strohacker
designschool

intro-duction

Welcome to the Strohacker Design School – an international creative community with a global reach. We will support you in achieving your dreams, helping you to see things from new perspectives and find your voice as a designer.

Education is evolving! We are living in a fast paced digitized world, and because of this educational organizations need to evolve and develop courses that can be more responsive and reactive to change in order to survive. At the Strohacker Design School we have done just that by introducing our online and in person 3, 6 and 9 month intensive graphic design courses.

We have become more agile and are constantly embracing new ideas in delivering education.

Our aim is to look at what and how content it is being delivered, and must be ahead of the curve rather than lagging behind it in order to be seen as influences in world education.

Bill Strohacker
Educator
Principal/Director

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Graphic design involves a creative and systematic plan to solve a problem by the process of visual communication and the expression of concepts and ideas using one or more of typography, photography and illustration.

You could communicate your message verbally; you might tell people one at a time, or talk to a group of people or even the radio to tell a whole community. However, if you set up a web page, made a poster or a flyer, handed out a business card, placed an ad in a newspaper or typed a letter you'd be using a form of visual communication. Another name for this method of communication is graphic design.

Graphic design is often associated with computer-generated imagery, but graphic designers also work with illustrations, photography, textures, colour's and letter forms (typography) to produce print-based design as well as web-based digital design. Using all of these various elements, and the space around them, the designer can communicate a visual message to an audience.

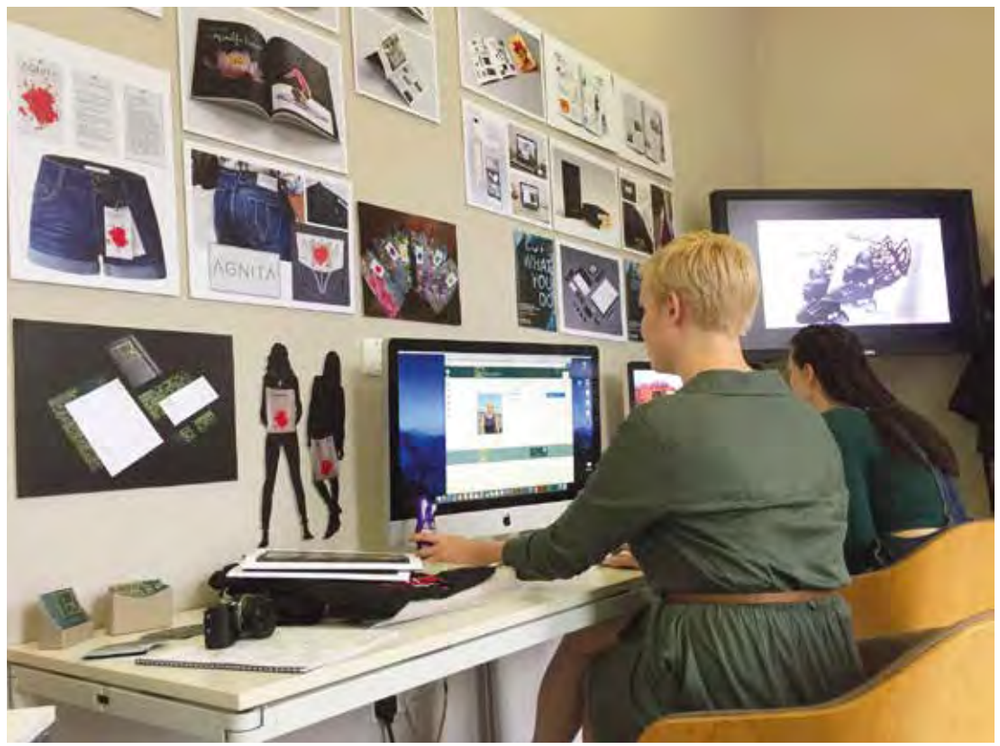
Graphic design has a profound impact on our everyday lives. It's difficult to imagine how much graphic design surrounds and influences us but everything, from your bus timetable or the maps on your GPS, to the packaging on your cereal box, it's the work of a graphic designer. The ad on the side of a Bus or the magazines you read? Movie posters, TV adverts or design on the T-shirt you just bought. All of these things and much more are the work of a graphic designer whose role it is to inform, stimulate, identify, persuade and interact with you in the most effective and visually appealing way possible.

We deliver a world class design course taught by outstanding creative educators who are also practicing industry experts. This will enable students to gain the independent thought, attitude and industry skills that are needed in an ever-changing marketplace. Whether a student already has no graphic design experience or is retraining, we strive to give each individual the tools they need to succeed.

3 months

The Strohacker Design School certificate in graphic design is a course that has been tailored to meet the practical and creative needs of a constantly changing industry. On completion of the course students will have a printed portfolio book, plus a digital online version which will showcase their best projects. We will put on an end of course exhibition and invite our industry links, so that students will have a direct opportunity to talk to potential employers. In the months following the course we will also endeavour to assist students in finding work through our network of contacts. For the year following completion of the course we help students on an ongoing basis with their CV, finding a job/position and portfolio updates.

Great work needs an inspiring environment to thrive. The school is based within a modern building where each student has their own work station and Apple iMac computer. The studio has many resources on hand, with an in studio library with design related books and materials. We have great teaching equipment and software including large screens and projectors.



During the 3 months students will work on intensive design briefs which are relevant to the industry. You will produce a portfolio and website which will prove a vital tool for showcasing your strongest work at interviews.

