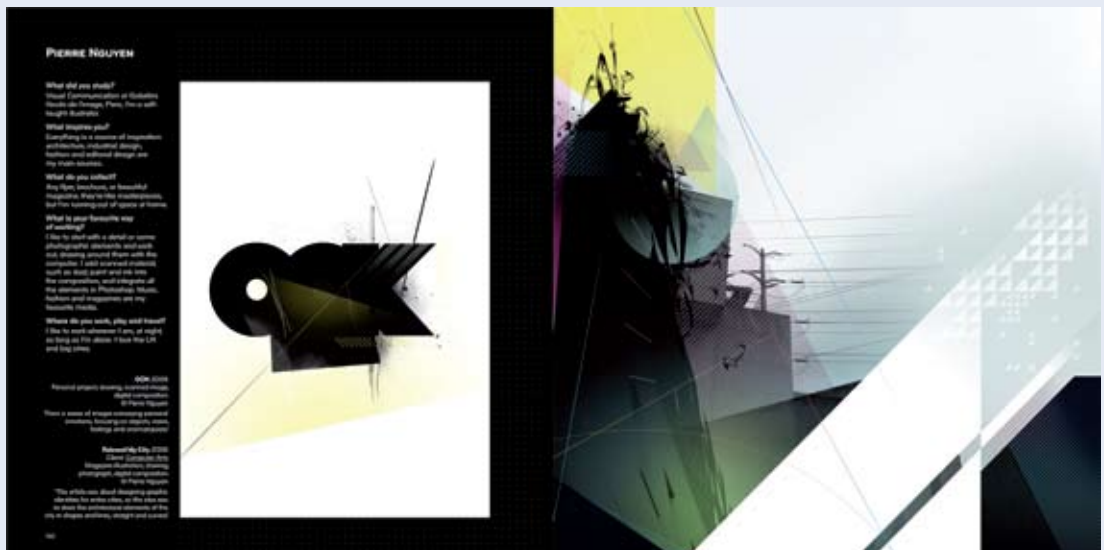
- **Features over 80 innovative young illustrators who are working today**
- **Inspirational overview of cutting-edge illustration from around the world**
- **Excellent value with 328 pages at only \$40**

ISBN 978-1-85669-620-3





For Love and Money: New Illustration





David Laundy (2010)
 David Laundy
 2010, poster print
 © David Laundy
 Space is like a design. The location of a chair sitting on a table, for example, is like a design. It's not just the chair and the table, it's the space around them.



Sebastian Bissinger/BANK (2011)
 Sebastian Bissinger/BANK
 2011, poster print
 © Sebastian Bissinger/BANK
 The poster features a mix of hand-drawn and digital elements, including a large, stylized figure of a person sitting on a chair, surrounded by a dense, chaotic arrangement of furniture and objects.



David Laundy (2011)
 David Laundy
 2011, poster print
 © David Laundy



Sebastian Bissinger/BANK (2010)
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 © Sebastian Bissinger/BANK
 The poster features a mix of hand-drawn and digital elements, including a large, stylized figure of a person sitting on a chair, surrounded by a dense, chaotic arrangement of furniture and objects.

SEBASTIAN BISSINGER/BANK™

What did you study?
 Graphic Design, Photography and Illustration

What inspires you?
 Colorful illustration and design on hand-drawn and digital, and the streets.

What do you collect?
 Lots of printed ephemera.

What is your favorite way of working?
 A mix of drawing and digital image-making, changing settings, adding layers and transparency, building complex patterns or textures, playing around.

Where do you work, play and learn?
 Most play and learn should be at the same.

Sebastian Bissinger/BANK (2011)
 Sebastian Bissinger/BANK
 2011, poster print
 © Sebastian Bissinger/BANK



Print & Pattern

Bowie Style

Pattern is everywhere. Years of minimalism have been superseded by a riot of color and shape, whether on walls, fabrics, clothes, or signage. *Print & Pattern* is a visual celebration of contemporary surface design.

Compiled by the creator of the cult blog of the same name (<http://printpattern.blogspot.com/>), this book documents the work of the best surface designers from around the world and features products that have been embellished with a surface print or pattern, including graphics, cards, gift wrap, stationery, textiles, ceramics, badges, stickers, and wallpaper.

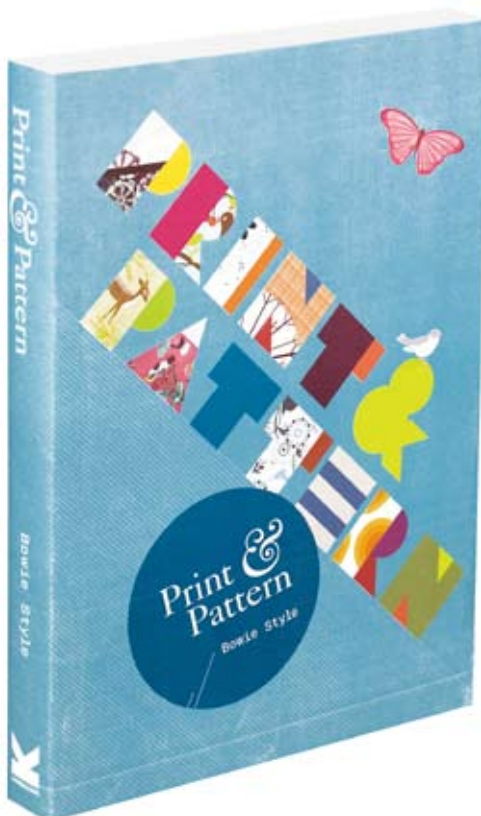
As well as successful commercial designs, the book also showcases previously unseen pattern designs from designers' portfolios. Accessible but with a cool edge, the book will appeal to surface designers, graphic designers, designer-makers and craftspeople, illustrators, and fashion and textile designers.

Bowie Style is a surface designer and the creator of the successful blog *Print & Pattern*. Her work has featured in numerous magazines and newspaper articles.

750 color illustrations
304 pages
6 ¾ x 9 ¾ in
ISBN (paperback) 978 1 85669 646 3
US \$35.00
Design / Graphics
March 2010

- **From the popular surface design blog *Print & Pattern* (more than 2 million hits in two years)**
- **Useful sourcebook for artists and designers**
- **Contains a wide range of pattern designs with a variety of applications, including textiles, wallpaper, furniture, ceramics, and stationery**
- **Shows the application of pattern as well as pattern in repeat**

ISBN 978-1-85669-646-3





Print & Pattern





KATIE KIRK

www.katiekirk.com
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www.katiekirk.com

121 Katie Kirk is a graphic designer and illustrator living and working in Minneapolis. With a love of music, art and patterns, Katie is always in the mood to collaborate and create. Together with her husband, Nathan, she created *Eight and One*, a multi-disciplinary music-related design boutique. When often found at the studio, the dog park or on antique shops, Katie says "One aspect for the designed life, a place where work, life and inspiration are all equal and integrated organically."



Eli, no!



Eli, no!



Fig. 1 - Eli, No Color
 Inspired by children often with their supplies, Eli No! is a children's book that uses simple illustrations to tell the story of one mother, watching their son and his new world take the world by storm.

Figure 2 - Eli, No Book Page
 Katie uses her graphic design skills with color, using typography to create a visually appealing collection of all ages. It will be a great way to tell the story of her son and his new world.

Figure 3 - Eight and One
 The pattern was created for the *Eight and One* boutique, music and home goods, and was used as a design for a variety of products, including t-shirts, bags, and more. It is a collection of 100 different geometric and abstract shapes.





The Sneaker Coloring Book

Daniel Jarosch and Henrik Klingel

A coloring book for grown-ups, *The Sneaker Coloring Book* is a collection of 100 black and white line drawings of popular sneaker designs, shown in side view, to color, alter, or customize. The models featured are 100 of the most popular designs from 1916 to the present day from 18 major brands including Adidas, Converse, New Balance, Nike, Onitsuka Tiger, Puma, Reebok, and Vans. Brand, model name, launch date, and category are listed for each sneaker. The drawings are printed on high-quality drawing paper and the pages are perforated so that a drawing can be removed once completed.

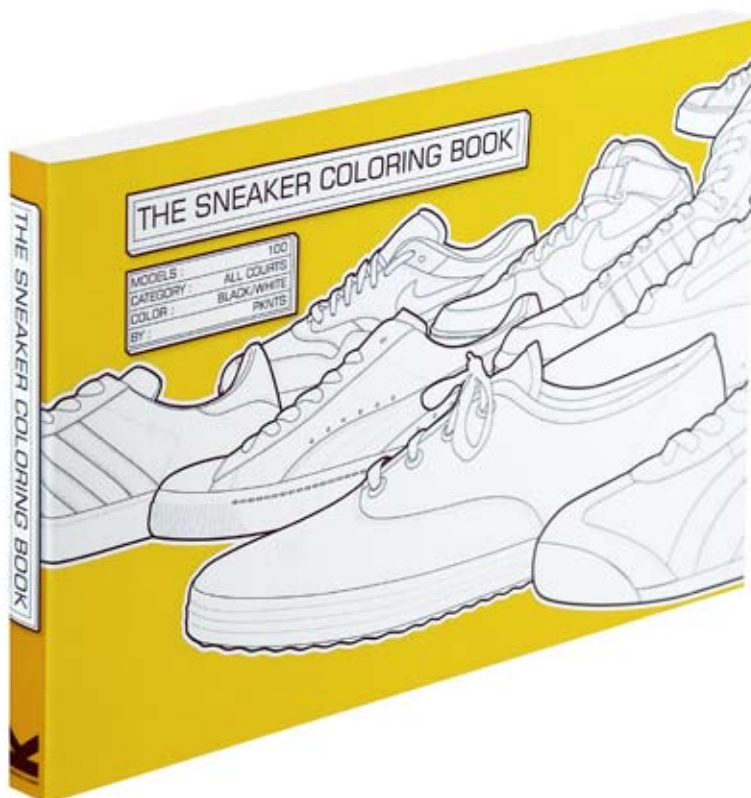
Taking a fun and highly original approach to sneaker culture, the book will appeal to anyone who likes to color and customize their sneakers, to fashion and footwear designers, illustrators, graphic designers and, above all, to the sneaker fanatics who want to own every book about their favorite subject.

Daniel Jarosch and Henrik Klingel set up their design studio, PKNTS, in Berlin in 2006. Their clients include Onitsuka Tiger/Asics, Big Fish Games, the BenQ-Siemens Explore Room, and Messe Frankfurt. Their work has been awarded the Commerzbank Design Prize and the Nike Play Award 2008.

110 illustrations, 10 in color
 216 pages
 10 ¼ x 7 in (landscape)
 ISBN (paperback) 978 1 85669 667 8
 US \$19.95
 Graphics
 June 2010

- **The first ever sneaker coloring book**
- **Features drawings of the 100 most popular sneakers of all time from 18 different brands**
- **Appeals to sneaker fans, fashion and footwear designers and anyone who loves to customize, color, and design**

ISBN 978-1-85669-667-8



Graffiti Asia

Studio Rarekwai

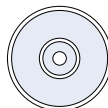
This book is the first to examine the spread of graffiti in Asia, concentrating mainly on Indonesia, Thailand, Malaysia, South Korea, Singapore, and Taiwan, as well as the Philippines, China, and Hong Kong.

Interviews with local artists provide an insight into the life of the graffiti artist in countries far removed from graffiti's origins in the US. They discuss the most popular graffiti locations, the attitudes of each country to the idea of graffiti art, and the network of established and emerging artists across the region.

All material in the book was collected at first hand by the authors, who traveled around Asia photographing pieces, throw-ups, drip tags, and more, as well as interviewing the featured artists.

Ryo Sanada and Suridh Hassan of Studio Rarekwai specialize in the promotion of international culture and music through documentary production and film. Their documentary film on Japanese hip-hop culture—"Scratching the Surface: Japan"—has been broadcast across Europe. This was followed by successful screenings at the 12th Raindance Film Festival in London and the Vancouver International Hip-Hop Film Festival.

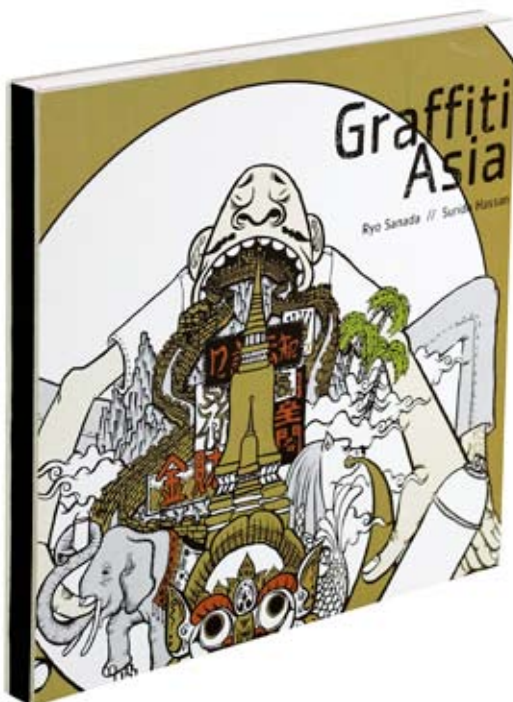
350 color illustrations
128 pages
8 ¾ x 8 ¾ in
ISBN (hardback) 978 1 85669 649 4
US \$24.95
Graphics
May 2010



includes DVD

-
- **The first book to document graffiti in Asia, covering Shanghai, Taiwan, Hong Kong, Thailand, Malaysia, Singapore, and Indonesia**
 - **Includes work by local artists and visiting international artists**
 - **20-minute documentary gives an insight into the graffiti culture of these Asian countries**

ISBN 978-1-85669-649-4







How to Use Images

Lindsey Marshall and Lester Meachem

Portfolio Skills

Fundamental to the study of graphic design is the creative use of images in a design context. This book teaches you how to select and use images for a range of applications, including: magazines and newspapers, posters, booklets, books, leaflets, stationary, book and CD covers, advertising and promotional material, packaging, point of purchase, web pages, and digital advertisements. It explores methodologies for choosing, placing, combining, manipulating, and montaging imagery and the relationship of image to text, with chapters on:

- Selection
- Structure and layout
- Composition
- Communication
- Color
- Image potential
- Production

Using fully illustrated case studies from leading graphic designers and practical exercises, the book provides professional insights and tips into ways of using pictures to maximum effect.

