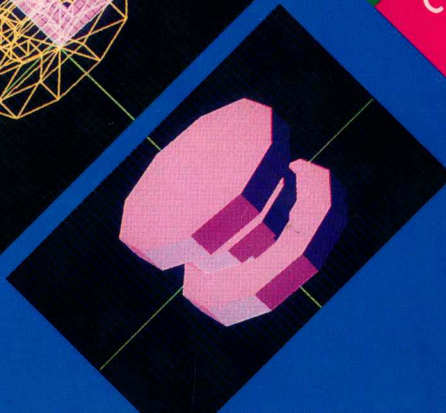
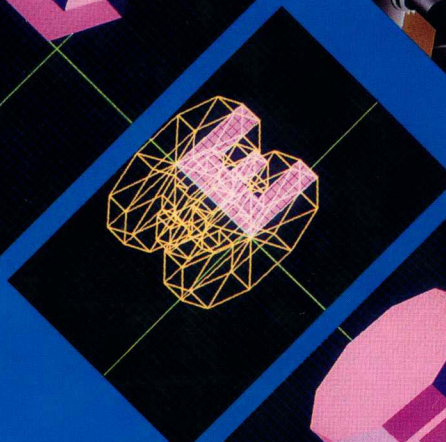
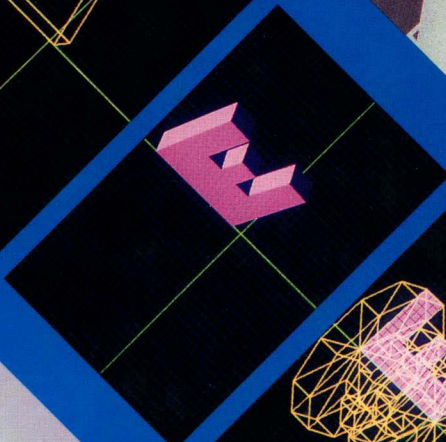
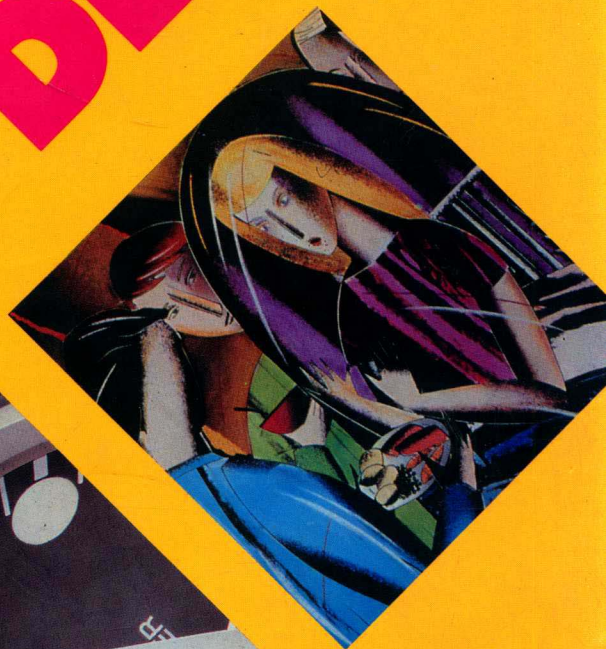


ADVANCED ILLUSTRATION AND DESIGN



CONSULTANT
EDITOR
SIMON
JENNINGS

THE COMPLETE GUIDE TO
ADVANCED
ILLUSTRATION
..... AND
DESIGN

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SIMON JENNINGS

CHARTWELL
BOOKS, INC.



THE CONTRIBUTORS

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Naomi Gornick is a consultant in design management and lectures on the subject in colleges of art and design in Britain and the United States. She trained as a designer and worked at the Royal Shakespeare Theatre, Stratford, and the Design Council, London. She is founder-chairman of the Chartered Society of Designers' Design Management Group from 1981 to 1986 and is responsible for seminars, conferences and publications funded by the British Department of Trade and Industry to promote greater understanding between design and industry.