MODULES
// Advertising
// Apparel and Packaging design
// Pattern and Print design
// Portfolio/Book design
// Brand and Identity
// Magazine/Editorial design
// Packaging design
// Design Business
// Website/Mobile design
// UX design (User experience)

FUNDAMENTALS AND PRINCIPLES
// Form and Space
// Colour
// Introduction to typography
// Basic principles of layout
// Ideas and concepts
// Studio skills and software tools (Adobe creative suite) InDesign, Illustrator and Photoshop
// Professional briefs
// Production and process

John McFaul
Creative/Director/Educator

John has been working at the forefront of contemporary design for the past 20 years, working with Global brands including Pepsico, Levi's, New Balance and Nokia. His work and influence encompasses all media, across the Globe, helping brands to create ownership and authority in the cultural marketplace. He is Immersed in global lifestyle and sports sectors. Specialising in creative direction, strategic planning, integrated marketing, motion and interaction, illustration, branding and identity. John is director & co founder at McFaul+Day.

mcfaulday.com

Sara Watkins
UX Designer/Educator

Sara has worked in digital for over 20 years, launching straight into a career in interactive design. Much of her experience was gained at the BBC where she was Executive Producer on the very first iPlayer and heavily involved in the user experience of this. Since then she has gained commercial experience in London creative agencies such as Dare Digital and Sapient producing UX work for clients including Channel 4, Premier Inn, Sky, Cadbury's, Premier League. She now works as a UX consultant and also runs her own business.

kwinteractive.com

Glyn Dillon
Artist/Educator

Glyn is currently Co-Costume Designer on Solo: A Star Wars Story, having completed Rogue One: A Star Wars Story. This being a continuation of his relationship with the series, having previously been the costume Chief Concept Artist on Star Wars: The Force Awakens, designing amongst other things the iconic Kylo Ren helmet. Working mainly as a storyboard artist and concept designer for both film and television with concept artist credits including Andy and Lana Wachowski's Jupiter Ascending and Matthew Vaughn's Kingsmen – Secret Service.

starwars.com

Sarah Arnett
Designer Illustrator/Educator

Sarah has created an exciting signature style and unique way of applying her craft. Journeying through her obsession with colour, and collaging an exciting array of hand drawn elements in her compositions; Sarah re-imagines fantastical landscapes and creates a unique and exciting illustrative narrative. Clients: include Dior, Escada, American Express, The Royal Pavilion Foundation, National Trust as well as illustration for editorial, and packaging. She also teaches at University of Creative Arts, London.

modernlovestudio.co.uk

Sophie Palmer
Designer/Artist/Educator

Sophie has followed a path from artist, to textile design, to art director and now runs her own fashion and arts brand, Sophie Darling, from her studios in Brighton. She works in digital and hand printed mediums, creating collections of unique prints and patterns which she sells to a global market. She has worked for global brands as well as sold collections in London, Paris, New York, Sydney and Tokyo.

sophiedarling.com

Nick Williams
Creative/Designer/Educator

Nick has over 20 years of experience in graphics and textile design and management, working for major brands in New York and London such as Nautica and within his own established design studio. He was Levi's (head of graphics Europe) and Puma (head of graphics worldwide). Nick is passionate about brands keeping true to their heritage whilst keeping innovative.

4th-avenue.com

Carol Seatory
Designer/Illustrator/Educator

Carol has worked as a professional illustrator and graphic designer, both in-house and freelance for over 20 years. Alongside this, she has taught on degree level graphic design, fashion, textiles and fashion media promotion courses. As well as ongoing freelance design work, Carol makes and sell prints, upcycle furniture and make home furnishings under the brand Bricolage.

carolseatory.co.uk

Ian Edwards
Creative/Educator

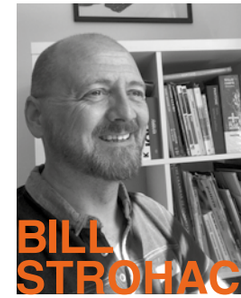
Ian is the ultimate creative professional. He has been working as a creative for many years for some of the world's top advertising agencies such as VCCP, Mcann, Saatchi & Saatchi. He is presently working for J. Walter Thompson, London as an advertising creative. He has worked on campaigns for Coca-Cola, Microsoft, Nestlé, L'Oréal, Andrex, Nokia, Bacardi, Channel 4, McDonald's and O2.

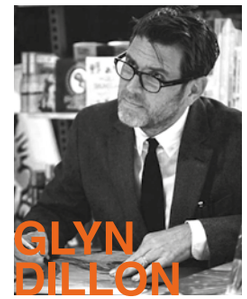
jwt.co.uk

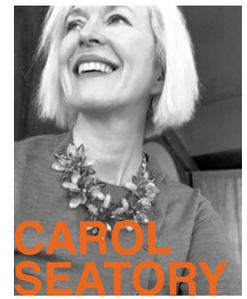
Bill Strohacker
Principal/Director/Educator

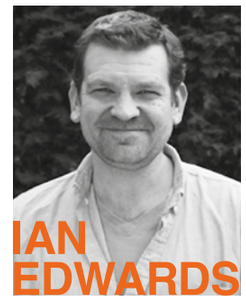
Bill has worked in design and education for over 25 years as a creative director/designer/educator, initially in publishing as a graphic designer for EMAP (London) designing the iconic Smash Hits magazine. Moving to the Virgin Group working on many household Virgin brands as a creative, Bill also worked during this time as a lecturer and teacher, from foundation to degree level. He has also written and created new courses across graphic design and fashion media. He has a full service design studio based at the University of Chichester, Bognor Campus.