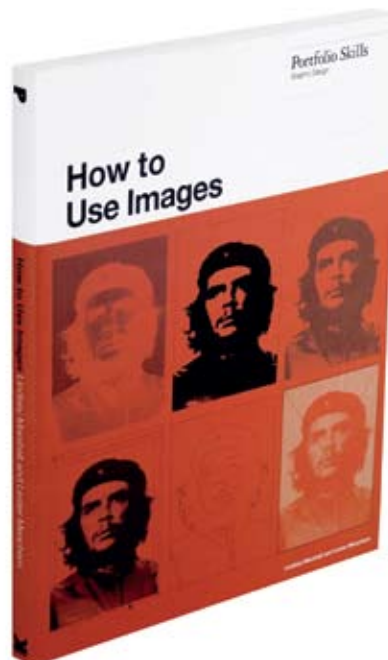
Dr Lindsey Marshall pursued a freelance career in graphic design before moving into higher education. She is currently a principal lecturer working in visual communications at the School of Art & Design, University of Wolverhampton.

Lester Meachem has worked as a freelance illustrator/designer for many years. He is Head of Visual Communication at the School of Art & Design, University of Wolverhampton.

380 color illustrations
192 pages
8 ½ x 11 in
ISBN (paperback) 978 1 85669 658 6
US \$35.00
Design / Graphics
May 2010

- **Practical guide to using images in graphic design and web design**
- **Also explains the basic principles of semiotics to help inform design decisions**
- **Easy-to-follow, step-by-step text**
- **Highly illustrated, with examples of image use in print and screen**
- **Summary boxes for quick revision**
- **Case studies showing best practice from leading designers**

ISBN 978-1-85669-658-6



Identifying Effective Images

The first step to finding images is to read, or read, your brief and identify clearly what you are trying to communicate. This may seem obvious, but it is easy to get muddled in the process of designing, and be sidetracked into looking for something that complements the project, rather than identifying an image that communicates effectively. If the subject matter you are dealing with is light-hearted, it would be logical to need images that reflected this both in content and in feel.



The magazine spread with the advertisement for the car is an example of an advertisement that is not effective.

In many cases you will have to choose as to the images to be incorporated into the design but, when you do have a choice it is probably a good idea to start finding the images before you begin your composition. To do this, you need to experiment with ideas in order to identify the sort of image you are looking for. Your starting point may be defined by the brief suggesting a particular type of image. An example of this is a brochure about a specific building, where the sort of image to be included is clear.

On the other hand, the brief or project may be much open-ended, which would enable you to examine a range of possibilities. In this instance, you could explore images that have been formed by different methods such as illustration, mixed media and photography. Even if the design is well-defined you can incorporate images that use different media providing they can be photographed or scanned effectively. Variety in texture is worth consideration as it can provide visual excitement when it is carried out skilfully or not. The same applies to the use of colour and it is a good idea, if you are given the choice, to investigate the difference between images in full colour and those in black and white as well as all the variations in between.



An image showing a range of materials that could be used as objects in a design.

A moodboard is useful for investigating the sort of images to use in a design. You can incorporate a range of materials, not necessarily as images (text, paper and objects from nature) that help you understand the feel you want to communicate. The items and images you identify through this exercise may not be the ones you use in your design, but they act as prompts. It is useful to also think about communicating your ideas in words or letters, as well as providing future reference material.

Other considerations may be whether you need to use letters such as words or repetitive letterforms or text shapes to communicate with, and attract, your audience. You may also need to think about the format of the images, whether there are any constraints within the design or, for example, long and thin, short and fat or irregular shapes.

Finding the images can take a bit of time, searching and may require the sort of person you are, if you are organised, you will have a shopping list and be clear about what you are looking for. This approach has its advantages and a printing shop, but can overcome the serendipitous quality of the other method, which is random browsing where you pick up images from a variety of sources, often when not particularly looking for them, such as when browsing through magazines or the internet. Whatever method is chosen, make sure you select and put this your 'shopping list' of the ingredients you need in order to communicate your ideas, in the same way that you would select the ingredients for a cake.

When creating design work, you should always use images that are appropriate to the project and the audience.



Case Study Juwelen 1, Grandpeople

1. The design brief for the Grandpeople Jewelen 1 advertisement was to create a poster that would be displayed in a public space.



2. The design brief for the Grandpeople Jewelen 1 advertisement was to create a poster that would be displayed in a public space.



3. The design brief for the Grandpeople Jewelen 1 advertisement was to create a poster that would be displayed in a public space.



Grandpeople were commissioned to design a brochure and cover for an album, Jewelen 1, by Juwelen, a Swedish pop and old music artist. The brief was to produce something that was dark and edgy but avoided the obvious picture of the artist's back on the cover. Juwelen did not want the design to have a strong pop culture feel, but follow a 'retro' or 'old school' look.

The designers looked at a combination of text and images, seeking to create a sense of mystery and artistic production design. They selected Juwelen to appear to be the 'old school' feel of the music. Juwelen did not want the design to have a strong pop culture feel, but follow a 'retro' or 'old school' look.

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of the book. The case study has been chosen because it focuses on the design team's consideration of the arrangement of images and text to communicate the best associated with Juwelen. They have considered many aspects of composition including audience, hierarchy and asymmetry, white space and cut-out images.

The designers sought to create a logo that would act as a visual identity for Juwelen as well as working well with the images in the composition for the CD cover's layout.



4. The design brief for the Grandpeople Jewelen 1 advertisement was to create a poster that would be displayed in a public space.



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Pentagram Marks

400 Symbols and Logotypes

The four hundred marks reproduced in this book represent the diverse array of identity work produced by Pentagram's partners, past and present, since the company was founded in 1972. Over the past four decades, Pentagram has designed marks for large corporations and small businesses, government agencies and non-profit institutions, clubs and societies, and even individuals, all of whom were seeking a representative symbol to appear on letterhead and books, buildings and websites, and everywhere else imaginable.

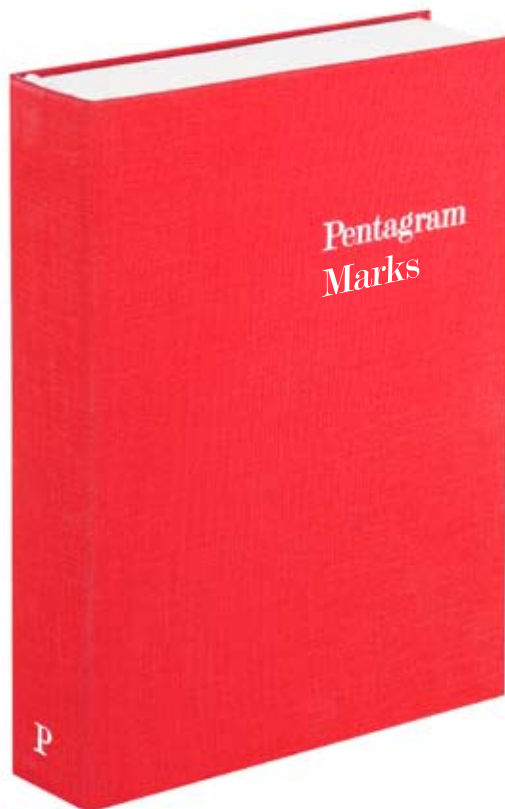
Previously only distributed in a limited edition, this invaluable book is now made available in a paperback version and will provide inspiration for all graphic designers working on identity projects.

Pentagram originated in London in 1972 and opened offices in New York in 1978, San Francisco in 1986, Austin in 1994 and Berlin in 2002. It provides design services across the full spectrum of graphics, identity, architecture, interiors, and products to both local and international clients.

400 illustrations
408 pages
5 x 7 in
ISBN (paperback) 978 1 85669 668 5
US \$30.00
Design
March 2010

- **Inspirational showcase of logos by one of the world's foremost design agencies**
- **Collects together 400 marks created in the last 40 years**

ISBN 978-1-85669-668-5



This is Advertising

Eliza Williams

Advertising has changed. In today's world of multimedia and digital technology, the industry must find ways to build new relationships between brands and their audience, to make each product relevant as well as desirable. No longer is a simple television advertisement enough; brands need to communicate with their audience through all different kind of media.

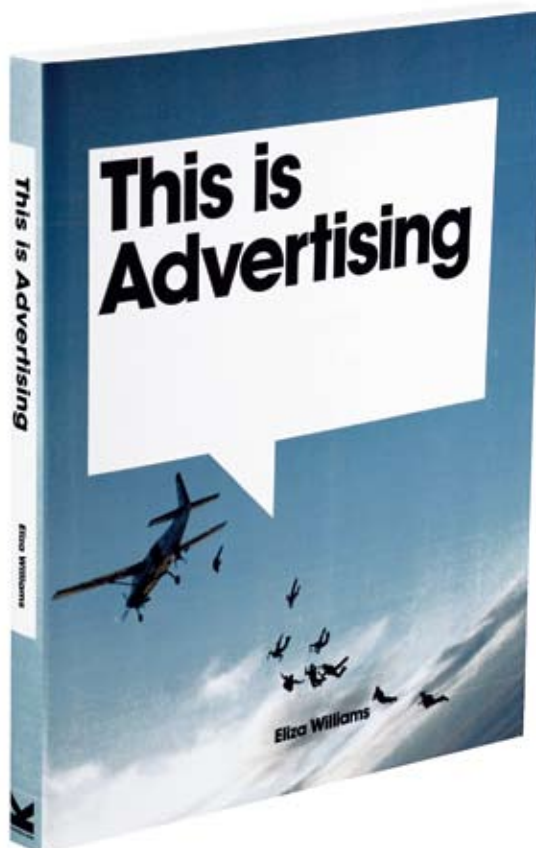
This is Advertising addresses the changes that are occurring within advertising, from the perspective of key figures within the industry. Each deals with a key emerging trend—digital, branded, ambient, integrated, and self-initiated. Featuring in total over 80 projects as well as ten-in-depth interviews by a selection of leading advertising figures, it offers an insightful overview for students or anyone involved with or interested in the current world of advertising.

Eliza Williams is currently senior writer at *Creative Review* magazine in London, and also regularly contributes to magazines including *Frieze*, *Art Monthly*, and *Flash Art*.

596 color illustrations
224 pages
8 ¼ x 10 ¾ in
ISBN (paperback) 978 1 85669 647 0
US \$40.00
Design
March 2010

- Examines the significant changes taking place within advertising today
- With contributions by key industry figures from around the world
- Combines informative text and interviews with illustrated case studies

ISBN 978-1-85669-647-0





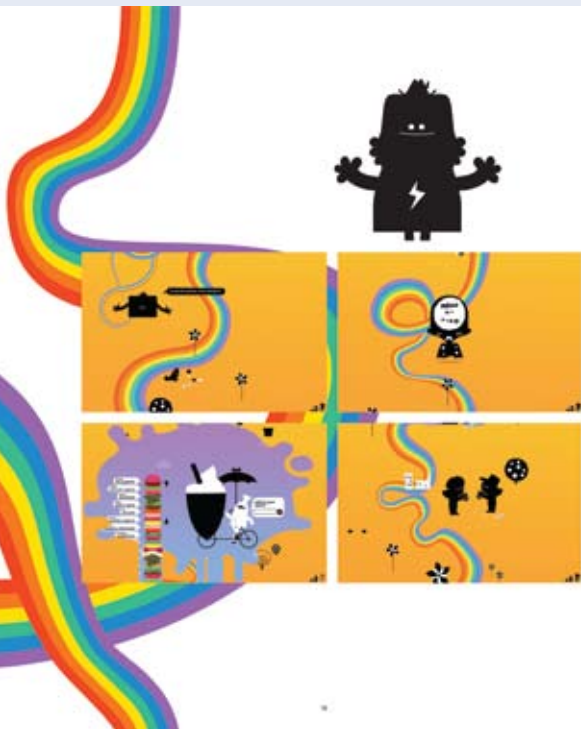
This is Advertising

Orange: Unlimited

The Orange Unlimited website uses unlimited orange as a format part of a campaign for the Orange mobile phone brand, which Good Things (Good News Bad) developed that combined theory and created a website that features a never-ending scrolling page. At the center of the site is a stream of rainbows, created by generative media artist Blake Shy, which can be programmed to change direction, speed and look, and to respond to instructions from the website owner. The website guides users down the page where they find things to interact with, including characters, games, animations, galleries, type and video games. Users can also share items from the Unlimited area on their own blogs and MySpace pages, and send Messages for friends on the rainbow.