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CONTENTS

8 FOREWORD by Simon Jennings

PART ONE

ILLUSTRATION

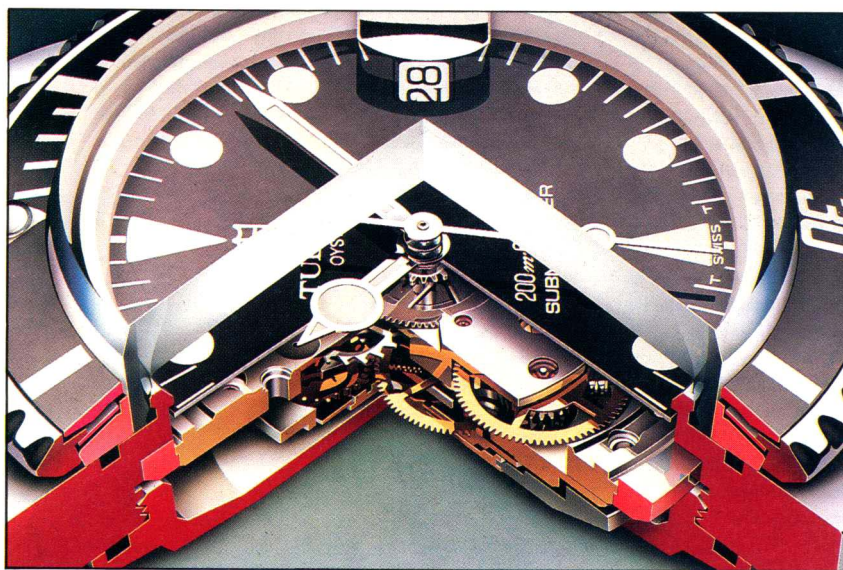
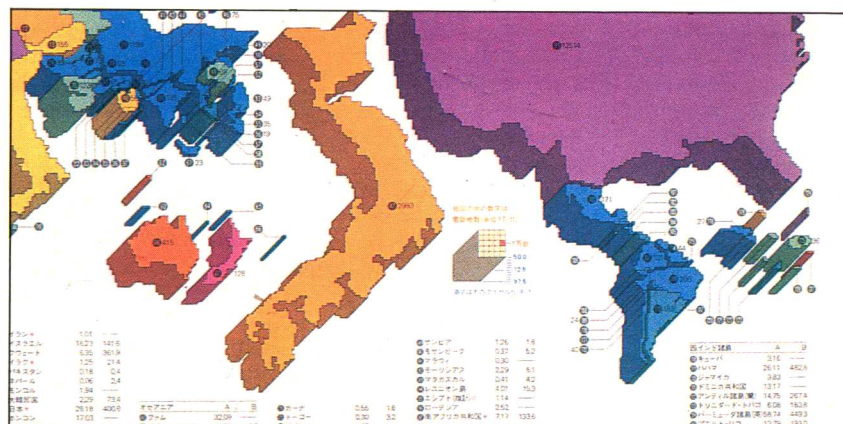
12 INTRODUCTION TO ILLUSTRATION by George Hardie

16 1/EDITORIAL ILLUSTRATION by Leo de Freitas

24 2/ILLUSTRATION FOR ADVERTISING by Nick Dawe, Jenny May

32 3/FASHION ILLUSTRATION by Howard Tangye

36 4/MEDICAL ILLUSTRATION by Peter Cull



40 5/NATURAL HISTORY ILLUSTRATION by John Norris Wood

44 6/TECHNICAL ILLUSTRATION by Colin Rattray

50 7/ILLUSTRATION FOR INFORMATION by Tilly Northedge





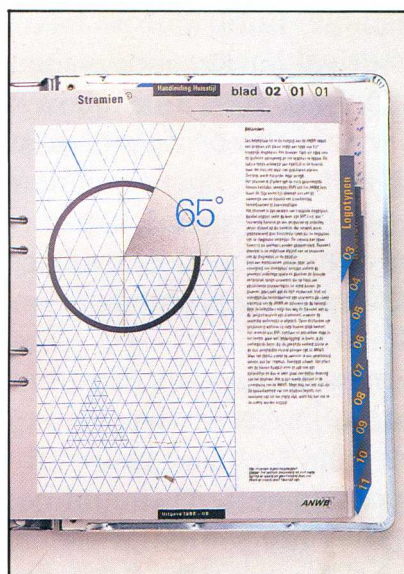
PART TWO

DESIGN

64 INTRODUCTION
TO DESIGN
by F.H.K. Henrion

68 8/CORPORATE
GRAPHICS
by Wally Olins

82 9/PACKAGING
by Howard Milton,
Nicholas Verebelyi,
Mary Lewis



98 10/DESIGN IN
ADVERTISING
by Nick Souter

100 11/PROMOTIONAL
LITERATURE
by Andrew Wakelin

124 12/MAGAZINES
by Clive Crook

132 13/BOOK DESIGN
by Simon Jennings



146 14/SIGNS
by Elizabeth Burney-Jones

150 15/COMPUTER
GRAPHICS
by Bob Cotton

156 16/FILM AND
TELEVISION
by Colin Cheesman

160 17/PRESENTING
YOUR WORK
by Simon Jennings

164 18/PROFESSIONAL
PRACTICE
by Naomi Gornick

172 INDEX

176 CREDITS



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Simon Jennings studied graphic design communications at the Royal College of Art, London, and then gained practical experience with leading design companies in London, New York and Chicago, before establishing his own business, which now specializes in book design and packaging. He has also lectured extensively on graphic design and, in particular, book design.