strohackerstudio.net





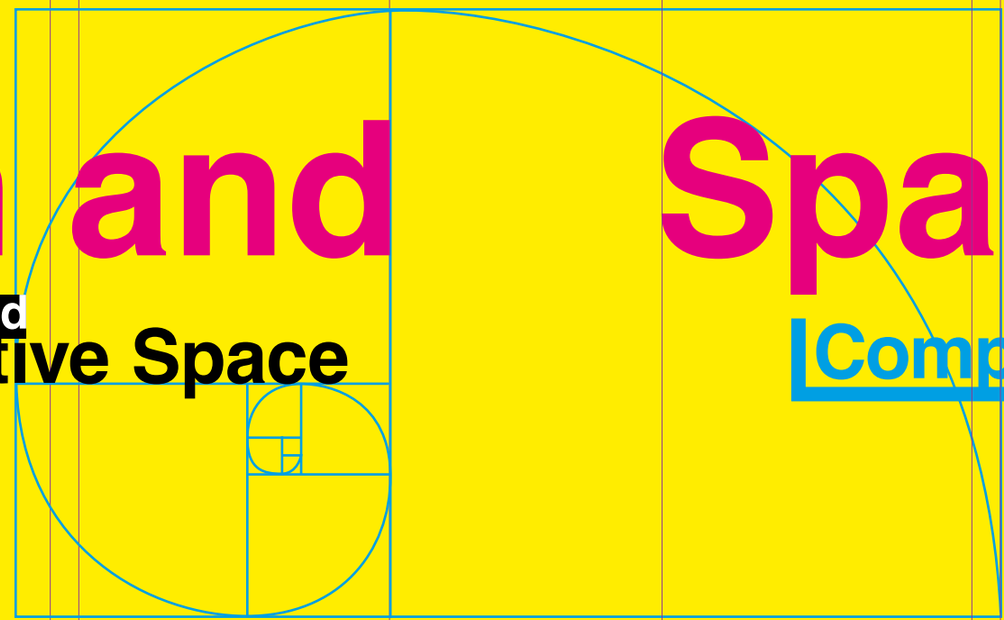




Form and Space

basic
principles
of
layout

Negative and Positive Space



Composition.

Drawing and Ideas generation

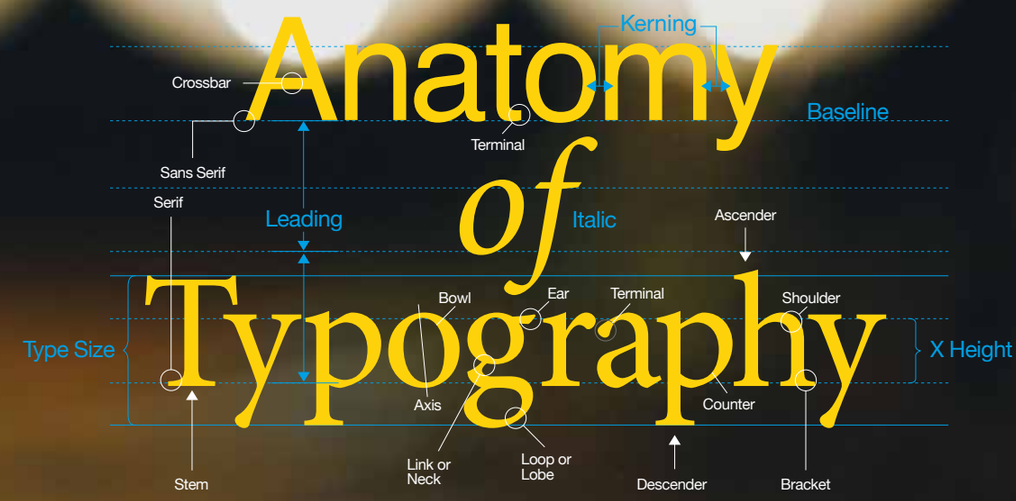
Seeing is such a commonplace experience that we pay it little attention. For the graphic designer the process of perception is of the greatest interest and importance. Whether consciously or not, our eyes are constantly supplying information to our brains, which processes and makes sense of that visual input.