Photo: The Agency



Dove: Evolution

The Dove Evolution film uses three separate footage to show how an average, pretty model is turned into a billboard pin-up by the use of her own make-up and later by retouching on Photoshop. The final photograph of the girl looks significantly different from the original, and the film ends with the tagline: "No wonder our perception of beauty is distorted." Viewers are then directed to take part in the Dove Skin Beauty Revolution for Girls via www.dove.com/girlsmakeupchallenge.

The film was created to be viewed online, and had a low budget. It aimed the girl to look as real as possible in the beginning, so showing an actor with ambient, natural and soft lighting was compromised to not only fit within our budget, but to enhance the video's message. The film's color and its direction of the film. "Some people thought it was interesting. So we before and after images of people. This content was an attempt to merge the two and create not only a beautiful message, but a piece of eye candy that resonates and moves their advertising."



Photo: The Agency

Smooth E: Love Story

Love Story, a four-part tongue-in-cheek romantic drama based around facial cleaning product Smooth E, was screened in serial form every two weeks on one of the most popular TV channels. Each one-minute was supported by posters, newspaper and radio ads. The series depicts a tale of unrequited love. Its heroine, Lisa, is a beauty who tries to attract the attention of the local hero, Ben, despite her on her quest in the local character, who is a handsome man and with some (deliberately) comical product placement shots, to meet going into a relationship with the help of Smooth E cream, which was first heard before realizing that the true love is actually her best friend when she had previously mentioned Love Story's other two adverts from a gang of protesters and the campaign ends with the two facing in love.



Photo: The Agency



Amir Kassaei

Creative Director
DDB GROUP

You were born in Iran, grew up in Austria, took higher education in France...and now work in Germany. Do you think exposure to multiple cultures gives a creative person an advantage, or is it possible to be highly creative without ever leaving one's home town?

It's not really about where you live. But a global point of view – not only geographically, but in the sense of a very broad horizon – is more than helpful. The wider your perspective, the more it is probable you will produce innovations.

You were a CD at 33, and became chief creative officer of the entire DDB Group in Germany at 37. Was your youth ever a problem?

No. It's not the theoretical age that matters. It's about your level of maturity and also about your social and emotional competences.

What makes a good creative team?

A good team gives you more than the sum of each individual's talents. And each individual complements the other in terms of talent, character and skills.

Is it important for creatives to be good presenters?

The only creative whose idea has been developed and why this idea is the best solution for a specific problem. Creatives are the only ones who have the passion and energy that is needed for selling an idea.

Learn early – a great way for creatives to learn, and showcase their talents; or a form of cheating that needs to be stamped out?

It is part of our job to have fun and try something new. Nevertheless, the main mission is to solve our clients' problems. Having both ingredients in balance is fine. But if you start becoming overly proud of finding solutions to non-existent problems, you will have missed your target in respect of your primary mission.

You are said to have won over 500 awards. Are awards important?

In the strict sense there have been more than 1,400 awards! But, as awards are a welcome confirmation that you are right, but nothing more.



In interviews you talk a lot about change and the future. You've said that 'getting away from ancient ways of working'. It sounds like you see finding that many creatives – even at a young age – are defined based in their attitudes and ways of working...?

Yes, because 99 per cent of all creatives in the world are still producing advertising ideas instead of creative solutions. Advertising ideas help less and less in solving the client's real marketing problems.

You have a high media profile. Did you make a deliberate decision to build one? Do you think it's an important skill for creatives to have?

If you are claiming you are qualified in strategic brand management, you should understand the importance of monitoring and cultivating your own brand. But don't make yourself more important than your last piece of work.



A final word?

If we creatives don't manage to develop and change from communication service providers to creative consultants within the next few years, we will not have the right to exist.

What's the Vibe?

Also vital is the agency's style of work. Some agencies have strong styles, or philosophies, that you may be particularly drawn to (or repelled by).

Then there's the question of the media you want to work in. If you are a specialist in digital or in direct, then you may want to work in an agency with that specialism. If you are a digital or direct specialist but interested in expanding to other media, then it may be worth trying to get hired as a digital or direct team within a 'traditional' agency. Once inside, you'll find the walls are pretty porous.

Advertising agencies are describing themselves with a confusing variety of terms nowadays. These include above-the-line (TV print and radio only), below-the-line (direct only), through-the-line (everything from TV to point-of-sale), and integrated (same as through-the-line). Some even go calling themselves advertising agencies, they are calling themselves 360-degree communications companies, brand consultancies or just ideas companies. In real terms, there's not much difference in how you go about getting hired at these different types of agencies, and they won't feel that much different once you're inside.

But the unclear proliferation of buzzwords does make it hard for the pros creative to understand what is going on sometimes. It certainly means you have to do your research. Every company has a website, and every agency's website will feature a run-down of their work, but make sure that, whatever they call themselves, the type of work they are actually doing is the type of work you want to do.

While you are about it, you may want to take into account how green the agency is, whether they are off setting their carbon footprint, what light bulbs they use and whether they power-down their computers at the end of the day.


Some people have a theory that the secret of happiness is working somewhere you like the people. Others will tell you that the people are pretty much the same whatever agency you go to.

Whichever of these statements is true, it's undeniable that every ad agency has its own 'vibe'. The atmosphere, but an aspect of an agency depends on many factors. The most important is the personalities of the people in charge, since they make the decisions that shape the place.

Some agencies are fairly environments – open-plan, with brightly-coloured furniture, the latest hip album blasting out, a pool table – maybe even a swimming pool if they're located somewhere warm.

Some are more serious. "Yes, the place looks like it's hot but that's because of our air-con is the work".

It's pretty easy to get a feel for the vibe just by going into the agency and sitting in reception. When I was first looking for a job, my then partner and I went that you could tell everything you needed to know about an agency from its rollers. Marble tables meant expensive but ultimately shallow advertising. Utilitarian toilets meant workmanlike advertising, and interesting toilets meant interesting work. I still make a point of visiting the toilets, whenever I have an appointment somewhere.



Chapter 9 | Where to get a job

How to Make It as an Advertising Creative

Simon Veksner

Foreword by David Droga, Droga5, New York

This book is aimed at anyone who is considering becoming an advertising creative, is studying to become one, or would like to become a better one.

Packed with invaluable advice and insights from the author and other industry insiders, the book explains everything you need to know about working as an advertising creative but don't get taught at college. Its engaging, straight-talking text explains the diverse set of skills that you need to make it as an advertising creative above-and-beyond the ability to write good adverts, and demonstrates: how to get a placement/internship and turn it into a full-time job; how to get the best out of the people you work with; how to present your work to clients; how to manage your career; even how to start your own agency.

Getting a job as an advertising creative is not easy. This book teaches you the intangible skills that are essential to get a job, survive, thrive, and ultimately make it big in one of the most exciting industries on the planet.

Simon Veksner is a copywriter at Bartle Bogle Hegarty in London, where he has produced campaigns for some of the agency's most iconic brands including Levi's, Audi, and Barnardo's. Previously he spent seven years at DDB London, where his work included a Cannes Grand Prix-winning ad for Volkswagen. He has won over 50 industry awards in his 16 years as a Creative, and is a frequent D&AD juror. Prior to entering advertising he worked as a journalist, for publications including *The Independent*, *The Guardian*, and *The Sunday Times*.

90 color illustrations

160 pages

7 ½ x 9 in

ISBN (paperback) 978 1 85669 657 9

US \$24.95

Design

May 2010

- **Indispensable guide for creatives embarking on a career in advertising**
- **Covers the whole career path from getting a first job to setting up an agency**
- **Includes interviews with big-name creatives from top international agencies**
- **Written by an award-winning advertising copywriter**

ISBN 978-1-85669-657-9



1000 New Designs 2 And Where to Find Them

Jennifer Hudson

1000 New Designs 2 and Where to Find Them is a comprehensive round-up of the best in contemporary design. Featuring a huge range of striking new products, chapters include: Tables and chairs; Sofas and beds; Storage; Kitchens and bathrooms; Tableware; Textiles; Lighting; Electronics, and more.

Works by the finest international talents, such as Konstantin Grcic, Tokujin Yoshioka, Ron Arad, Patricia Urquiola, and Stephen Burks, are featured, along with commentaries giving an insight into current developments in design and in-depth studies on selected products.

Jennifer Hudson is an author, editor, and researcher in the fields of contemporary design and architecture, and for 15 years was the general editor of *The International Design Yearbook*. She is the author of *1000 Designs and Where to Find Them*, *Interior Architecture Now*, *Restroom*, and *Process – 50 Product Designs from Concept to Manufacture*.

1200 color illustrations
352 pages
7¾ x 9¾ in
ISBN (paperback) 978 1 85669 643 2
US \$30.00
Design
March 2010

- **Over 1,000 innovative designs for the home, illustrated in color**
- **Web addresses and full specifications provided for every product, making sourcing quick and easy**
- **Includes in-depth features on selected products examining production processes and design details**

ISBN 978-1-85669-643-2





Fashion

Contemporary Lingerie Design

Katie Dominy

The design of lingerie is often seen as a mystery, even by professionals working in other sectors of the fashion industry. This book aims to explain the processes at work and the many unexpected influences that shape the color, silhouettes, and decoration.

The book documents the rise of the deluxe lingerie brand. This interest in luxury labels has led many young designers to chose lingerie as a creative outlet—conscious of fashion, but also with a clear view of their own “lingerie world”.

Contemporary Lingerie Design features the work of 30 lingerie designers from around the world, bringing out the individuality of each designer and providing a compelling insight into their working methods.

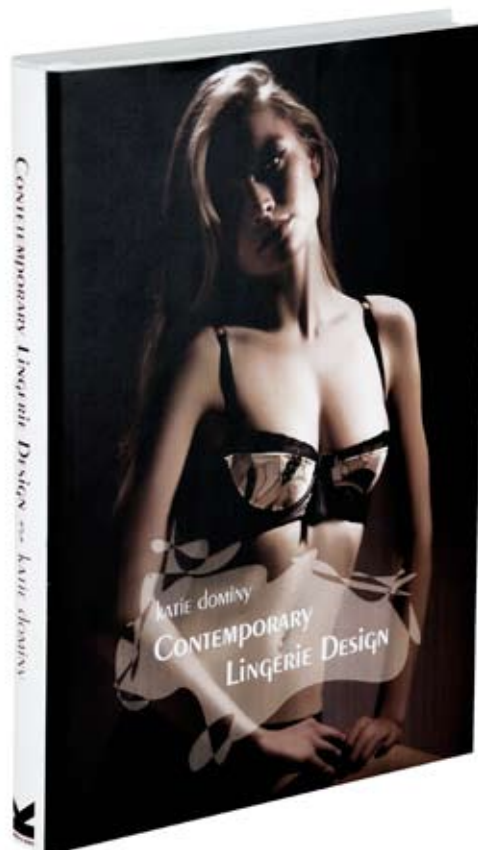
Beautifully illustrated throughout, it presents inspirational images from the designers’ collections alongside their sketches and mood boards.

Katie Dominy is a trend consultant and journalist specializing in design. She writes for a range of international publications and consults on consumer and market trends for a variety of industries. Katie studied design at the London College of Fashion and worked as a lingerie designer prior to joining B2B fashion forecasting website WGSN, where she set up and edited the lingerie and swimwear division.

300 color illustrations
 192 pages
 7 ¼ x 11 in
 ISBN (hardback) 978 1 85669 650 0
 US \$40.00
 Fashion
 February 2010

- **The only book on contemporary lingerie design**
- **Features underwear from a wide range of designers, from big brands such as La Perla to lesser-known names such as LaLa Rose**
- **Includes sketches and design work that shows how the designers develop their ideas**

ISBN 978-1-85669-650-0



She has been up till
10:00pm. Spring Summer 2016.
Autumn Winter 2016. Spring Summer 2017.
Autumn Winter 2017.



ANDRES SARDA

With a background as a textile engineer, Andres Sardá creates lingerie with a sculptural complexity that belies the technical skills behind the innovative fabrics and the precision of its manufacture. Starting up in conservative 1960s Spain, Andres Sardá is now a worldwide label, its design inheritance carried on by Andriá's daughter, Nerea.

Although Andres Sardá is in his late sixties, he is still very much involved in the brand. He works part-time for the company, while for the last two years his daughter Nerea has been in charge of design and his son-in-law Carlos has looked after marketing and communications. Andriá Sardá, who likes to call his work 'soft art', was the last designer to see through his designs, covering the last 10 years with Livia. Nerea gave the interview.

"My grandfather started a textile business in Barcelona, making lace. We then expanded into manufacturing lace mantilla, used by women as their main garment for going to church. His son, my father Andres Sardá, studied as a textile engineer before working at Santa Eulalia, the mantilla-making side of the business.

"My father was charged with bringing the Sardá mantilla into the United States, Canada and South America. He proved extremely successful, introducing his mantilla onto the market in New York. However, the mantilla business took a severe dip in sales from the 1970s onwards, as the Vatican was believed (although it was never clearly stated) to have professed the wearing of the mantilla as church is no longer compulsory.