Mary Lewis studied graphic design. She began her career as a printmaker and art school lecturer, then freelanced for advertising agencies before becoming creative director of a London-based packaging design company. She formed Lewis Moberly in January 1984 with her partner Robert Moberly, then a director of an advertising agency. She is a lecturer and external tutor at the School of Communication Arts. She has sat on many design juries, and her own work has received several awards internationally.

Howard Milton studied art and design in Britain and worked with Michael Peters for five years before joining the New York agency Burston Marsteller. In 1980 he returned to Britain to form Smith & Milton with Jay Smith. The consultancy specializes in packaging, corporate identity and financial communications. Milton is a member of the D & AD Executive Committee and has won several medals for packaging design.

John Norris Wood studied illustration and works as a freelance artist, writer and photographer specializing in natural history. He founded and runs the Natural History Illustration Department at the Royal College of Art, London. A conservationist, he has led expeditions to America and Africa. He has contributed to television programs and to many books including the *Hide and Seek* series.

Tilly Northedge trained first as a graphic designer and later specialized in the analysis of information design problems. In 1980 she established Grundy Northedge, with Peter Grundy, a company which produces creative diagrams as well as work in other areas of graphic design.

Wally Olins was born in London and spent his early business years in advertising in India. He was one of the founders of Wolff Olins, the identity, design and communications company, of which he is chairman. He is the author of *The Corporate Personality*, and he frequently speaks on design, communication identity and allied subjects.

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Nick Souter studied graphic design and photography and started work as a photographer's assistant. He joined J. Walter Thompson as a junior art director and later moved to Leo Burnett Advertising, where he is a senior copywriter.

Howard Tangye studied fashion design in Britain and the United States and then worked for a number of New York stores. After running his own fashion business, he joined Zandra Rhodes as assistant designer and illustrator. He also teaches part-time.

Nicholas Verebelyi trained as a product designer before joining Packaging Innovation Group Ltd, a company whose clients include brand and packaging manufacturers and retailers.