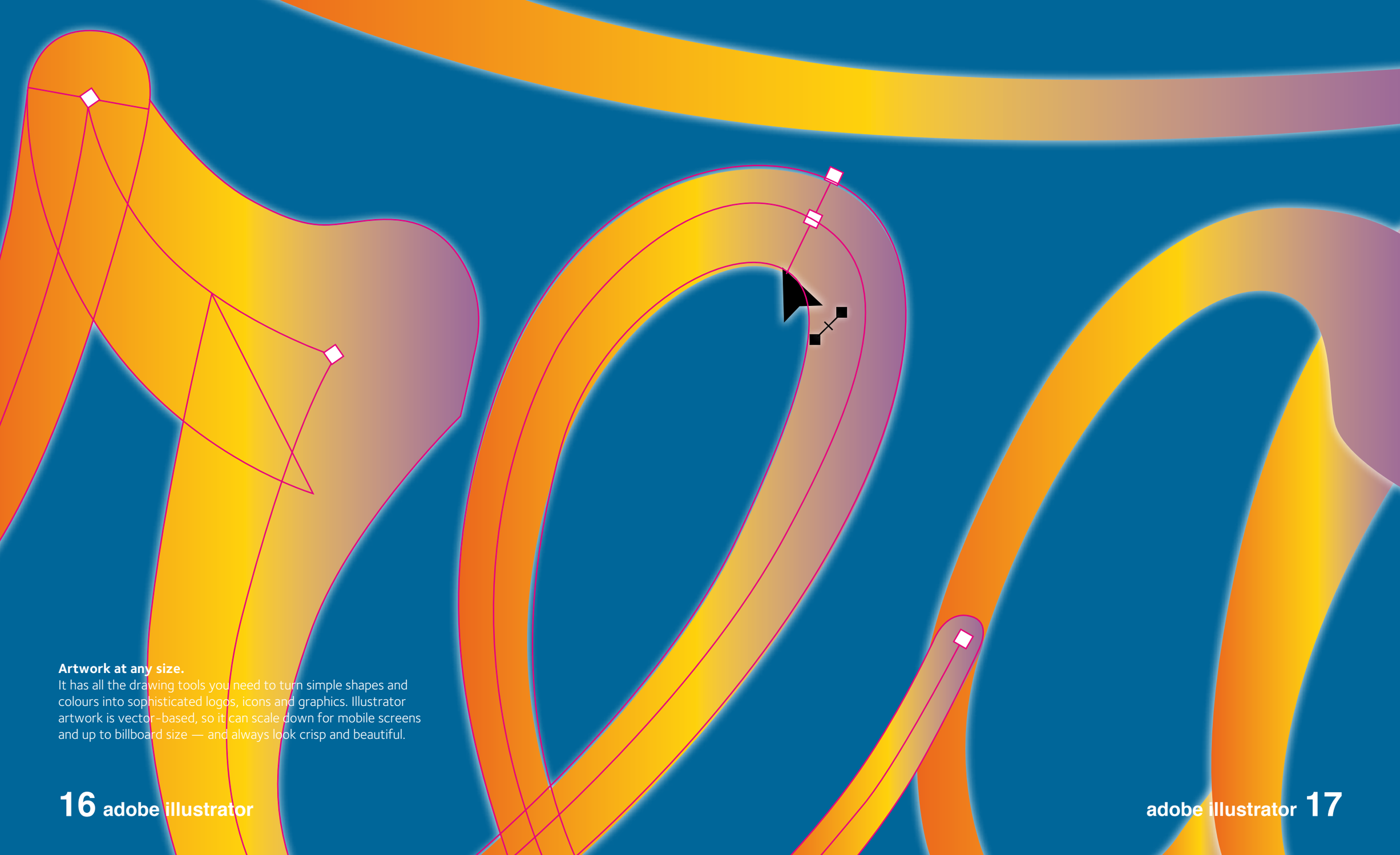
Positive space is that which occupies the image area, while the negative space is the background.

Composition refers to the structure and organisation of subject matter, and a practical understanding and exploration of this topics crucial for effective visual communication.

The term 'layout' refers to the way in which we organise the disparate material that makes up the content of a design. The aim is to both present information in a logical way and to make the important elements stand out. Use of a grid and consistently styled elements also helps the reader to absorb information in a visually pleasing way.

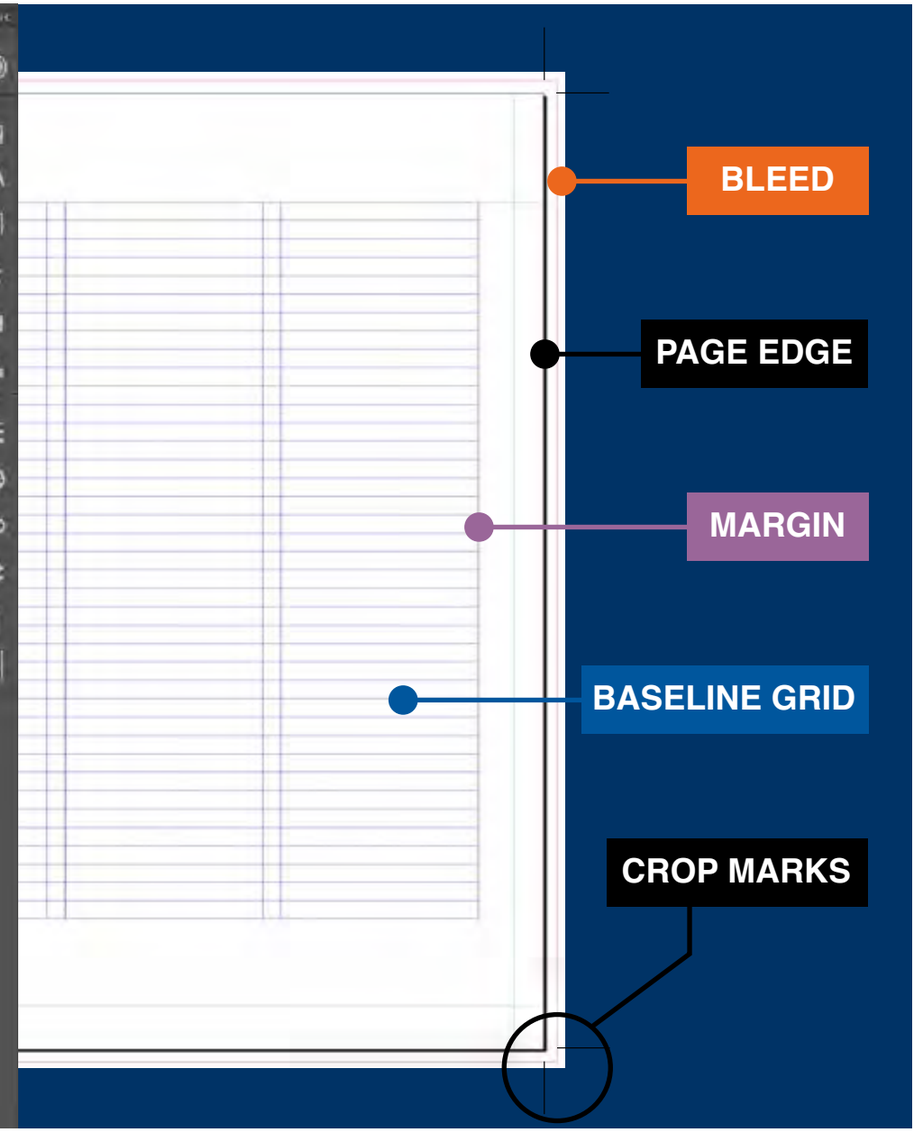
The Anatomy of Type
Type images can so easily be taken for granted, but choosing from the list of fonts to which you have access needs understanding. Before you start designing with typography, look a selection of various individual characters and assess the image and style each letter form represents, imagine the letters enlarged by 100 percent, then examine their shapes and forms.