"It was to begin that my father decided to launch his first lingerie collection. He called it Rio, because it was really a risk for us to move from traditional mantilla to lingerie. My father said that at that time, during the Franco years, we only had Spanish products in the shops. Lingerie was either completely and only functional, and he wanted to make something more elegant for women. It was always important for him that the product was made for women to enjoy wearing.

THE ANDRES SARDA WOMAN

"The Sardá woman has a strong, independent spirit; she knows what she wants and if she wants something, she will buy it. She dresses for herself first, not just for a man. The fabric is regarded as one person, so we try to create a collection that works for a wide range of women. We want anyone who wants to wear our lingerie to be able to find a design that is right for her."

THE DESIGN PROCESS

"We start with a mixture of the last season. We look at what was successful and then we think about what we would like to find in design. There's not just one thing that inspires us. You can be inspired when you travel, when you go to the cinema, and so on. I think you pick up more influences every day, in every situation, but you are not always conscious of them.

"We start work with our suppliers in developing special fabrics from the ideas we have. Sometimes it works, sometimes it doesn't, you have something in your mind, but it's not real and when it arrives, maybe it's what you need. It's a

© ANDRES SARDA 2016



She has been up till
10:00pm. Spring Summer 2016. Autumn Winter 2016. Spring Summer 2017. Autumn Winter 2017.



lot of work in developing these fabrics, but there you do have really special things. We have to have the greatest quality fabric, to be able to make all the changes we need to make in the right product.

FAVOURITE FABRICS

"Lace is very important. Also we work a lot with silk, all types of silk. We like to work with people who supply the finest content braises and high-end patch pieces. Because they are not involved with lingerie, they make new and different things for us."

FAVOURITE DESIGNS

"It is very difficult to single one out, because there are many things that my father did that I think are timeless. The mantilla lace that he designed in the 1970s, after working many times, is still in the same style.

"We were the first to use transparent plastic bra straps, on a silk bra. We also created bra made completely from PVC plastic. We designed a bra braided with diamonds, one covered with mesh and also bra where the back was completely made up of pieces of pearls to create ribbon lining."

THE CATWALK SHOWS

"Every season, Andres Sardá creates a catwalk show as part of Madrid Fashion Week. We make special pieces for the show, because for us, it must be a proper show and we need it to be really spectacular. We count on a team of people to make the huge set, choose the music, and so on, we have people who come especially from New York just to create our catwalk. We also bring shows for the show, and all the shows and accessories are made especially for the season. It is a lot of work for all involved."

"It's hard to choose just one favourite show, but for me, one catwalk show (Fashion from Andres Sardá) was very special. We all have different favourites, the Great Gatsby, Gipsy, Gipsy, Gipsy and World's End were collections that made me love."

THE INSPIRATIONS

"Andres Sardá has four inspirations in Spain: one in Madrid, one in Alicante and one in Barcelona. For us, it is important to transmit the Sardá brand, to create a space where customers feel really good and where we can show the collection in the best way possible. We like to display the collection in a very clean way, but not cold - sophisticated, rather. We are a small company, so we have all been involved in how the store look and it is very important for us to get all the details right."

© ANDRES SARDA 2016

© ANDRES SARDA 2016

FAVORITE COLLECTIONS

“There are all beautiful for different reasons. For example, [the 19] I love because I designed it when I was negotiating my wedding, so it reminds me of happy times.”

I really love it to see [the] my Autumn/Winter 2014 collection. It was strong and I designed it when I was heavily pregnant, which I love! I can look back at my collection and think about that time in my life and remember what I was doing when I was designing it.

I used to have two budgets and they were the nightmare behind my collection. Back then I had a collection called Chloë because I love chloë. I’m always inspired by the things that I love and enjoy. For example, I designed a collection inspired by my son, Marco, called IT Was Flat. I had to colour-match the colour of his gun to one of our silk robes.

My Spring/Summer 2017 collection was called Knowing Her and I colour-matched that to my little boy’s jacket. I was surrounded by a lot of her at the time, so it felt appropriate.”

FAVORITE DESIGN

“My favorite has to be the 18. It’s really good. It’s been in my collection since I started and it still seems like it’s my best effort. It has a good night, a really good fit, and it’s the best that I like to wear.”

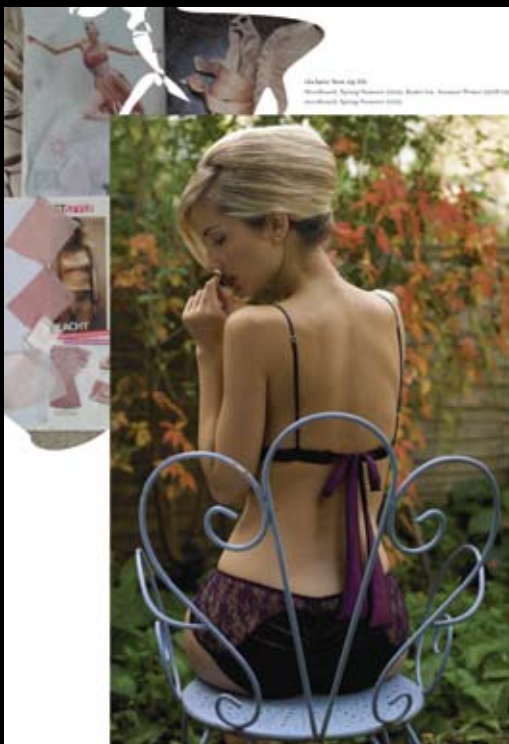


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971 to 975
976 to 980
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986 to 990
991 to 995
996 to 1000



42 FLEUR OF ENGLAND

43 FLEUR OF ENGLAND | 35



FLEUR OF ENGLAND

Fleur of England is the brainchild of Fleur Turner, who designs lingerie with a quintessentially English quality: pretty, feminine pieces with a dash of quirky humor. They are modern classics that women love for their perfect fit. The inspiration for her collections are often personal, linked to the events and people surrounding her life.

Fleur of England grew out of Fleur Turner's original label, Fleur T. Fleur Turner always loved drawing her mother's underwear. Fleur designed over 200 pieces from the age of eight. Fleur even had her own fashion sketch book while still at school. She went on to study fashion marketing at Northumbria University in the UK.

"The success is very good, because in the last year, you basically come your own brand. You have to do all the marketing, all the marketing, make the collection, do the graphics, cut the patterns, do absolutely everything that you would do in your own brand. I chose to do Fleur T because I have wanted to do lingerie design. All the collections I'd done up until then were party and festive, everything featured ruffles and lace, and my design always featured ruffles and lace."

I designed the collection Fleur T and she bought the items while I was at university in 1997. I just knew it would work. From researching it, I felt really passionate about it.

I thought it would be a mistake to start my own line straightaway, so I went and worked in industry. I wanted for a Marks & Spencer's lingerie supplier for a year. It was great working in a retailing production. I then worked in Hong Kong for a while, and some money and decided to work freelance and set up my own business and called it 'Fleur'. That's when Fleur T began."

THE FLEUR OF ENGLAND WOMAN

"We really care about fit and quality and design. All these things are important to her, she wants it all. The very part of it – yes, she does that, but it's more important that it's pretty and feminine, and that it fits."

THE INSPIRATION FOR THE DESIGN

"I've always had a really strong vision of Fleur of England – it's always beautiful, flowing lingerie that is almost like a modern classic. Almost all the patterns have to fit seamlessly well. Fit is the most important thing. I wanted it to be feminine and pretty and beautiful. Something that if your husband or boyfriend bought for you, you would think, 'Oh, that's lovely, he's bought me this pretty garment, he's really thought about it!'"

THE DESIGN INSPIRE

"We always had with color and mood and there was more color. I like to do a lot of work in black, using fabric materials. I check a collection out – it can be changed from this, but there are the basic colors. With Fleur of England it needs to work as a range, so I'd look at all the different garments and check that they are all working together."

42 FLEUR OF ENGLAND

43 FLEUR OF ENGLAND | 35

Cult Streetwear

Josh Sims

Streetwear has become a global phenomenon. From their origins in American workwear, via west coast subcultures, extreme sports and incorporating the best in graphic design, the leading streetwear brands have become influential beyond the sphere of fashion alone, with connections to the worlds of art, advertising, music and interiors that make them as potent as “designer” brands many times their size.

Showcasing 32 cult streetwear brands, this book focuses not on the endless me-too labels, but the exciting pioneers that have shaped the market since the late 1980s. Cult Streetwear tells the stories of the people behind the brands—from entrepreneurs to graffiti writers, DJs to surf dudes to sneaker nuts, from LA to NYC, London to Tokyo.

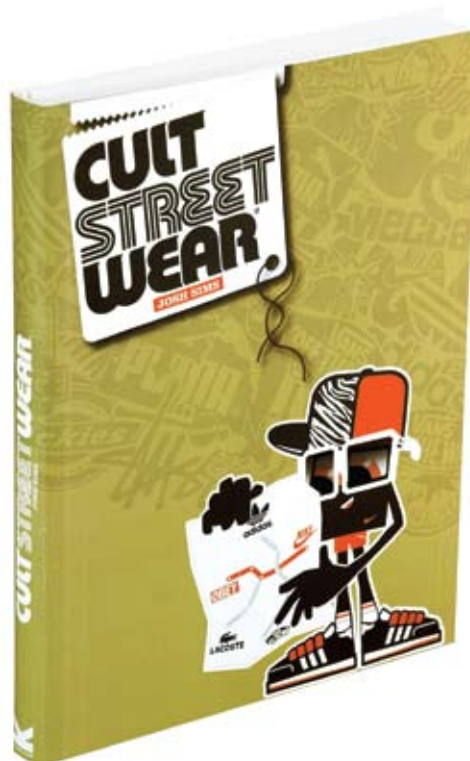
Addict • Adidas • A Bathing Ape • Ben Davis • Billionaire Boys Club • Burton • Carhartt • Converse • Dickies • Evisu • Fred Perry • Fuct • Goodenough • Lacoste • Maharishi • Mambo • Mecca • Mooks • Neighborhood • Nike • Obey • One True Saxon • Puma • Red Wing • Spiewak • Stussy • The Hundreds • Timberland • Triple 5 Soul • Vans • X-Large • Zoo York

Josh Sims is a style writer and editor, contributing to the BBC and *The Financial Times*, *The Independent*, *The Times*, *The Mail on Sunday*, *The Observer*, *Esquire* and *Wallpaper**, among other titles. He is also author of several fashion books.

900 illustrations, 800 in color
208 pages
8 ¼ x 11 ½ in
ISBN (hardback) 978 1 85669 651 7
US \$40.00
Fashion
March 2010

- **Streetwear is an international fashion phenomenon, that is collected as much as worn**
- **These cult streetwear brands have risen from the underground to become household names**
- **Tells the story behind the brands, shows the original designs on which today's limited editions and vintage collections are based**

ISBN 978-1-85669-651-7





maharishi

MHI
maharishi productions

DPM
MHI
DPMHI

It must be, by turns, rewarding and humbling to see one of your designs copied by almost every fashion retailer on the high street. This has led to the Maharishi, the founder and owner of Maharishi, one of the most influential streetwear brands to originate in the UK. Maharishi's roots were in trading recycled workwear and military surplus (both backbones of streetwear, together with the production of handmade fibre clothing, anticipating streetwear's growing interest in ecological concerns).

The brand was hand-to-mouth: customer shipments of surplus clothing that, due to bad luck, had to be sold off ahead or swapped, with Maharishi receiving 50 per cent of any sale he could make. There was certainly no storage of surplus. As he noted, counting with minimal service, such as flats and bread, had to provide free uniforms on a regular basis to staff, in effect, an honorary member of the military: once surplus was completed, the individual's uniform – though clearly still in very good working order – is typically discarded unceremoniously. It being considered psychologically disadvantageous to pass on a used uniform to a new recruit. Secondly, there has been the military's need to constantly update their uniforms, making old ones difficult. Developments in technology or changes in equipment often necessitate a uniform reorg – and it is undoubtedly the significant functionality of much military clothing that has proved inspirational to streetwear designers.

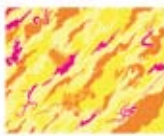
The experience gave Dharma both a business focus and an appreciation of functional design, with a small workshop for a high street company gave him a desire for original design, a little earlier than he considered teaching his own line, one set up in 1985 with the military-style Streetwear. These were based on military over-shirts used in Arctic conditions, and had a weathering, rugged, adjustable waist, with wide leather hems to allow the legs to be drawn up to three-quarter length (ideal for counterterrorism) and were typically associated with military embroidery. It was a military gear between combat and peace. As well as becoming Maharishi's signature and a global clothing staple – it was a trademark look for the 1980s.

It also "inspired" endless unlicensed versions. Many legal imitations followed. But Maharishi's last decision was to give full vent to his obsessions – among them camouflage, camouflage and collecting – and expand the brand into a full collection in 1986, winning the British Fashion Council's

"Streetwear Designer of the Year" award the following year. Camouflage, indeed, has always been big with Maharishi, and although other designers joined it in a fashion contest before – Stephen Burrows, Jean-Charles de Castelbajac, Francis Marzulli and Richard James among them – few have been quite so militant in their desire to reappropriate it from its military associations.

"I believe that we can guide and change the symbolic meaning of objects," Buchanan said. "When you see camouflage now, you think of war. But through the military don't distinguish it, fashion design has an intrinsic attraction to camouflage – a yearning for unity with nature." For Buchanan, camouflage has its roots in both pattern and animal prints before it was the armed forces. This explains why the military origins of many of Maharishi's pieces are so often subverted by being combined with images of nature: mountains, trees, sea, fog, in forest trees. It is what Buchanan has also referred to as "a plus label" – but that his clothes, made at a dedicated factory in Derby, India, are also imbued with incense, scented in cotton and checked over in order to help purify any military bearings.

