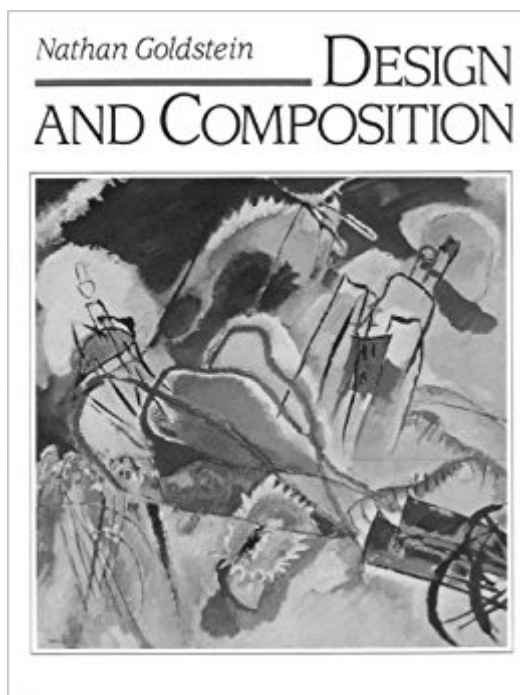


The book was found

Design And Composition



Synopsis

Basic design text for the first course in design. Prepares readers to understand how the elements of design are used to make successful compositions. The first portion of the book is a comprehensive examination of fundamental design phenomena and a general introduction of compositional concepts. The second portion is an in-depth and unique discussion of compositional structures & strategies.

Book Information

Paperback: 256 pages

Publisher: Pearson; 1 edition (March 24, 1989)

Language: English

ISBN-10: 0131999109

ISBN-13: 978-0131999107

Product Dimensions: 8.2 x 0.8 x 10.9 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars 8 customer reviews

Best Sellers Rank: #472,840 in Books (See Top 100 in Books) #106 in Books > Textbooks >

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Customer Reviews

An exploration of fundamental design phenomena and compositional concepts found in old and contemporary works of art of every era, style, or purpose.

Basic design text for the first course in design. Prepares readers to understand how the elements of design are used to make successful compositions. The first portion of the book is a comprehensive examination of fundamental design phenomena and a general introduction of compositional concepts. The second portion is an in-depth and unique discussion of compositional structures & strategies.

Let's face it, sometimes Goodwill finds are the best finds, so when I saw that a Goodwill store was offering this on , I thought, why not? Worst case, it will be the same as the version. Best case: COLOR. Well, I won. Sure, it was used, but no less edifying. This book is exquisite and comprehensive. Even as a non-Art person, the plethora of examples, contrasting pairs of examples,

and clarity of exposition brought me to an understanding of composition that I never knew was possible. Maybe an Art PhD would be able to tell you what this book lacks, but for me, the only thing it lacks is the dryness and undefined technical jargon that one usually finds in books on composition. It is an intuitive treatment of visual art that will enable your brain to work with your eyes to achieve an aesthetic sensitivity that will surprise and delight you.

The book is an excellent, well written overview of design and composition. I bought my copy from [local store], an affiliate of .com. Unfortunately, according to [local store], the book is now available from the publisher only as a black and white photocopy. Definitely not a good idea. The 45 "colorplates" often make little sense when the author discusses the color relationships of black and white reproductions. The author obviously, never intended to use black and white reproductions. For example, when discussing Colorplate 23 the author states, "Color is so much at the heart of these shifting special conditions that a black and white reproduction of this work would make little sense." Later, on page 176, the author states that Colorplate 34 shows "color to be a predominant issue, and one that would be lost in a black and white reproduction. It would make even less sense to reproduce Hoffmann's The Gate (Colorplate 35) in black and white [as it is]." Personally, I'm not happy that any book is sold without mentioning that it is a photocopy, but that little oversight is much more grievous when the very content of the book relies on color visual references. "Design and Composition" still has merit, but it is a serious flaw that color relationships are discussed using black and white photocopies.

The publisher should have a copy of the plates in color available on the internet so we can download them. News flash. You can search the web and find the pictures in color and print. Them. ã Â Â^Â_fÃ Â Â^Â_fÃ Â Â^Â_f

I got my color copy at last! I bought this book a couple of years ago but it was the facsimile one. A couple of days ago, I bought a used book from Quality Books by Barb and yessss it is a color copy!

There is a lot of classic and useful information in this book but, as others have noted, the images are all black and white so half of what the author is referencing in the dialogue is lost. Try to get the more costly color version if you're able. I wound up passing this off to a friend that wanted a foundation in composition from the theory side.

I love this- such a wonderful book- it really changed my perspective

While everything that the reviewer in "Black and White Copy of Original" says is true; it would be a shame to miss this book based on the omission of color in this publication. The wealth of information on design and composition covered by the author makes this book invaluable. My well read copy is dog-eared and underlined. The first eight chapters cover "the various ways that any visual element may interact with its own kind..." [An element may be line, shape, value, volume, space, texture, and color]. However the heart of the subject, once the elements of design are mastered; lies in his last three chapters in which he discusses the interaction of the various elements, fifteen strategies for creating compositional order (the circle, the triangle, etc.), fifteen modes of presentation (deep space, shallow space, density, etc.), and finally a discussion of specific case histories (taken from Braque, Degas, Giotto, Rubens, Stella, etc.). The text is insightful for both the representational and the abstract artist. The omission of colorplates is ironic and painful for anyone interested in a full comprehension of Nathan Goldstein's insightful text. This is particularly true when one is reading chapter eight titled "Color

read four books on composition that go on about design & gave little on structure/armature, which is composition. here goldstein eloquently clarified topics using masters & modern paintings. succinctness without university book pricing.

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