Artwork at any size.
It has all the drawing tools you need to turn simple shapes and colours into sophisticated logos, icons and graphics. Illustrator artwork is vector-based, so it can scale down for mobile screens and up to billboard size — and always look crisp and beautiful.

Layout for print.
Design everything from stationery, flyers and posters to brochures, annual reports, magazines and books. With professional layout and typesetting tools, you can create multicolumn pages, typography and graphics and tables.



Designed anything.
From posters to packaging, basic banners to websites. Photoshop's image making capabilities keeps ahead of the game. With intuitive tools and easy-to-use templates, we can all make something amazing.

What is brand identity?
Just like your personal identity makes you uniquely you, your brand identity is the special ingredient of your business that differentiates you from every other Tom, Dick and Harry, Inc. on the block. And your brand identity design? That is what shapes your company.

But what exactly is brand identity? What does it have to do with design? How do you shape a strong brand identity that takes your business to the next level?

“A brand is a name, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers” People are emotional about brands. They create tribes! Principles and beliefs make us take sides and resonate with brands.

Seth Godin explains it perfectly, ‘we love to proclaim that a brand isn’t just a logo. And if you are looking at the total footprint of a brand, then that’s absolutely true. But, having said that, try building a brand without a logo or graphic architecture, and you’ll find that it simply cannot be done.’

A brand is considered as the idea or image people have in mind when thinking about particular products, services and activities of a company, both in a practical (e.g. “the shoe is light-weight”) and emotional way (e.g. “the shoe makes me feel powerful”). Therefore it is not just the physical features that create a brand but also the feelings that consumers develop towards the company. The combination of physical and emotional cues is triggered when the consumer is exposed to the name, the logo, the visual identity, and even the message the company communicates.

Branding creates a meaning to a specific company, product or service through creating and shaping a brand in the mind of the consumer. It is a strategy designed by companies so consumers can quickly identify their products and organization, and give Reasoning behind choosing their products instead competitors. This provides the consumer with clarity of what the brand is and is not. The aim is to attract and retain loyal customers through delivering a product or service that is always aligned with what the brand promises. Who does it affect?

Consumers: A brand has the ability to provide consumers with a decision-making-shortcut when feeling indecisive about the same product from different companies.

Employees/shareholders/third-parties: Not only do brands help consumers distinguish similar products but successful branding strategies also add to a company’s reputation.

This can affect wide range of people, including consumers, employees, investors, shareholders, providers and distributors. For example, if you don’t like or don’t feel connected to a brand, its unlikely you’d have a desire to work with them. However, if you feel like the brand understands you and offers products that inspire you, you would be more inclined to be a part of that company and be happy to invest your time there.

What is an apparel designer?
Apparel designers, also known as clothing or fashion designers, conceptualize and create items of clothing. They usually specialise in one particular type of design, doe example: casual, evening or active wear. Common duties include following current fashion trends and predicting future trends, sketching and developing new designs, choosing patterns and fabrics to use in garments and oversee the apparel production. They may showcase the items to creative directors, clients or retailers, depending on whether the garments will be custom designed or mass produced.

Designers can work for apparel companies, retailers, design firms and theatre companies. In these settings, they usually work as full or part-time members within a team. There are many apparel designers that are self- employed; usually self employed designers create custom clothing and can potentially work unusual hours to meet clients' needs.

Packaging design
If your product is physical, then product packaging is essential to attracting the target audience. Whether you're thinking about the bottle of a cold-brew beverage, or the mail you'll send to your customers who purchased clothes from your ecommerce business, don't underestimate the value of good design in improving the customer experience – and driving both customer loyalty and repeat purchases. Packaging is an amazing opportunity for your design to shine.

There are three "layers" of product packaging: outer packaging, inner packaging and product packaging.

Outer packaging is the first thing a customer is going to see. It's what protects your product from the elements. This could include the box that the product is shipped in or the shopping bag the item is placed in at the shop.

Inner packaging is what keeps your product safe in the outer packaging. This might be packing bubblewrap or tissue paper that stops something from getting jostled or scuffed. Product packaging is what most people think of when they think of packaging: it's the box the toy comes in, the bottle with a label, the tag on a garment, the wrapper of a chocolate bar.

What is Surface Pattern Design?
Surface design is everywhere. It is something that is all around you. A designer created the patterns in pretty much everything you own, wear, and use. From your bed sheets and your towels, to the clothes you are wearing. Before there was a product, there was a pattern design for it.

There are so many kinds of techniques to create patterns. Relief printing, where blocks are carved to create unique prints and patterns, and screen printing are just two examples. The patterns that are created can be digitally manipulated to create a repeat, which is always such a popular type of print.

