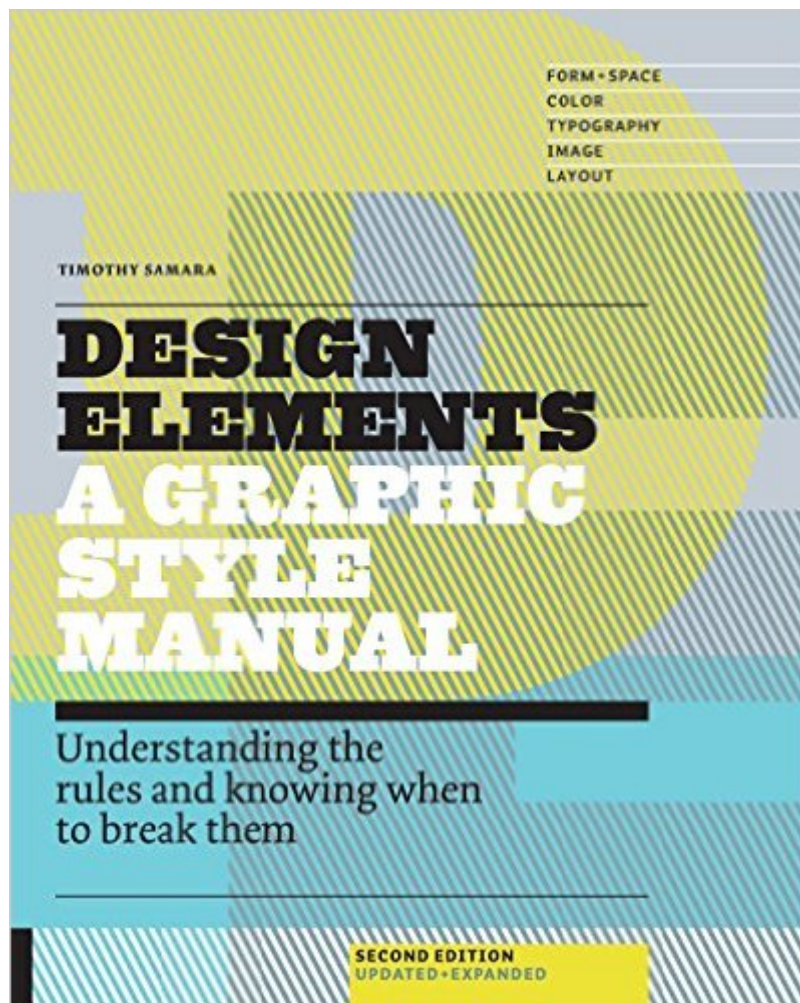


The book was found

Design Elements, 2nd Edition: Understanding The Rules And Knowing When To Break Them - Updated And Expanded



Synopsis

This updated version of Rockport's bestselling Design Elements offers expanded and updated content in a new, cleaner format for easier navigation. Author Timothy Samara has added more than 50 new diagrams and more than 100 new images of real-world projects with an increased emphasis on web and environmental design projects. The "20 Rules for Good Design" has been revisited and expanded to 25 Rules. The book covers all the design fundamentals from working with grids, color application, typography, imagery to finally how to put it all together. Expansion and new material includes:-Composition/layout, visual hierarchy -Form and composition in relation to concepts and meaning-Color psychology and narrative-Color coding-Reference palettes for time periods, cultures, and businesses-Special color and printing techniques -Combining type styles, editorial text setting issues, plus-Web-related type style and hierarchy issues-Strategies for using photography; design drawing; medium and meaning; pictorial and non-pictorial -image-making options; semiotics, symbolic and metaphorical image use; type as image-Making type and imagery work better together-Finding flexibility in design systems -The design process, from creative concept development and practical work-flow standpoints...-Plus a complete project case study with major decision-moments keyed to respective sections!Being a creative designer is often about coming up with unique design solutions. Unfortunately, when the basic rules of design are ignored in an effort to be distinctive, design becomes useless. In language, a departure from the rules is only appreciated as great literature if recognition of the rules underlies the text. Graphic design is a "visual language," and brilliance is recognized in designers whose work seems to break all the rules, yet communicates its messages clearly. This book is a fun and accessible handbook that presents the fundamentals of design in lists, tips, brief text, and examples. Chapters include Graphic Design: What It Is; What Are They and What Do They Do?; 25 Basic Rules of Good Design; Form and Space-The Basics; Color Fundamentals; Choosing and Using Type; The World of Imagery; Putting it All Together? Essential Layout Concepts; The Right Design Choices: 20 Reminders for Working Designers; and Breaking the Rules: When and Why to Challenge all the Rules of this Book.

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Customer Reviews

Technically complete, this book packs tons of theory-based practicality inside, ideal for the creative professional seeking an insight into design: how graphics work and why. Especially so for those non-artist professionals who require typography and design in their vision but direct others for their implementation. Things is, in terms of prose and instruction, this text is a quasi-disaster. Firstly, the author fails to apply design theory to the book's outward presentation. From a cover that looks totally different in an preview to that in hand, I'd never have known that the cover's main forms are a slab "œD" and "œE" without seeing the former pictured in reduction. The latter being thoroughly camouflaged by diagonal motifs geared towards epileptic fit rather than clarity when viewed actual size. Next we have an interior layout whose text is mainly structured in a three-column format running along the upper third of the page. This would suit reading had the author adopted a simple syntactical structure. But on top of a rambling muddle of complex sentences, those responsible for the book's layout at times left a column blank for no reason. At worst, on page 33 for example, this resulted in an incomplete sentence dangling in column 2 (white space in column 3) resuming only on a page turn. Rather than a logical "Z" reading pattern down the page, viewers are required to scan 2-page spreads, with a possible page turn (6-12 columns), then having to flip back to run through copious illustrations, page-by-page, themselves poorly matched with explanatory text. Then we come to writing style itself. To the author's credit he has a lot to say and aims not to hold back on theory. However, he "also" has an uncomfortable fetish for "the em dash.

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