"To combat the growing regulation in the market, Maharishi later launched MHI, a second line of exclusive design, incorporating the work of established graffiti artists such as KAWS, Futura 2000, Mushi and Tracy. He also opened a flagship store in London that became a destination as much for fans of rare Japanese toys and action figures as clothing.



Since then his trademark graphics, in part inspired by traditional Japanese motifs like Andy Warhol's banana, have become a frequent feature for the brand. The camouflage banana and the tree was later seen from the American film which was the cover of "The World's Largest Book". The brand closed when DPMHI, the other Maharishi brand, closed.

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THE STREETWALKER

BOB BROWN

ZOO YORK

Zoo York*

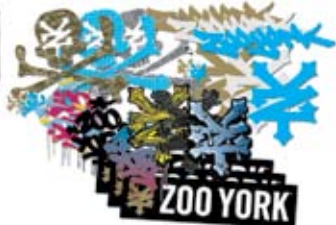
It says much about the grassroots nature of Zoo York that its name comes from a subway tunnel, built from 1873 to 1875 under New York's Central Park Zoo and a haunt of early graffiti writers. Instead, the tunnel was too much a landmark for the budding graffiti scene that to name the Zoo York Tunnel, or simply Zoo York, was coined by the graffiti pioneer and early rapper of Jamaican roots, Remy Bumagin — with some irony, there was a group of teenagers freely gathering in Central Park's underground, while sagged artists passed above. Zoo York, indeed, affectionately became a collective term for the city's underground movement of artists, skateboarders, B-boys and other creative endeavors.

The designs that feature on Zoo York products inspire a host of nostalgia, harking back to the early days of the graffiti and skateboarding scenes, and drawing a strong line back to those with the same regard for street-culture origins. It is a nostalgia based on Zoo York's genuine heritage, rather than manufactured for marketing purposes. Although the Zoo York brand was established in 1988, its beginnings can be traced back to that early graffiti group, Zoo York, who founded Ruckus, which was one of the skateboards and graffiti artists from the Hellscape Park area of Manhattan's Upper East Side who gathered in the tunnel in 1980. Ruckus and Bunko (who created the early skateboard brand Blue Mountain), living that seven years later to launch Zoo York with designer Ed Margen Gerson and businessman Robert Barakat.

Zoo York was distinctive from the outset. The products — initially just t-shirts and skateboard decks and later sneakers, denim, trousers, footwear and accessories, for men and women — were often gruff and more rugged than those of competitors, bearing the looks of military surplus and athletic clothing. The brand was arguably more important for its message rather than its clothing designs. Zoo York was key in drawing urban youths with street culture, blending skateboarding and graffiti with the outer worlds of BMX and surf, and later snowboard and main-cloth. It has covered contemporary skateboards, surf and BMX teams with a dedication usually reserved for much larger, more corporate skateboard brands. It has also implemented its connections with the graffiti world, largely through the work of the brand's later owner, Mike Dineo (aka Mike Minicich), the entrepreneur and founder, who in 1985, of the Blue Mountain brand.

In 2003 Ecko bought the New York City authorities at the way to Federal Court law to defend his right to hold a free outdoor graffiti art exhibition in the city, including replicas of early New York City Transit subway signs carrying work by contemporary graffiti artists, in the following year he released a host of ideas of himself tagging a wing of Long Air Ferry One, extending to street attention to the issue of graffiti as a form of self-expression. The same year also saw the launch of several graffiti artists in a lawsuit against New York City's anti-graffiti law, which banned artists from possessing spray cans and marker pens, it later judge placed a temporary injunction on the enforcement of the law, an injunction that was later upheld by the Federal appeals court.

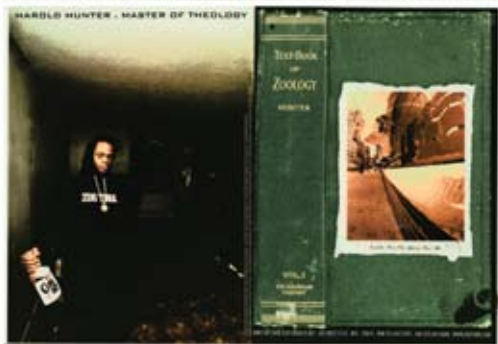
The decision, Ecko said at the time, made a "distinction between illegal vandalism and the right of urban graffiti as a legitimate art form that cannot be punished solely by legislation". Such actions reveal, of course, added considerably to the credibility of Zoo York among streetwear fans — as they have led Ecko's other clothing lines, building on Zoo York's reputation as one of the definitive New York streetwear labels.



*New York, Zoo York™ The license plate above the Zoo York sign, dedicated to recognizing the underground scene of New York City, is a commercial trademark. The Zoo York moniker over time at the graphic design used by the New York. *New York based fans or even in countries like beautiful ones.

THE STREETWALKER

BOB BROWN



Zoo York is not alone in using skateboards as much for graffiti art as to create skate and skateboarders, but its connection with the sport, rather than the culture, was deeper than most. Zoo York sponsored pro skater and star World Skate. For example, one of the labeled skaters to come out of the Brooklyn Bridge skateboard scene with Mike Dineo, Tony O'Neil, Jeff Pung and the West Coast scene.

Fashion & Textiles

The Essential Careers Guide

Carol Brown

A must for any fashion student, this book provides an in-depth review of the wide-ranging career options available in the fashion and textile industry, profiling over 50 careers that span the creative, technical, retail, and media fields.

Clearly defined job profiles are accompanied by interviews with people employed in the industry.

Breaking into the fashion industry can be very difficult for newly qualified graduates and young designers because of the high number of students graduating each year and the competitive nature of the business. This book offers practical advice on all aspects of the job-hunting process with guidance on how to succeed. There are suggestions for organizing a job search, with template charts and tables provided to help, and advice on how to secure work placements/internships and develop strong networking skills. A directory of international professional trade associations provides an excellent resource for establishing new contacts and general networking, and also offers information on conferences, trade events, and employment opportunities.

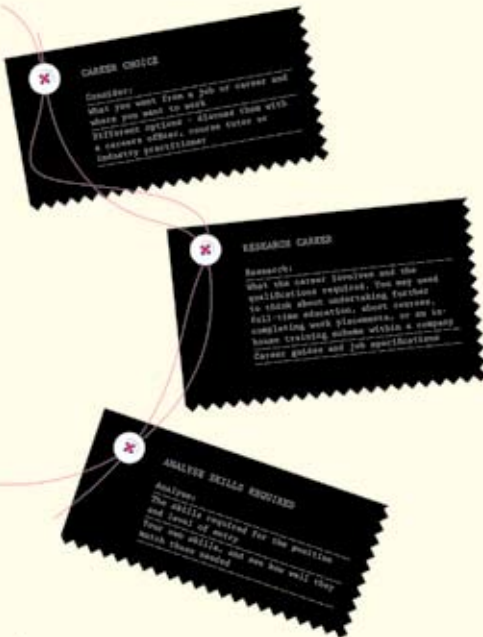
Carol Brown is Principal Lecturer in Fashion at the University of Lincoln, UK. She has published a wide range of articles relating to careers in fashion, trend forecasting, knitwear design, and knitwear construction techniques, and is the author of *The Fashion and Textile Information Directory* and *The Fashion and Textile Suppliers Directory*.

150 color illustrations
256 pages
7 x 9¾ in
ISBN (paperback) 978 1 85669 617 3
US \$24.95
Fashion
April 2010

- **The most comprehensive fashion careers book to date**
- **Features case studies of people employed in the industry internationally**
- **The book is visually appealing with illustrations of different working environments**

ISBN 978-1-85669-617-3





Choosing a Career

When looking at your future career it is helpful to spend some time considering what you want from a job, where you want to work and your expectations of a position. Use the following list of questions to evaluate yourself:

- What type of career do I want?
- What are my short-term goals?
- What are my long-term ambitions?
- How achievable and ambitious are my goals?
- Do I intend to continue my studies in the future?
- What choices do I have?
- What do I have to offer?
- Will I have to remain or upgrade my skills?
- Do I need to gain further experience?
- What type of work am I interested in?
- What kind of company would I like to work for?
- What size of company do I want to work for?
- Do I want to work for myself?
- Where do I want to work?
- Do I want to work in this country or an international market?
- What salary would be appropriate?
- Do I have strong administration skills?
- Do I have good keyboard skills?
- Do I have strong managerial and supervisory skills?
- Do I have good manual dexterity?
- Do I enjoy a challenge?
- Am I able to cope well under pressure?
- Do I enjoy implementing new ideas?
- Do I have a clean driving licence?

Reflect on your answers and see if there are any patterns to your responses. What is important to you? Consider which your strongest skills are. Do they meet your career aspirations? Analyse your career options by weighing up your answers. This exercise will help you to fully understand the opportunities available to you and will also help you to manage your job search and career action plan.

Researching a Career

There are many ways to research a career. Visiting a careers centre and talking to an adviser is a good starting point. They will have a variety of guides available and may also know people working within the industry to whom you can talk, developing a network of contacts is a vital part of developing your career. Undertaking work placements is another way of extending your network while also allowing you to research a job and gain experience in the workplace (see Chapter 7, pages xv–xvi). This type of research can also be undertaken on a gap year (see page xv).



Zandra Rhodes – Fashion/Textile Designer

Zandra Rhodes has achieved a fantastic international reputation for her innovative design work both in the fields of fashion and textiles. A graduate of the Royal College of Art, UK in 1963, she is renowned for her unique approach to her work exploring pattern and colour. Her designs are privileged due to her first love being textile design, with the garment following the organic flow and the movement of the print design. She is a prolific designer who has produced designs for individual clients, including Diana, the Princess of Wales and other royals, along with many celebrities. Her work has included regular fashion collections and costume designs for the opera *The Magic Flute* and she designed many costumes for the late Freddie Mercury of Queen.

Zandra's work has been internationally exhibited and has been purchased by many museums for their collections – the Victoria and Albert Museum, London, UK, Musée de la Mode et du Textile, Paris, France; the Royal Ontario Museum, Toronto, Canada; and the Phoenix Art Museum, Phoenix, Arizona, USA. Throughout her career she has received many awards, including the Hall of Fame Award by the British Fashion Council for her outstanding contribution to the British Fashion Industry.

For left: Zandra Rhodes (Garment Collection – Textile Fashion designer print)

Left: Zandra Rhodes (Garment Collection – Textile Fashion designer print on orange silk fabric)

Right: Zandra Rhodes and Francis Bar wearing a newly printed fabric in a designer's studio



An Interview with Zandra Rhodes

How would you define your work?

I consider my work to be colourful, directional, original, recognisable, fantasy and heavily patterned.

What or who has been your greatest influence on your work?

My mother has been one of the biggest influences; she taught me to believe in myself. I've also been a huge inspiration to my work; getting ideas from your daily surroundings, working in my sketchbook constantly, finding time to play around with ideas, leaving my mind and going from there. Going back to nature has always inspired my work.

When and why did you start your own business?

I never got offered a job where someone wanted to employ me; no one saw me in that position. So I worked for myself and created my first solo dress collection in 1968, which was worn by Paloma Picasso and Natalia Wood.

What is the most difficult part of designing a collection?

Coming up with the most original idea, an idea to hang the collection on; making decisions about a theme.

What has been your most enjoyable commission to date?

The last one that you really get your teeth into. Designing for Mozart's *The Magic Flute* and Royal's *The Pearl Fishers* were great vehicles for my textiles and really put on my textile designs.

What is your greatest career challenge to date?

Continuing to be inspired and adding to one's work, even when the world isn't going with you. Only history is going to tell the value of your work, when it is fully accepted and then it's discovered.

What makes a successful textile/fashion designer?

The concept of a print, how they should look like, made up into a dress. Celia Birtwell has done that. Duffy – Martine – have created wonderful, wearable fabrics. I adore the work of Lucien Day in his furnishings.

What advice can you give to an artist or designer that wants to launch his or her own business?

Always stay true to yourself. Don't give up. Surround yourself with encouraging friends. When the hard knocks come your friends will encourage you to keep going. It takes about ten years to be an overnight success.

Fashion Jewelry

Catwalk to Couture

Maia Adams

Fashion jewelry is created with the catwalk and couture in mind, characterized by its creativity and originality. It is arguably the most exciting field in fashion today.

Arranged by designer, this is the first book to showcase contemporary catwalk and couture jewellery, profiling 33 international fashion jewelers who combine traditional techniques and ultra-modern methods to create this new style of jewelry. Among the stunning images of work shown are collaborations with leading fashion designers and brands such as Lanvin, Vivienne Westwood, Alexander McQueen, and Comme des Garçons, as well as collections for directional fashion stores such as Colette and 10 Corso Como.