What does a surface pattern designer do?
These artists create patterns and repeats, which are used to give life, energy, character, and movement to surfaces. It is applied to pretty much everything you see in your daily life, which is why it is such an important genre of art. The majority of surface pattern designers have a specialist area or style, which allows them to make their mark on the world. Many are also textile and product designers, which gives them the insight to see how their patterns will look from conception to adorning the final piece.

Understanding trends, colour forecasting, and fashion trends are all key to becoming a successful surface pattern designer. When you are able to combine this knowledge with your own spin and unique style, then beautiful things can happen.

What makes a good portfolio
Show you have an experimental side, show some work in progress, show your sketchbook scans, some of the stuff that lead you there.

Be relevant If you want a career in a certain field of design, show projects that reflect that in your portfolio.

Attention to detail
Pay attention to your spelling, punctuation and grammar. Get a friend to proof read your portfolio to ensure its error free. It shows a lack of care if you let obvious spelling mistakes slip through.

Carefully select the projects and only show your best work, work that's authentic to you as a designer. Perhaps show some personal work, developments, sketches and experiments. Create something that you love, and feel excited about sharing. Explain what you did and why, and keep it simple.

A clean, clear portfolio will always stand out, one which focuses on relevant highlights. Remember quality over quantity.

What is editorial/magazine design?
Editorial design is a fascinating field that combines all components including creative typography, smart layouts and clever compositions. ... Designing newspapers, magazines and books has recently become quite challenging due to digital taking over most of our communications. It is important that magazine and print designers are versatile in a range of different areas. Design and typography is essential, image colour correction is a good bonus, but to be able to work on your own, which means creating print materials from beginning to an end, you must be well experienced and confident in prepress process.

The most important magazine page element is the body text, as known as the body copy. Magazine readers do not notice properly set body text, what they notice is nice images, powerful headlines, not body text. This is a good thing because well-adjusted body text should be unnoticeable and it shouldn't interfere with the process of reading. It should be invisible so that the reader isn't aware of the reading process. On the other hand, if the body text is not set properly, this can lead to bad readability and put off potential readers, but for editorial designers this is the first thing that should be done and if the result is unnoticeable than you know it's been done well.

Magazine cover pages serve several purposes. It sells the brand, it has to be visually appealing and different from the other cover pages on the news stand to attract the new readers. On the other hand each new cover must be different from the previous issue but still familiar and recognizable to regular readers. It has to present the publications character and its content.

One of the easiest ways to ensure your page has a degree of balance is to use a grid system. Grids used to be the sole preserve of the printed page, but a lot of work has been completed online in the past few years to help migrate the concept of the grid across to the digital medium. By using a grid to inform the position of different elements on a page, you'll create a connection between the different elements that make up your page. This can help provide a sense of order to your layout, providing the reader with a clear structural reference to fall back on.

This is important because all your page elements will have a feeling of connectivity with each other, the overall effect feels more comfortable to the reader, helping to put them at ease, and facilitating their access to the important stuff: the content.

Finally, the use of scale can be a very effective method for achieving a good visual balance in your layout. By making some elements larger than others, a sense of order and hierarchy will emerge. This helps create a comfortable layout so that the viewer will automatically look at the larger elements within the layout first, progressing through to the smaller elements as they read.

This principle also works with increased contrast, so that by isolating an element on the page through contrast will make the eye focus on that point first. Both scale and contrast work best when they apply to one element, making it stand out from the other parts of your layout. Use the principles of harmony to make the others feel connected and accentuate the focal point.

What is meant by Advertising?
If you were to ask professional in the business what they believe to be the key to success is in advertising, you'll most likely get an answer that echoes the mantra of Stephan Vogel, Ogilvy & Mather Germany's chief creative officer:
"Nothing is more efficient than creative advertising. Creative advertising is more memorable, longer lasting, works with less media spending, and builds a fan community...faster."

Originality
An original ad comprises elements that are rare or surprising, or that move away from the obvious. The focus is the uniqueness of the ideas or features contained in that specific ad. An ad can diverge from norms or experiences by applying unique visual or verbal solutions, for instance.

Synthesis of creativity is about blending or connecting normally unrelated objects or ideas. For example, Wrigley aired a commercial that featured rabbits corralled like cattle and fed bananas, berries, and melon, making their buckteeth grow in as Juicy Fruit Squish chewing gum. The commercial combines unrelated objects (rabbits and chewing gum) to create a divergent and unique story line that will stay with viewers.

Advertising is a means of communication with the consumers of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people the receivers. Advertising has evolved into a vastly complex form of communication, with thousands of different ways for a business to get a message to the consumer. Advertisers today have an array of choices at their disposal. The internet alone provides many of these, with the advent of branded viral videos, banners, advertorials, sponsored websites, branded chat rooms and so much more.

Here's what is currently available for your media arsenal:

Print Advertising

Direct Mail Advertising

Guerrilla Advertising

Broadcast Advertising

Outdoor Advertising

Public Service Advertising

Product Placement Advertising

Mobile Phone Advertising

Online Advertising (aka Digital)

From ads on Facebook and Snapchat to partnerships with websites such as BuzzFeed and Reddit, the fastest, easiest way to reach millions of potential customers is online.

What is User Experience (UX) Design?
User Experience means designing a product specifically with the user in mind so that their experience is seamless but also enjoyable. It's understanding what people are trying to do and building products to help them do it.

