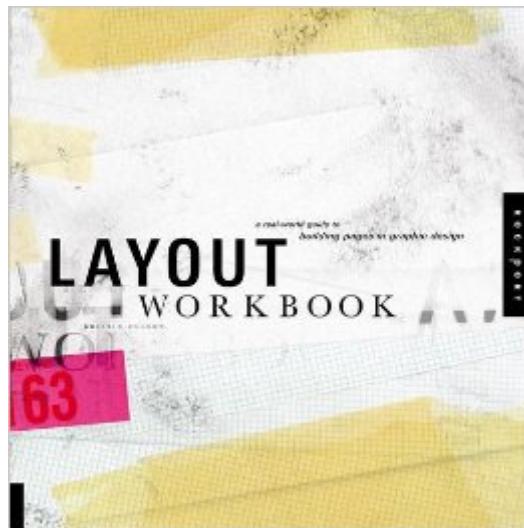


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# Layout Workbook: A Real-World Guide To Building Pages In Graphic Design



## **Synopsis**

An inspired resource for creating meaningful design,Â Layout Workbook is one of five volumes in Rockport's series of practical and inspirational books that cover the fundamental areas of graphic design. In this edition, author Kristin Cullen tackles the often perplexing job of nailing down a layout that works.Â More than a collection of great examples, this book is a valuable resource for students, designers, and creative professionals who seek design understanding and inspiration. The book illuminates the broad category of layout, communicating specifically what it takes to design with excellence. It also addresses the how and why of the creative process.Â Cullen approaches layout with a series of step-by-step fundamental chapters addressing topics such as design function, inspiration, process, intuition, structure, organization, the interaction of visual elements, typography, and design analysis.

## **Book Information**

Paperback: 240 pages

Publisher: Rockport Publishers; 1 edition (May 1, 2007)

Language: English

ISBN-10: 1592533523

ISBN-13: 978-1592533527

Product Dimensions: 9 x 0.8 x 9 inches

Shipping Weight: 2 pounds (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 starsÂ Â See all reviewsÂ (67 customer reviews)

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## **Customer Reviews**

It's too bad that this book is not a workbook and that it does not provide very much information about layout. Primarily, it's a look at what the authors consider good design in print media. The book discusses the function of design, the design process, the role of inspiration and intuition in design, the function of grids, the factors that effect composition, typography and the importance of design analysis. The book concludes with a look at several examples of design with some comments on each. There are no exercises or tutorials. Most designers would agree that the layout of printed materials should enhance the ability of the printed media to communicate its message without

calling attention to the layout. I presume that there are some principles to laying out a piece of media to achieve that goal. The authors recognize that there are such principles and even offer some of those in general terms. Thus the authors suggest that using more than one typeface or font in a piece may enhance communication, but also point out that some fonts are unattractive when combined. The logical development of this point would have provided readers with some examples of combinations both compatible and in conflict, and perhaps even a discussion of why fonts fit together or conflict. The authors offer profuse illustrations that they believe show good design. Unfortunately most of illustrations are so small that they provide little help in understanding the teaching points. The examples in the final chapter are larger. For the latter, the accompanying text often illustrates the design considerations but just as often the text is merely descriptive.

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