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CONTENTS

8 FOREWORD

by Simon Jennings

PART ONE

ILLUSTRATION

12 INTRODUCTION TO ILLUSTRATION

by George Hardie

16 I/EDITORIAL ILLUSTRATION

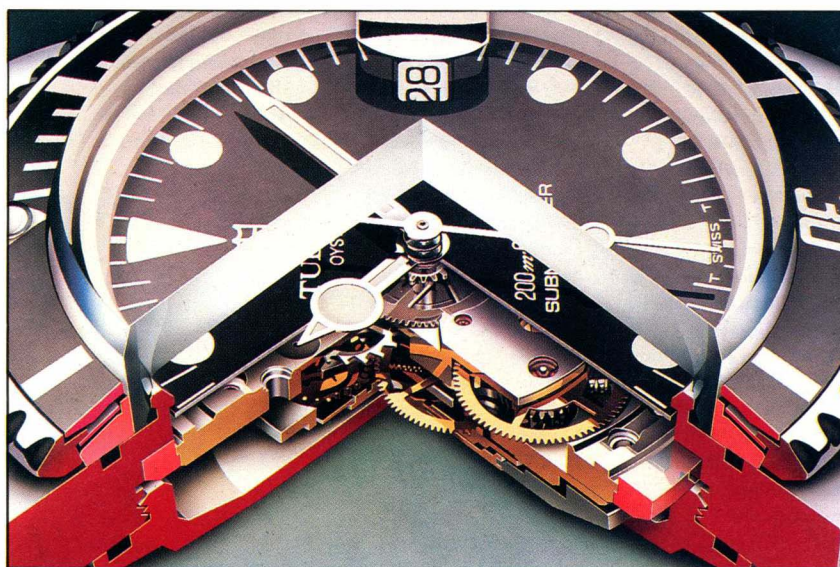
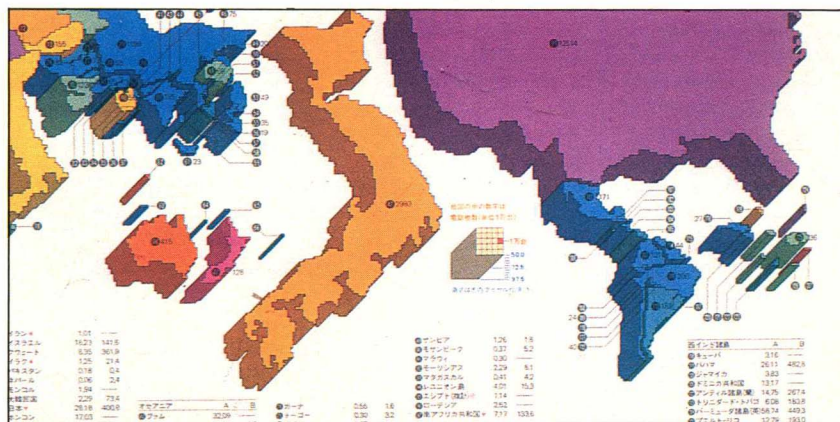
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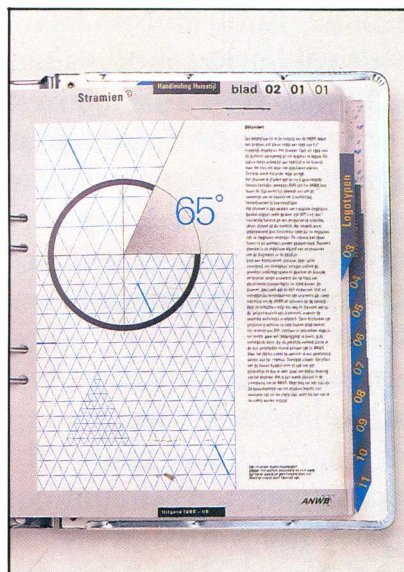
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GRAPHICS
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LITERATURE
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by Elizabeth Burney-Jones

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TELEVISION
by Colin Cheesman

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YOUR WORK
by Simon Jennings

164 18/PROFESSIONAL
PRACTICE
by Naomi Gornick

172 INDEX

176 CREDITS



FOREWORD

The team of authors who have contributed to this unique new work of reference are all active in the world of visual communications as practicing illustrators, graphic designers or administrators — in some cases all three. Their combined skills, wisdom and experience have been assembled here in a book which has been conceived as a practical guide, with a strong emphasis on information, to provide the student, professional and lay reader alike with an insight into current professional practices in the twin fields of design and illustration.

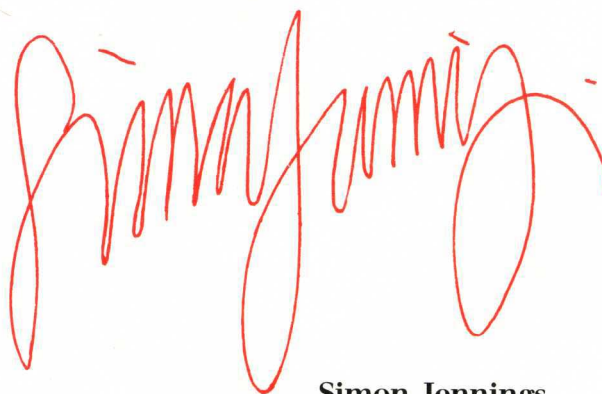
In addition to describing techniques, materials and methods, the book attempts to give a reasonable idea of what it is like to be a practicing illustrator or designer. Contributors have viewed their work against a historical background or placed their particular branch of activity in context to explain its function in society and its role within the professional and business environment. Thus job activities, client relations, fees, deadlines and types of briefing are all discussed, together with essential skill requirements, and the discussions are backed up with case histories describing the specific problems confronting the designer and illustrator.

The book is divided into two main parts — illustration and design — and deals with 18 separate areas of visual communication. There are those who feel that “pure illustration” and “commercial graphic design” should not be mentioned in the same breath. They are sometimes seen as opposite poles, with the archetypal impoverished artist working alone on a line illustration for a tiny fee at one end and the fashionable company type smoothly articulating through a multi-screen corporate presentation at the other. Yet

collectively graphic design and illustration is a broad field of activity with room for a variety of skills, personalities and attitudes, and the book discusses these various branches of the profession and examines the choices and opportunities they offer. The common ground that links all the varied disciplines is the work itself, which is always client-orientated rather than being done for its own sake, and is essentially autographic in nature, based on the disciplines of drawing, observation and visual articulation before ending up as ink on paper or as a mass-produced object.