User experience (UX) design is the process of creating products that provide meaningful and relevant experiences to users. This involves the design of the entire process of acquiring and integrating the product, including aspects of branding, design, usability, and function. Products that provide great user experience are designed with not only the product's consumption or use in mind but also the entire process of acquiring, owning, and even troubleshooting it. Similarly, UX designers don't just focus on creating products that are usable; they concentrate on other aspects of the user experience, such as pleasure, efficiency and fun, too. Consequently, there is no single definition of a good user experience. Instead, a good user experience is one that meets a particular user's needs in the specific context where he or she uses the product.

UX Designers consider the Why, What and How of Product Use

A UX designer will consider the Why, What and How of product use. The Why involves the users' motivations for adopting a product, whether they relate to a task they wish to perform with it, or to values and views associated with the ownership and use of the product. The What addresses the things people can do with a product—its functionality. Finally, the How relates to the design of functionality in an accessible and aesthetically pleasant way. UX designers start with the Why before determining the What and then, finally, the How in order to create products that users can form meaningful experiences with. In software designs, designers must ensure the product's "substance" comes through an existing device and offers a seamless, fluid experience.

UX Design is User-Centred
Since UX design encompasses the entire user journey, it's a multifunctional field – UX designers come from a variety of backgrounds such as visual design, programming, psychology and interaction design. Designing for human users also demands heightened scope regarding accessibility and accommodating many potential users' physical limitations, such as reading small text. A UX designer's typical tasks vary, but often include user research, creating personas, designing wireframes and interactive prototypes as well as testing designs. These tasks can vary from one company to the next, but they always demand designers to be the users' advocate and keep the users' needs at the centre of all design and development efforts. That's also why most UX designers work in some form of user-centred work process, and keep channelling their best-informed efforts until they address all of the relevant issues and user needs optimally.

What is website design?
Web design is the process of creating websites. It involves several different aspects, including webpage layout, content production, and graphic design. While the terms web design and web development are often used interchangeably, web design is technically a subset of the broader category of web development.

Mobile browsing has now officially surpassed desktop. Majority of people shop and order on their smartphone. In the past, this was a process that users were not as quick to adopt. Designers puzzled: how do we get a decent menu, submenu and subsubmenu on a small screen? Now, mobile design has matured.

As browser technology advances, more websites are moving from static images and finding new ways, like animations, to engage users in their communication approach. Before starting the work you need to understand what you are designing for. Besides the description of the site, you need to know what the expectations are for it. Take a news site for example, what's the goal? Is it to make as many ad impressions as possible or is it to provide the best reading experience? How are those goals going to be measured?

Websites have come a long way over the last 20 years, what might have worked well back in 1998 would no longer cut it in such a competitive and technology driven time. The days of tasteless over the top graphics, pop ups and Times New Roman font are long gone. Simple, practical websites are now being produced with the user in mind. A half built, barely functional website often won't drive the same success as a fully functional, well thought out website. In fact a successful website is made up of a number of elements, from design features such as colours and fonts, to functional elements such as your navigation, device compatibility and load times.

If you're looking to build the perfect website for your business, then it's important to consider every factor.

But what makes a good website?
If you're looking to keep your audience happy, generate a better impression and keep your business looking as professional as possible, here's how you can keep your business attracting the right attention.

Every page of your website should have a clear purpose, good navigation and communication, be mobile friendly and a quick loading time is essential. The apppearance, colours, images and fonts need to be in your brand guidelines. Keep it simple!

A good website grabs your attention, evoking emotions and encourages you to stay longer, browsing different pages in order to find the information you need. While it might seem like a simple task, building an effective website takes a lot of planning and plenty of consideration.

What do we mean by design business?
Areas we cover include:

Banking, Finance & Analysis
1. Options
2. Invoicing
3. Expenses
4. Negotiating
5. Cataloguing work, invoices & contacts

Getting & Staying There
1. Application/Introduction
2. Sourcing contacts
3. Arranging appointments
4. Business relationships
5. Social Media
6. Challenges of being a freelancer

Work Related
1. Mistakes happen
2. Original Artwork & copyright
3. Respect an employer/studio/agents Ts & Cs
4. Never burn your bridges
6. Confidentiality agreements

Project Tasks
1. Using your branding that you have developed create a complete set of administrative stationery - business card, letterhead, invoice and email signature
2. Compose an introductory email to a potential client, agent or employer
3. A client is late with a payment, compose and email chasing payment

The Ultimate Graphic Design CV
Designers have an extra challenge when crafting a resume. It has to not only include great content, but also look the part. The following tips will help your graphic design resume stand out for all the right reasons.

While technology has changed the way graphic designers approach portfolios and job interviews, one thing has remained the same: the need for a standout resume. Whether it's digital or paper, there are still some basic rules that will help your document rise to the top. No matter what stage of your career you're in, consider this your ultimate graphic design resume tip sheet.

Content
Consider writing a professional summary. In a sentence or two, describe who you are and what you do best. Your summary should highlight your most relevant qualifications for the role and convincingly answer the question *"Why should we hire you?"*

Be brief. One page is usually enough unless you have a significant amount of highly relevant experience. If your resume is bleeding onto a second page and you're reluctant to cut content, ask an editor or copywriter friend if there are phrases you can tighten to buy more space on the page. Add more information and context in your cover letter.

Customize your content. Your graphic design resume should be tailored for each job you seek.