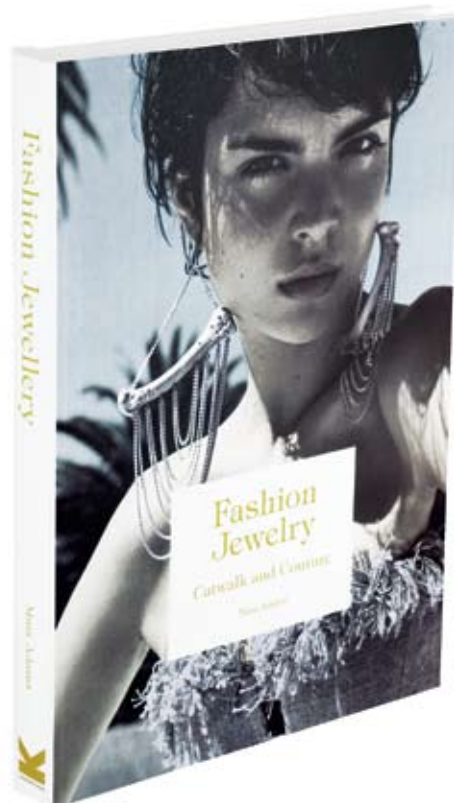
Showcasing skilled craftsmanship, unusual materials, and an often limited-edition approach, *Fashion Jewelry* harnesses the spirit of couture for the 21st century.

Since graduating from Central St Martins, freelance writer and editor Maia Adams has contributed fashion and lifestyle articles to publications including *British Vogue*, *Elle*, *The Guardian*, *The Sunday Times Travel Magazine*, and *Wallpaper**. Based in London, Maia is also a visiting lecturer on the fashion degree courses at Barcelona's Design Institute and the University of the Creative Arts in the UK.

370 color illustrations
208 pages
7 3/4 x 11 in
ISBN (hardback) 978 1 85669 655 5
US \$40.00
Fashion
March 2010

- **Only book to showcase contemporary catwalk and couture jewelry**
- **Beautifully illustrated with stunning fashion images**
- **Sketched jewelry designs provide an added insight into the design process**
- **Will provide inspiration for designers and jewelers, as well as for students of fashion**

ISBN 978-1-85669-655-5







Bless

INCONGRUOUSLY NAMED AFTER A BERLIN BAKERY, BLESS IS A DESIGN STUDIO FOUNDED IN 1997 BY GERMAN-BORN INES RAAG AND ALJTMAN DEGREE HESS. IN Juxtaposing UNEXPECTED ELEMENTS AND CHALLENGING EXPECTATIONS, BLESS' WORK SUBVERTS NORMS AND FORCES THE VIEWER TO DOUBLE-TAKE. TO BLESS, THE JEWELLERY THEY CREATE IS JUST ANOTHER MEANS OF PROVOKING THOUGHT BY QUESTIONING THE STATUS QUO.

Bless are difficult to pigeonhole and they like it that way. Exploring a different means of expression each season, Bless projects — be they products, exhibitions or collaborations — range from highly functional forms to transformative conceptual they merge or disintegrate. Spanning the fields of art, design, architecture and fashion, Bless escape easy definition by creating products and distribution systems that do not fit into any pre-established categories. Each project is simply given a number and an idiosyncratic name that is often a made-up word.

Adopting an ambivalence stance, Hessa and Raag say they see fashion

as a subjective space that is adaptable, multifunctional and open to infinite possibilities. We do more emotional in creating "new classics" which are more often more accessories which are more or less discarded, explains Hessa. "The jewellery pieces we design are simple. Bless products are designed to be a part of shoes or other accessories. They do, however, allow that the advantage of conducting jewellery from inexpensive materials means it does not necessarily have to be "for fashion" for ages so it can be more experimental, more special and more interesting."

That hybrid approach has seen them a legion of designers have as well as

collaborations with companies keen to explore the limits of intellectual creativity that Bless bring to their projects. When Swiss jewellery brand Balthus invited them to collaborate on a project, Hessa and Hessa decided to explore notions of substance and the effect the passage of time has on an object's sentimental and monetary value. As a starting point they posed a series of questions: What does it mean to buy jewellery? How does jewellery become increasingly valued with energy and personality as it changes owners? How does the context in which jewellery is displayed affect its emotional charge? Using discarded gold and silver chains and left chains they created the



'...her signature is a metal mesh whose resemblance to chain mail imbues the work with an antique appearance.'



viewer she leaves the status open for a run, and this is when inspiration hits. Because of her lack of professional design training, Balthus works with two designers who assemble the work and because she doesn't draw, she and her partners and craftsmen work directly on the materials.

In 2003 Balthus launched L'air II for Men and each season both women's and men's collections shape design details, the only difference says Balthus, is that for my women's collection I design what I would desire, for men the whole is less my own to wear — although generally I think of a man ready, made and satisfied.

After her reputation solid and fully established, Balthus has started taking on bespoke commissions, including a range of men's and women's accessories for Jean Paul Gaultier, a selection of which appeared on the 2010 catwalk. In the wake of that project it was to Balthus that Gaultier turned when he wanted someone with know-how to make a total men's and leather dress for an haute couture show. On adding yet another high-profile fashion name for C.D. Balthus beams, I wanted to collaborate with a designer I really like, and I believe this is it was just perfect really!

www.bless.com

BLESS (INES RAAG AND ALJTMAN DEGREE HESS) HAVE CREATED A NEW CONCEPT OF JEWELLERY IN WHICH OBJECTS ARE NOT ONLY USED AS A MEANS OF COMMUNICATION BUT ALSO AS A MEANS OF EXPLORING THE LIMITS OF MATERIALS AND TECHNOLOGY. THE JEWELLERY IS DESIGNED TO BE A PART OF SHOES OR OTHER ACCESSORIES. THEY DO, HOWEVER, ALLOW THAT THE ADVANTAGE OF CONDUCTING JEWELLERY FROM INEXPENSIVE MATERIALS MEANS IT DOES NOT NECESSARILY HAVE TO BE "FOR FASHION" FOR AGES SO IT CAN BE MORE EXPERIMENTAL, MORE SPECIAL AND MORE INTERESTING.



The designer's capsule jewelry collection for the 2017 Play Life 1000 (which she, then in early 2009, she joined jewelry designer and Scott Wilson in producing a limited edition set of) was designed for the shoe company. She also designed a subversive interpretation of the traditional pearl necklace.

The inspiration – or more specifically, misapprehension – of classic jewelry iconography is a subject on which Diao has very few ideas. 'I feel that some of the jewelry world's most beautiful systems are now used with as little consideration that they are in danger of becoming outdated. The skull, the star, is a case in point. In recent years we have seen it too much in fashion jewelry, clothing, bags and even toilet paper. I don't think that customers, or even designers, know that it is part of our cultural and public heritage with a bit of meaning.' Diao herself admits to be obsessed with using jewelry motifs such as strings of pearls and beaded stones. The point she seeks to convey is that with respect.

Diao's primary visual influences are from graphic design, Bauhaus, modernism, Walter Gropius and Russian constructivism, the inspirations are not limited to a single style, color and thought. I collect this full of images but I don't necessarily connect them when the making a collection. It's more a bit from

memory in a way that my jewelry pieces are an extension of it.

In terms of style, Diao would rather like from one season to the next. 'I come back to the same ideas because when I see my collections more as a work in progress.' Elements on the whole all stay in the mix, single motifs tend to a fair few mix of trends, more subtle ideas involving simple bits, rarely a introduced through her. Further down the list of materials including, but by no means limited to, silk, cash, stone, glass, brass, lacquer, crystals, contemporary stones, brass, paper, broken fabric, Popcorn chains, leather strips, pearls, woven leather, horse, bamboo, leaves and more porcelain. 'It's the kind of jewelry that sticks a stick.

The business side of Diao's jewelry is not as straightforward as it seems. 'Diao says she is happy to support her operations. She needs to support creativity by growing competition and to find yourself in one thing has become too and less possible in the present climate.' Consequently in 2008 she launched her first men's jewelry line. Comparing leather jewelry and other metal accessories is not presented as a creative translation of the mature collection. For this first collection I wanted to associate new clients to my jewelry components. Later to be go further and experiment with more daring pieces. The first men's and go porcelain for her could be just around the corner.



DIAPYPER'S 2008 1000 PLAY LIFE 1000 (which she, then in early 2009, she joined jewelry designer and Scott Wilson in producing a limited edition set of) was designed for the shoe company. She also designed a subversive interpretation of the traditional pearl necklace.



'...a subversive interpretation of the traditional pearl necklace.'



DIAPYPER'S 2008 1000 PLAY LIFE 1000 (which she, then in early 2009, she joined jewelry designer and Scott Wilson in producing a limited edition set of) was designed for the shoe company. She also designed a subversive interpretation of the traditional pearl necklace.



A Diao's collection with a subtle like theme present on a pink pearl string. Instead of the traditional pearls, Diao's collection is made of leather and has bits of blue on the subtle to fashion and to distinguish her jewelry collections. And, for me, it's much simpler to create something that, sometimes, even will complete by putting it into use. I like that the difference Diao's work will not allow other people to think from even. The change of theme has been an experience one with high-profile projects following in its wake. In recent years he has produced two collections of his multi-strand jewelry for Comme des Garçons and he was behind the headlining in his fashion and jewelry designs that help each an impression on Hussein Chalayan's 1000 collection.

For shoe company Diaper's he produced a special edition leather pump embellished with engravings of other trends and in 2008 he designed a collection of 2000 signature Hussein Chalayan as a VIP giveaway for the Life Ball AIDS charity event. As a designer there used to creating a limited number of pieces each season. The experience of producing jewelry in high volume was exciting because it allowed her to offer high-quality jewelry that was affordable to everybody and which could importantly still managed to appear 'high-end'.



"A painting according to the old school, done with the hasty speed of nowadays. Not because I'm in a hurry, but because that's the way I like to work." – Vincent Bakkum



Bakkum illustrates the character 'Dorcas' in 'Waiting in Spain'. It is rendered with acrylic in various sizes at 230 x 110 cm (left) or 110 x 110 cm (right), at the Van Gogh Museum, 'Tussen de witte muur en de witte muur' (left) and 'Tussen de witte muur en de witte muur' (right).



Soft
The fashion designer's palette (topright) is soft and delicate, with a lot of white and light colors. The background is a light, airy landscape. The birds are drawn with a fine, delicate line.

Soft
The fashion designer's palette (topright) is soft and delicate, with a lot of white and light colors. The background is a light, airy landscape. The birds are drawn with a fine, delicate line.

"To create a more hand-made element I added a painted structure over the whole drawing, you can see this in her skin."
– Tina Bering



1. Open the fashion illustration in a new document. Drag the yellow cube to the center of the canvas. Use the selection tool to move the cube to the center of the canvas.

2. Add a red line to the cube. Use the selection tool to move the cube to the center of the canvas. Use the selection tool to move the cube to the center of the canvas.



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Fashion Illustrator *Second Edition*

Bethan Morris

Portfolio

A comprehensive, visually-led overview that covers all areas of fashion drawing, presentation, and illustration, *Fashion Illustrator* both teaches students how to draw the fashion figure and provides an extended showcase of established and emerging illustrators.

From initial inspiration through to finished illustration, the book teaches the student how to draw from life and accurately depict body proportions, and also includes advice on exaggerating proportions for effect. A technical chapter outlines the use of different media, showing students how to use color, and features techniques for rendering different materials and patterns. Dedicated tutorials explore both digital and traditional media (Illustrator, Photoshop, photo-montage, mixed media, drawing, ink, embroidery) through the work of leading fashion illustrators, giving the student the confidence to experiment with different illustrative styles.

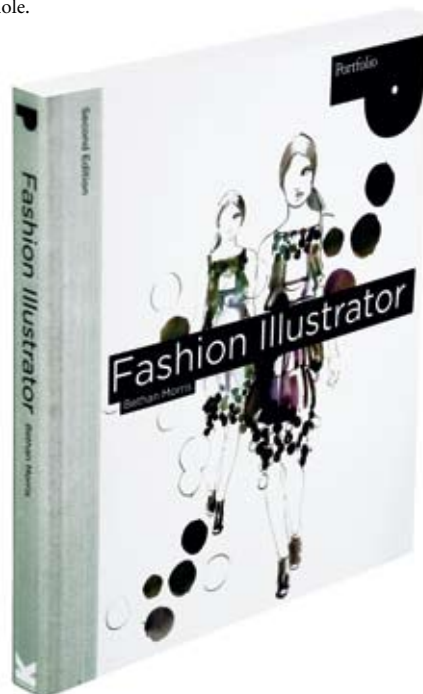
Later chapters outline the history of both twentieth-century and contemporary fashion illustration, and profile influential fashion illustrators and other industry professionals, with interviews providing an insight into life after graduation. There is also guidance on careers for the fashion illustrator, portfolio presentation, and working with an agent.

Bethan Morris has lectured in fashion illustration at the University of Wales, Newport and at the universities of Bath and Cardiff. With experience in design and manufacturing, she specializes in fashion illustration with a clear view to its place in the fashion industry, preparing students for a career in the industry as a whole.

250 illustrations, 200 in color
 240 pages
 8 ½ x 10 in
 ISBN (paperback) 978 1 85669 654 8
 US \$35.00
 Fashion
 January 2010

- **Highly illustrated textbook explaining the fundamentals of fashion illustration**
- **Covers all aspects of the subject, from finding inspiration to drawing the figure and experimenting with different media**
- **Offers practical advice on careers**
- **Practical element of book strengthened, with all-new extended tutorial section**

ISBN 978-1-85669-654-8



Flats: Technical Drawing for Fashion

Basia Szkutnicka

Flats, or technical drawings, are essential for anyone working in the fashion industry. Used to convey design ideas and garment details to pattern cutters and machinists, it is essential that they are drawn accurately to avoid misunderstanding and costly mistakes in sampling and production.