There has always been a strong inter-relation between graphic design and illustration, since these skills are common to both, and this is even more apparent today, with the revived enthusiasm for free-drawn imagery and calligraphy. During the past 20 years the design business has blossomed — indeed, it has become a growth industry. Previously, graphic design and illustration were lumped together under the generic term “commercial art,” but the economic climate and the educational system have helped to elevate both activities to the status of high-profile professions.

However, the quest for profit should never blind the artist to the need for creativity, imagination, good craft skills and an ability to draw and observe — the fundamentals of design. Nor should design be allowed to become overly expensive or elitist — good design is for everybody, and quality should be present for its own sake whether it’s a small job for a small fee or a million-dollar contract. This, I feel, is the hallmark of true professionalism.



Simon Jennings

I ILLUSTRATION

Introduction by

George Hardie

INTRODUCTION TO ILLUSTRATION

Part of art is the making of pictures and part of the making of pictures is illustration. Definitions and boundaries are vague, movable and of some importance to the illustrator.

Imagine the tuning scale on my imaginary "Visuola" radio. One end is labeled (rather less than snappily) "Complete communication of other people's information"; the other end, "Complete secrecy about the artist's own information." A range that stretches from the road sign to the artist's private sketchbook.

Tuning scales on radios are marked with wavelengths for the various stations; on the "Visuola" dial positions have to be found for graphic design, commercial art, drawing, painting, illustration, fine art, etc. Eventually a personal position has to be marked, however temporarily, for each individual working in illustration.

The scale could perhaps be more crudely labeled "Client-motivated" through "Self-motivated." As with the tuning on real radios, the whole system is crude. Trying to define illustration is like trying to find your favorite station, through interference and overlap, late at night, and then having it gradually become untuned in the early hours. (Working as the sun comes up seems almost symbolic of illustration. Can this really be purely self-motivated?)

Part of a definition could try to separate illustration from the other stops on the tuning dial. The most useful definition (although it doesn't cover everything and it obviously includes work that is not illustration) is that illustration is the production of images which are then multiplied, up to now usually by printing. The nature of this process involves economics. The multiplying of the illustrator's image costs money, and the person who supplies the money (hereinafter, and again crudely defined, "the client") has ideas about the function of that image. This simple definition begins to separate illustration from painting or drawing; it also outlines the basic compromise the illustrator makes. In exchange for thinking about the client's problems and tackling the given subject matter, the illustrator gets paid, and has work disseminated to huge audiences (5.5 million people see each issue of *Time* magazine; some record albums have sold over 10 million copies). How much compromise can the illustrator make without wandering down the scale toward commercial art? How little compromise can she or he make and still be within the illustration wavelengths?

The next approach to a definition is to describe the functions of illustration.

THE FUNCTIONS

Illustration has three main functions. These can be loosely described as decorating, informing and commenting. All illustrations probably do a bit of each. People who use illustration to comment or inform might regard decoration as a dirty word, but any care in arrangement, composition and the choosing of colors will have decorative effects. A safety pin through the nose is an opinion and a comment, but it is also a piece of jewelry.

As these functions don't exist in isolation, it's difficult to pinpoint them.

Decoration is used to alleviate typography, act as a frame or rule, or break up an area. Of course, all illustration can do this, but decorative illustration does only this, without having any greater meaning or use. Pattern is a good example. Early Soviet textiles are a good example of how easily the categorization breaks down: taking traditional floral and geometric patterns and adding tanks and tractors, because of a recent revolution, changes decoration into political comment.

Information covers the area of explaining visually. It is at its most straightforward in maps and diagrams (how to paper a wall, how a blast furnace works, what proportion of the cost of a bottle of wine goes to the tax collector). Illustration of any kind can be informative when the illustrator makes accurate research into the subject in hand. This research often goes well beyond any text supplied or brief given and thus adds information to the initial subject: for example, accurate period details illustrating a book in which the author's theme is confined to the personal relationships of the characters; this begins to take information over into the category of comment.

Comment or opinion are inadequate words to describe what is perhaps the most complex and interesting area of illustration: the area where illustrators start to express their own feelings. Because of the compromise already described, these feelings will be tempered with "appropriateness." Take portraits of Ronald Reagan as an example: "decorative" is hard to imagine, but must be possible; "informative" might show how his face has changed over the years, or where he was wounded in the assassination attempt. Comment could be made. The Ronald Reagan Marketing Board requires an illustrator