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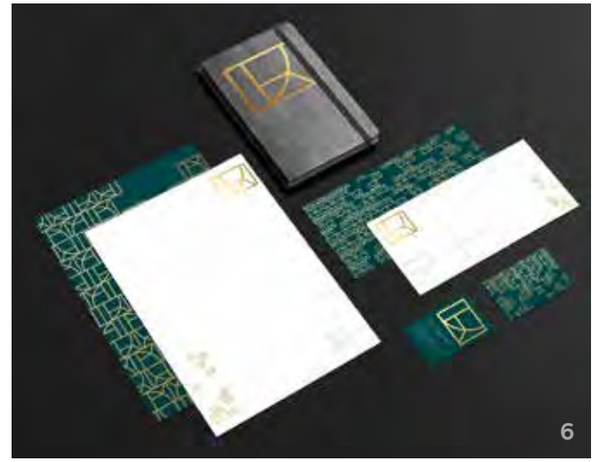
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1 Brand Identity

2 Apparel t-shirt and hanging tag

3 Apparel packaging

4 V&A advertising campaign

5 Press advertising

6 Stationery suite

7 Brand animation

8 Business cards

9 Stationery suite

10 Mobile design

11 Apparel labelling

12 Apparel packaging

13 Food magazine

14 Food magazine spread

15 Food magazine spread

16 Restaurant press advert

17

18

19

20

21

17 Travel magazine

18 Travel magazine spread

19 Apparel denim brand

20 Denim brand packaging

21 Website design

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23

24

25

22 CD packaging

23 Brand Icon

24 V&A advertising campaign

25 Gamers magazine

"Being at the School was an intense whirlwind of creative energy in a supportive environment. The three months at the school interacting with each new professional coming from the real-world industry was invigorating and stimulating in many ways. The other students on the course came from such diverse backgrounds and experiences, I feel the connections we made with each other were incredibly special.This course has opened many doors for me, and the Strohacker School was the initial push. If you have a creative itch you're wanting to explore, don't know where or how to start, I highly recommend the Strohacker Design School."

Salomé Guruli
MA Branding/Art direction
Virginia Commonwealth University, USA

"The course is great for people changing careers or moving sideways and wanting to develop their portfolio. Having practising designers on the course is inspiring and purposeful. The tutors enthusiasm, friendliness and openness have inspired me. The diverse range of projects have been inspiring and projects clearly broken down, which meant that you felt comfortable and prepared for tackling the brief. Bill and the team have been amazing and are there to support you even after the course, the technical part is important, but this course will teach you how to integrate into the design industry! This team know how to retrain you!"

Hannah Fisher
Graphic Designer
Roche, UK

"At Strohacker Design School I acquired the skills to accurately approach and solve industry level design projects, while strengthening my ability to think creatively. Since every one of the projects is taught by a different expert in the design industry, I finished the course feeling confident about entering the industry and really thriving there."

Helen Schlesinger
Junior Graphic Designer
Mississippi, USA

"I didn't expect to learn so much in just 3 months. It's been an incredible experience meeting all the patrons and learning from their years in the industry – that's certainly been the highlight of the course for me. I loved the apparel and packaging project – seeing your design on an object really brings the work to life and you feel as though you're working in a real studio environment. Doing the course has completely changed my life and I am so much happier now I've changed my career. I am doing a role much better suited to my strengths and I wake up every day and I look forward to going to work."

Eshé Brown
Graphic Designer
Pegasus, Brighton

"Strohacker Design school has made me ready to approach any design brief with the confidence to sell my abilities. Based in a realistic studio environment, I have learnt a lot in a small amount of time. A few to mention include typography, logo design, branding, layout and editorial design. Picking up loads of indispensable tips and tricks throughout the journey from Bill and all the other tutors."

Matt Waite
Freelance
Graphic Designer

"I am so glad that I took the decision to enrol. This intense and industry focused course really does prepare you for the working world as a graphic designer. The environment is relaxed and creative and Bill works with each individual to bring out the best in everyone. It is amazing how much is achieved in just 3 month.The interviews I attended, everyone was impressed with the physical portfolio that I presented, commenting that most students only have a digital version. I recently took on a Design and Marketing role for a company based in London I'm busy re branding and creating new marketing material. It is challenging and rewarding."

Jo Kilgour
Design and Marketing Manager
Interactive Space
London

WHO ARE THE COURSES AIMED AT?

> Career changers and people returning to work, looking for a fast-track into the creative industry

> Students looking for an alternative to University with enquiring, creative minds and who are not afraid to challenge the status quo

> Graduates seeking increased confidence and a more rounded understanding of the design industry and how to gain employment

> Employees aiming to upgrade their creative design talent and stay ahead of the curve

FOCUS

The course will focus on exactly what a modern design agency is looking for; practical studio experience, live briefs and portfolio driven. Places are limited to a maximum of 8 to keep the class sizes low and contact hours high.

SUPPORT

One of the key differences with the Strohacker Design School, is that support won't finish at the end of your course, the team will guide you to getting that design job. So you could be trained (by the best) and in your dream design job within 6 months.

***We are constantly evolving our courses and due to popular demend we now offer online and part-time courses.**
Contact us for further details.

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PATRONS

Jamie Hewlett (Tank Girl/Gorillaz)

Alan Martin (Tank Girl)

Glyn Dillon (Star Wars/Lucas Film)

Vince Frost (Frostcollective, Australia)

Lady Pipa Blake (International Visual Artist)

Wonderful people, and an unbeatable start if you're thinking of a career in design.

Jamie Hewlett & Alan Martin
Tank Girl/Gorillaz

I love this! If I could travel back in time, the first thing I would do is sign up with the Strohacker Design School.

Glyn Dillon
Star Wars/Lucas Film

www.strohackerdesignschool.co.uk