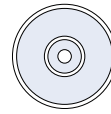
Flats: Technical Drawing for Fashion explains how to create a technical fashion drawing using a simple and straightforward step-by-step method accompanied by some time-saving tips. This method is explained for those who wish to use Adobe Illustrator as well as for those who prefer to draw by hand.

The second part of the book presents over 400 technical drawings of garment types, styles, and construction details, the basic key shapes of which are shown alongside a specially created and photographed muslin. Accompanying each illustration is a list of all the terms by which that garment is known. This unique presentation illustrates the relationship between the three-dimensional garment and the two-dimensional drawing, allowing readers to really understand how to render technical drawings.

Basia Szkutnicka works as a fashion design consultant, fashion course director, and lecturer in fashion design, forecasting, color, and drawing. Since graduating from Central Saint Martins College of Art & Design, she has also designed and marketed her own fashion label. She currently runs a department at the London College of Fashion, working with international students.

Portfolio Skills

850 illustrations, 250 in color
224 pages
8 ½ x 11 in
ISBN (paperback) 978 1 85669 618 0
US \$35.00
Fashion
April 2010



includes CD ROM

- Clear step-by-step guide to creating a technical drawing for fashion
- Over 400 technical drawings
- Unique format with photographs of real garments next to each drawing of the basic shapes
- Includes a vocabulary of fashion terms
- All the templates will be available on the LKP website

ISBN 978-1-85669-618-0



DETAILS

CONSTRUCTION DETAILS

SKIRT



TUCK



© 2014/15, Fashion Institute of Technology

DETAILS

GATHERS



CORNER



NECK

FRONT VIEW



BACK VIEW



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TECHNICAL DRAWING FROM THE GENERIC TEMPLATE USING ILLUSTRATOR

First you need to lay out your garment correctly (see pages 24-25). This step-by-step shows how to make a technical drawing of a jacket using Illustrator and also how to showing different variations with spread drawing.



STEP 1
Open a new document in Illustrator.
File > New



STEP 2
Select one from group of all objects on the generic template together.
Object > Group
Turn on the Color Panel and change the outline of the generic template to a lighter color using the Stroke setting so that the template acts as a guide, rather than as a distraction. Also, it has been changed to yellow.
Window > Color
Using the Pen Tool, draw the outline of one half of the jacket. As you are drawing, whenever the jacket should be drawn across the generic template (see page 45), the first edge of the jacket can be drawn over the center front line to create the necessary overlap.



STEP 4
Always create a reference line at 30° to the center front line. This will help when entering the drawing in step 5.



STEP 3
You are now going to create a mirror image of the jacket (front and grid of the elements in the jacket).
Object > Group
Copy and Paste, then with the panel selected, select **Object > Transform > Reflect**, choose Vertical and then click OK. Now, using the Smart Selection Tool, reposition the mirrored half of the jacket so that it aligns across the bottom line you created (step 4).



STEP 6
Define the advanced placement of the front of the jacket. To define the technical drawing, open the underlying, left of the lower edge of the jacket.



STEP 7
You can now fill up your drawing. Here, the pocket flap was made two steps. The flaps also center back seam were added. Buttons were also included in the drawing.

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Architecture
Interior Design

Detail in Contemporary Timber Architecture

Virginia McLeod

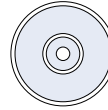
Detail in Contemporary Timber Architecture provides analysis of both the technical and the aesthetic importance of details in modern timber architecture. Featuring the work of renowned architects from around the world, this book presents 50 of the most recently completed and influential timber designs for both residential and commercial architecture.

Each project is presented with color photographs, site plans, and sections and elevations, as well as numerous construction details. There is also a descriptive text, detailed captions, and in-depth information for each project, including the location, client, architectural project team, main consultants, and contractors.

The projects are presented in clear and concise layouts over four pages. All of the drawings are styled in the same way and presented at standard architectural scales to allow for easy comparison. There is also a CD-ROM that contains all the drawings as printed in the book, in both EPS and DWG (generic CAD) formats. In addition, the book features an index of architects that includes the name, address, and all contact details for each architect included.

Virginia McLeod studied architecture in Australia before practicing for a number of years in Sydney. She has worked for a number of private practices in London and was also the editor of *The Phaidon Atlas of Contemporary World Architecture*. She is the author of *Detail in Contemporary Residential Architecture*, *Detail in Contemporary Landscape Architecture*, *Detail in Contemporary Kitchen Design*, and *Detail in Contemporary Bathroom Design*, all published by Laurence King.

500 illustrations, 200 in color
224 pages
9¾ x 11½ in
ISBN (hardback) 978 1 85669 641 8
US \$50.00
Architecture
March 2010



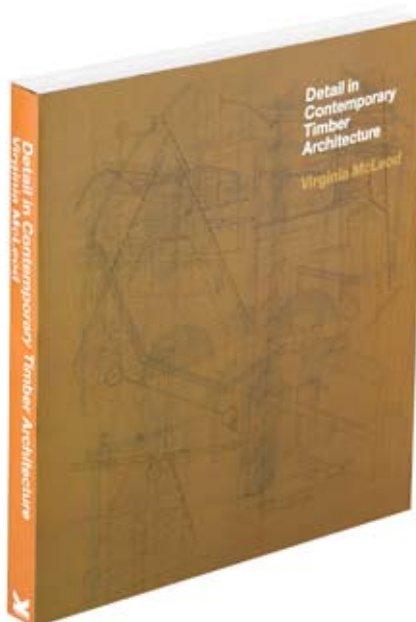
includes CD ROM

- Invaluable book for both students and professionals
- Unprecedented, detailed examination of the best of recent timber architecture
- All drawings are styled consistently and are presented at standard architectural scales for easy comparison
- Includes free CD-ROM with all drawings

ISBN 978-1-85669-641-8



9 781856 696418



Detail in Contemporary Timber Architecture

08 **Sarah Hensley Architects** **Colchester Boatshed Water Centre** **Essex, Suffolk, UK**

Client: The National Trust for England

Project Team: Sarah Hensley, Thomas Barnard, Mark Dunnington, Thomas Hensley, Kathy L. David-Lewis

Structural Engineer: David Harris Associates

Acoustic Engineer: Max Fordham

Sarah Hensley Architects won a competition in 2016 to design the National Trust for England's new Water Centre for Colchester Boatshed, the site of the boat sheds in the heart of a new park and landscaped ground for over 1,000 people. The new building is designed to be a site housing an interpretation of the building along with recreational and performance facilities, a cafe and outdoor gym, and a play area.


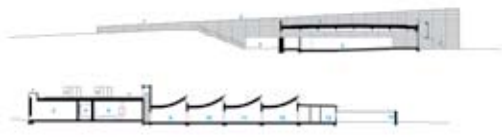
With the existing water centre built on an environmentally sensitive ground, the new centre is raised above the waterfront line, ensuring that the new building would not impact on the park. The new building is a raised structure on a raised bed and is a new park building, featuring a raised walkway from the waterfront to the building, a raised walkway to the waterfront, and a raised walkway to the waterfront.

The building is a raised structure on a raised bed and is a new park building, featuring a raised walkway from the waterfront to the building, a raised walkway to the waterfront, and a raised walkway to the waterfront.





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07 Range Runo
Onsen Hotel
 Shimizu, Shimizu, Japan

Client
 Akasaka F&F

Project Team
 Range Runo, Masaru Shimizu, Naoki Watanabe

Structural Engineer
 K. Nakata and Associates

Main Contractor
 Akasaka Construction

The hot springs (onsen) surrounding the spring (Onsen) stands on the southern side of a valley in a scenic region of northern Japan. It is renowned for its abundant hot springs, which were discovered in the aftermath of the 1923 Great Kanto Earthquake. The area was severely damaged by a flood in 1973, but recovered with the reconstruction of stone to the onsen building. F&F learned the distinctive design style of the "Tachibana" period in Japan. Despite the proximity of the area, the architect of the hotel has not considered, but in the latest structure of the building for the onsen. Since the end of the war, the onsen building has been a large-scale reconstruction of the existing Onsen Hotel, which has been an onsen building since the 1920s. The building, which would have represented the landscape of the three-story wooden house.

Firstly, they preserved the existing structure, allowing the onsen building to be built around when the hotel was enlarged. One of the major undertakings was the checking of water supply part of the building structure to replace the wood structure with steel in order to increase the building's earthquake resistance. The existing hotel was constructed during the Meiji period (1868-1912) and was built with a traditional Japanese style of architecture. The structure is constructed by a traditional Japanese style of architecture. The structure is constructed by a traditional Japanese style of architecture.

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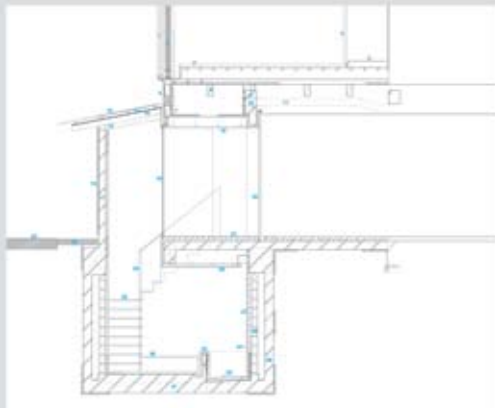





Legend

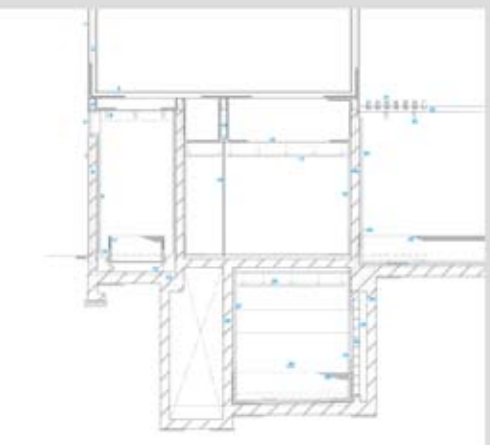
- 1. Reception
- 2. Lobby
- 3. Restaurant
- 4. Bar
- 5. Room
- 6. Bath
- 7. Spa
- 8. Onsen
- 9. Garden
- 10. Parking
- 11. Staircase
- 12. Elevator
- 13. Corridor
- 14. Restroom
- 15. Storage
- 16. Office
- 17. Conference Room
- 18. Meeting Room
- 19. Reception
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- 32. Restroom
- 33. Storage
- 34. Office
- 35. Conference Room
- 36. Meeting Room

07 Range Runo
Onsen Hotel
 Shimizu, Shimizu, Japan



Legend

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Architecture An Introduction

Geoffrey Makstutis

Architecture offers a thorough introduction to the entire field of architecture, outlining the steps that are normally taken in becoming a qualified architect, from initial education right through to professional practice, as well as how to apply this architectural training in other fields.

Complete with feature spreads on individual projects, *Architecture*'s broad, up-to-date approach unites history, theory, and practice. Subjects covered include how to develop a program with a client; taking an idea from brief to project; types of visual presentation including drawings, models, and computer renderings; project planning and management; the diverse roles within a company; and the future of architectural practice.

This book is a must for anyone considering taking an architecture course or just beginning one.

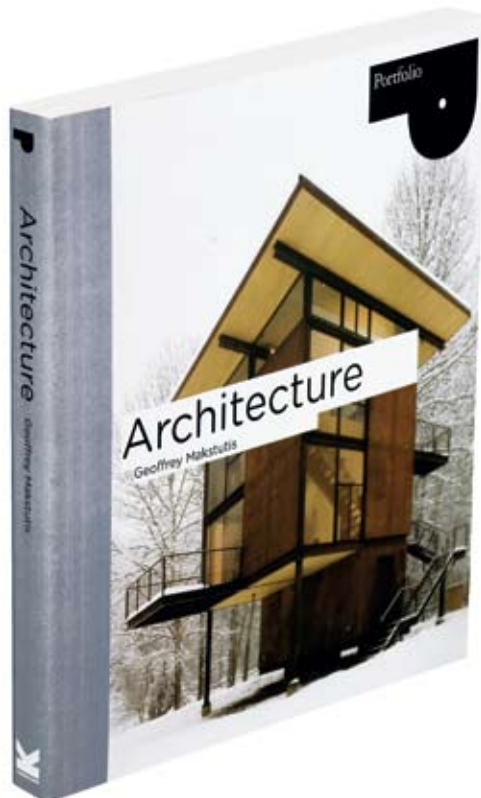
Geoffrey Makstutis is Course Director of BA (Honours) Architecture: Spaces + Objects at Central Saint Martins College of Art & Design, London. He has also lectured at the Architectural Association, Royal College of Art, and University of Westminster. He has worked in London, New York, and Detroit. He is an education researcher and the author of a number of articles. He runs his own architectural practice, Makstutis Architecture and Design (MAAD), London.

