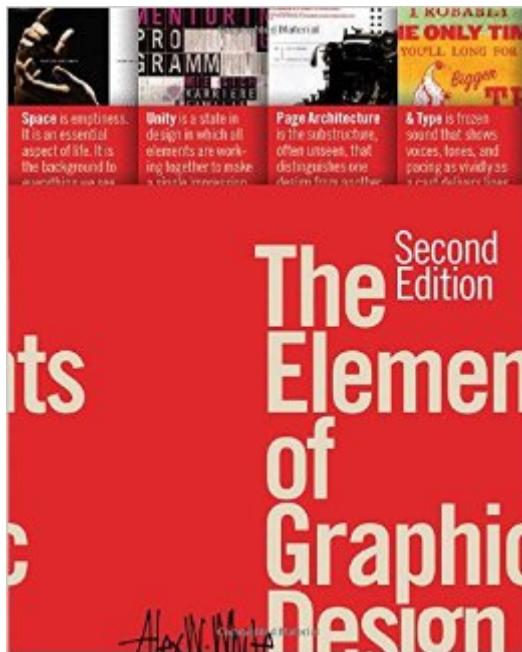


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The Elements Of Graphic Design



Synopsis

This very popular design book has been wholly revised and expanded to feature a new dimension of inspiring and counterintuitive ideas to thinking about graphic design relationships. The Elements of Graphic Design, Second Edition is now in full color in a larger, 8 x 10-inch trim size, and contains 40 percent more content and over 750 images to enhance and better clarify the concepts in this thought-provoking resource. The second edition also includes a new section on Web design; new discussions of modularity, framing, motion and time, rules of randomness, and numerous quotes supported by images and biographies. This pioneering work provides designers, art directors, and students--regardless of experience--with a unique approach to successful design.

Veteran designer and educator Alex. W. White has assembled a wealth of information and examples in his exploration of what makes visual design stunning and easy to read. Readers will discover White's four elements of graphic design, including how to: define and reveal dominant images, words, and concepts; use scale, color, and position to guide the viewer through levels of importance; employ white space as a significant component of design and not merely as background; and use display and text type for maximum comprehension and value to the reader.

Offering a new way to think about and use the four design elements, this book is certain to inspire better design. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

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Customer Reviews

Considering a degree in graphic design, I recently picked up this book to get a better understanding of the field. With only a quick scan of the titles available on the shelf, "The Elements of Graphic Design" seemed to be the most approachable. I have a studio arts degree, so I was most curious of how the visual language of design compares and contrasts with fine arts. I found "The Elements" not only answered my initial questions, but gave me a good grounding in understanding good design and has changed the way I view design text entirely. The book is scholarly and thought provoking, yet thoroughly enjoyable; examples are well illustrated; the ideas expansive and far reaching. I think it would be a good text book. Whether I go forward in the field or not, I'm very glad I bought this book, and will return to it again and again for review.

"The Elements of Graphic Design" covers exactly that - all the important elements of graphic design. Part history, part primer, this book is a great general introduction to the basics of graphic design. The large number of illustrations are accompanied by ample explanation of why those illustrations or pictures were included and what purpose they have in the greater design lexicon. The author clearly has a firm grasp on typography, space, symmetry (or lack thereof) and pacing and is able to get those things across in a manner that is both technical and accessible. If you've never read any design book, you won't find yourself confused by obscure, unexplained terminology. You would expect a book about graphic design to be well designed and indeed, this book is well designed. The only gripe I have (hence the 4 stars, not 5) is the chapter that gets into the hardcore history of design, starting with cave paintings and Sumerian cuneiform. This chapter feels cluttered and a little overwhelming, but the amount of information (which is pretty staggering) is at the same time fascinating. As an historian and journalist by trade, this chapter was probably the most interesting to me simply to see the track of graphic design concepts throughout history. Bottom line: Excellent first design book and a good resource to have on your shelf, even if you're a seasoned expert.

I agree with many of the other reviewers. This is an essential design book and it's ugly as sin to look at. There is no clear visual hierarchy here and in practice, the author seems to hate the white space

that he spends so much of the text (rightfully) exalting. The pages are busy and designers with problems focusing (nearly all of us, right?) are going to find the pages nearly unreadable. If you can get past the layout though, this is one of the best introductions to graphic design that I have ever read. The content is well written and explained and easy to understand. You can immediately apply it to your work and see your layouts and logos improve immediately. The book is essential. Buy it for the content and apply that content, the quality of your work will skyrocket. Overall, if you are a designer, you should absolutely own this book, but maybe look elsewhere for examples to illustrate the principles contained within. Four stars for content. Seriously, this layout is bad.

As a non-practitioner who wanted to learn more about fundamental design, this book nails it. While aesthetics are ultimately a matter of preference, knowing the fundamental reasons and history behind certain graphic design elements is a great help for those who have no formal training or experience in the field. Specifically, the book's treatment of shapes, composition/layout, typography and color helped me formalize my thinking when coming up with new design concepts for our company's web site / web application. It has also piqued my interest in other design fields and graphic design as a whole. The book is accessible for the layperson and serves as an excellent foundation for further exploration in design.

White has been giving great design advice for many years and once again he has written a book I can recommend to my visual design students with confidence. Even though he comes from a previous design generation, much of his astute commentary is still valid in midst of the current revolution of cognition-based design. White's vocabulary is different to that used in 21st century cognition-based design instruction, but many of his concepts are validated by modern fundamentals. I recommend this book highly.

I used this in my publications class half-a-dozen times. The new edition is not significantly better than the oldâ "better examples and pictures, actually, but the textual content is almost exactly the sameâ "but the book is quite good and my students like it.

This book is a fantastic introduction and in-depth examination of the process of graphic design. The author even outlines its history stretching all the way back to when Pictograms were a form of 'type' as well as exploring the basic tenets of a well designed graphic, regardless of the content or subject. I heartily recommend this book. It is not cursory like other graphic design books I have read,

but not so esoteric that a novice to the subject will fall by the wayside.

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