Portfolio

324 illustrations, 278 in color
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Architecture
February 2010

- **The first book to give a complete overview of architectural education, careers and practice**
- **Indispensable for those considering studying architecture or just starting a course**
- **Examines every stage of the architectural process**

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Exhibition Design

Philip Hughes

Portfolio

Exhibition Design offers a thorough grounding in the principles of designing for exhibitions. It describes the skills needed to become an exhibition designer, including:

- Developing a brief and working with clients
- Design principles for graphics, circulation, lighting, and accessibility
- Presenting ideas to clients
- The practicalities of production

Visual material includes photographs of completed exhibitions by world-renowned designers, concept drawings, computer renderings, charts, and tables of information—all for a wide range of exhibitions around the world, permanent and temporary, including museums and galleries, visitor centers, brand experiences, festivals, and trade fairs. The book will inform and inspire, as well as equip students and new exhibition designers with a valuable guide to the profession.

Philip Hughes is an exhibition designer working in London. He graduated with an MA from the Royal College of Art in 1989 and has designed both museum and trade fair exhibitions around the world. He has also taught design at a number of institutions, including the University of Portsmouth and the University of the Creative Arts in Farnham.

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224 pages
8 ½ x 10 in
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US \$35.00
Interior Design
March 2010

- **Offers a thorough introduction to exhibition design, covering both theory and practice**
- **A wide range of drawings, photographs, and diagrams make the subject easily accessible to students**
- **Covers a key subject area that nearly all students of interior design have to study**

ISBN 978-1-85669-640-1



Craig Thomas Discovery & Visitor Center, Jackson Hole, Wyoming
Design: Ralph Appelbaum Associates

Craig Thomas Discovery & Visitor Center captures the history, geology, and natural beauty of the Grand Teton National Park. It is a gateway to the park and a place where visitors can learn about the park's history and geology. The center is a place where visitors can learn about the park's history and geology. The center is a place where visitors can learn about the park's history and geology.

The design is a combination of applied graphic solution and strategy that will give the visitor an educational experience. The design is a combination of applied graphic solution and strategy that will give the visitor an educational experience. The design is a combination of applied graphic solution and strategy that will give the visitor an educational experience.

Left and bottom left
 Section and plan showing negative-working cut into the exhibition.

Bottom and bottom
 Photograph of the completed exhibit area with the panel language visible in the distance, and a computer rendering of exhibit area.



The exhibit is a combination of applied graphic solution and strategy that will give the visitor an educational experience.



"Closed" exhibition spaces

"Closed" exhibition spaces with no daylight give the designer greater control to design. When there are no competing views of a gallery's surroundings, the visitor is forced to focus purely on the panels and their message. For so-called enclosed environments, where the designer aims to profoundly affect the visitor's state of mind, closed galleries allow him or her to construct a narrative using sound, film and interactively without external distractions. When lighting cannot be obstructed by "fucking daylight," designers have a much freer hand to emphasize the relative importance of the exhibits through subtle changes in light levels. From the perspective of conservation, temperature, humidity, and air quality must be carefully monitored. Most projects and video screens rely on relatively low light levels (with the exception of very powerful daylight projectors and screens) and a closed environment is therefore ideal for multimedia displays. After roughly an hour the closed environment, especially where light levels are very low or there are dramatic contrasts between light and dark, can become oppressive for visitors. The designer should therefore plan real sites in areas where general light levels are higher. Long exhibition journeys in enclosed environments can be tiring, and daylight helps to ease the sense of claustrophobia experienced in many large galleries. Many of the most interesting galleries have a mixture of closed and open spaces. The Guinness Distillery in Dublin is a really closed narrative journey that progresses up the building and ends with a high-level panoramic view of the city. The narrative probably was the visitor's emergence from the closed, multiple levels of the exhibition to the open "grand experience" of sitting with a pint of Guinness and looking out over Dublin.

Bottom left
 Guinness Distillery (photograph). Dublin, Ireland. The Guinness Distillery is designed as an enclosed exhibit space in a building that was once a distillery. The space is dark and moody, and the lighting is dramatic.

Bottom, middle and top right
 Guinness Distillery (photograph). Dublin, Ireland. The Guinness Distillery is designed as an enclosed exhibit space in a building that was once a distillery. The space is dark and moody, and the lighting is dramatic.

Bottom right
 Guinness Distillery (photograph). Dublin, Ireland. The Guinness Distillery is designed as an enclosed exhibit space in a building that was once a distillery. The space is dark and moody, and the lighting is dramatic.

Open Road Tour, touring exhibition, 2003
Design: Pentagram

The Pentagram art museum, designed by architect Pentagram, featured the Open Road Tour, which featured a wide array of exhibits. The center was a place where visitors can learn about the park's history and geology. The center is a place where visitors can learn about the park's history and geology.



Top
 Entrance to the tent.

Bottom left
 Circular view of the interior of the circular tent.

Bottom
 Plan and section of the circular display tent.

Left
 A display of colorful shoes.

Photograph by Pentagram - Open Road Tour



Bottom view and depth of the tent
 Photograph by Pentagram - Open Road Tour

Bottom right
 Photograph by Pentagram - Open Road Tour

Bottom right
 Photograph by Pentagram - Open Road Tour

SURVEYING A ROOM

In a historic building, existing conditions will be assessed for the extent of historic fabric, decorative detailing, and so on in the appointment.

A design brief will often be prepared to help define the brief and the objectives of the project.

The design brief is a key document that sets out the objectives of the project and provides a framework for the design process.

The design brief is a key document that sets out the objectives of the project and provides a framework for the design process.



Understanding the client's needs and expectations is a key part of the design process. It is essential to have a clear brief and to communicate this to the client throughout the project.

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It is essential to have a clear brief and to communicate this to the client throughout the project.

Preliminary research

There is nearly always some element of research required in an interior design project. In the case of a hotel or restaurant, for example, a valuable part of the process of formulating ideas would be to visit other similar establishments to see at the ground, the layout, the style and branding. Even for a residential project, some research may be required at the outset of the architecture or a specific theme or style that the client has requested.

Nearly all projects require some research into materials and finishes and a design practice will have a built-in reference library to help support this function. The content of the library will depend to some extent on the type of work undertaken by a particular practice but would be likely to include catalogues of companies supplying items such as lighting, furniture, glass and mirror, kitchen and bathroom equipment, suspended ceilings, partitioning, wallcoverings, floor coverings and accessories. In addition, there will be a range of pattern books and samples. Libraries are often set up to allow a designer to view a sample under both natural and artificial light.

Since trends and styles change so fast, many designers depend on the publications and services of market research specialists, analysts and forecasters on a seasonal basis. Trade fairs and exhibitions are another important resource for the interior designer, offering the latest technology for interiors, new collections of furniture, materials, finishes and accessories, and inspirational ideas. It is usually possible to walk away from these events with a clear idea of what the major trends will be in the forthcoming months.

Many suppliers update their collections seasonally and a designer will make regular visits to their showrooms to see the latest products and discuss with sales representatives how these can best be used. Another source of new ideas and styles can be the show houses or flats that are put together to facilitate the sale of homes in new developments or apartment blocks.



An example of a fabric book showing a range of color-coordinated colors in effect and the underlying color scheme.

A selection of a designer's work in a room, showing how the color scheme is used in the real world.



2.



Style considerations

Identifying a style for a client has to be done in a way that does not leave the client with a choice of style. It is a matter of interpretation or, indeed, misinterpretation. The client and designer might have very different views of what constitutes modern or classical style, for example. For this reason, some designers will ask the client to bring some magazine clippings to the briefing meeting that best describe the look they wish to achieve. In some instances, clients will give very clear guidelines about style. However, if they are very open-minded or have no particular ideas of their own then there are a number of options open to the designer. One idea, for example, is to base the style of the project on the architectural style of the property or to focus where the architectural features are not particularly dominant. There is always the opportunity to introduce an interpretation of a historical style such as Gothic, art deco or Shaker. Another approach is to work with a theme such as oriental, American colonial, industrial, romantic, retro or neorealist.

Some interior design firms have a built-in reference library to help support this function. The content of the library will depend to some extent on the type of work undertaken by a particular practice but would be likely to include catalogues of companies supplying items such as lighting, furniture, glass and mirror, kitchen and bathroom equipment, suspended ceilings, partitioning, wallcoverings, floor coverings and accessories.



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Jenny Gibbs

Aimed at prospective and new students, this book gives a comprehensive introduction to the nature and practice of interior design as well as invaluable information about education and careers, and gives a balanced inside view of the business today. Its broad, up-to-date approach unites history, theory, and practice. Subjects covered include how to develop a program with a client; presentations and sample boards; choosing materials and designs; project planning and management.

For the new edition, many of the examples of interiors have been updated and there is additional information on sustainability in interior design. The sections covering drawings and CAD have also been thoroughly revised and expanded to take account of changes in current practice in this area and also to provide more practical guidance on drawing, either by hand or using CAD software.

Jenny Gibbs is Principal of the KLC School of Design in London. A regular lecturer and broadcaster, she is also the author of *A Handbook for Interior Designers* (1995) and *The Country House: Classic Style for an Elegant House* (1997).

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Bethan Ryder is a London-based lifestyle journalist specializing in travel and design, and is currently news and travel editor of *Livingetc* magazine. She has contributed to numerous newspapers and magazines and is the author of *Bar and Club Design* (2002) and *New Bar and Club Design* (2005).

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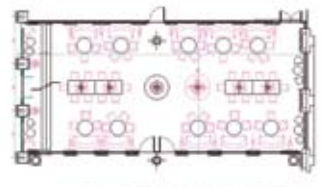
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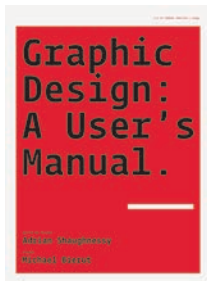
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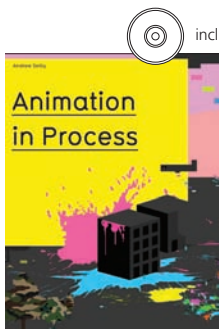


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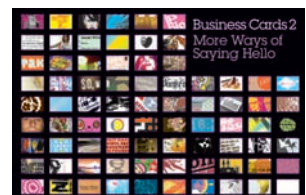
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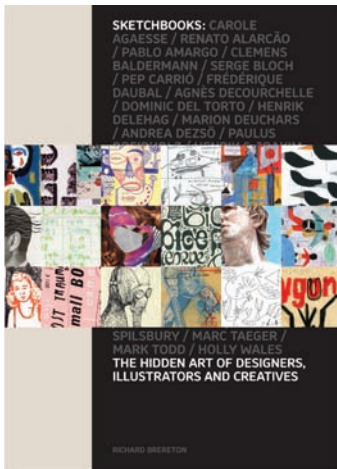
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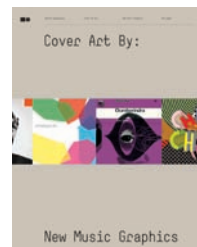
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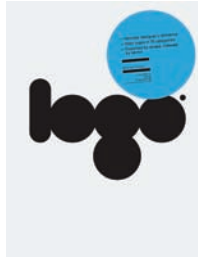
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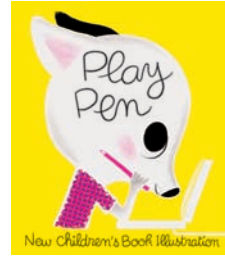
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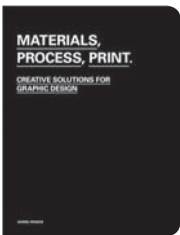
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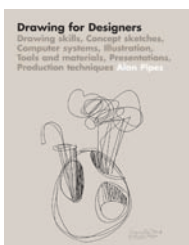
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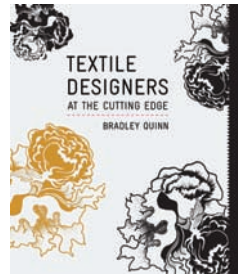
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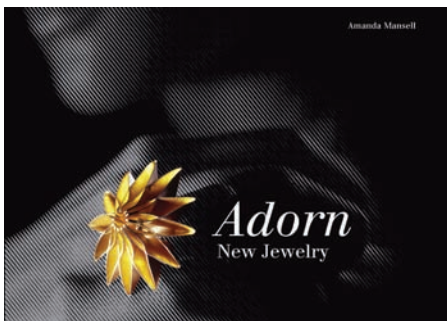


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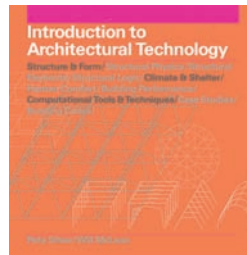
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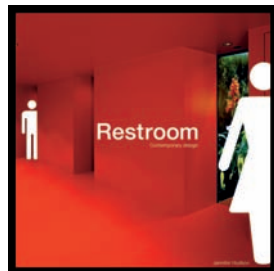
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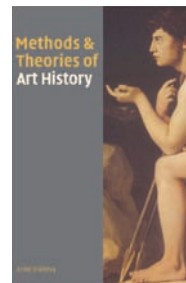
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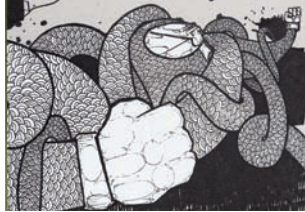
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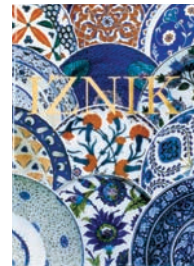
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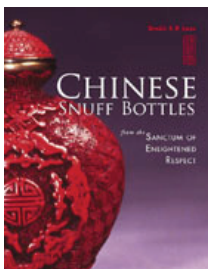
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