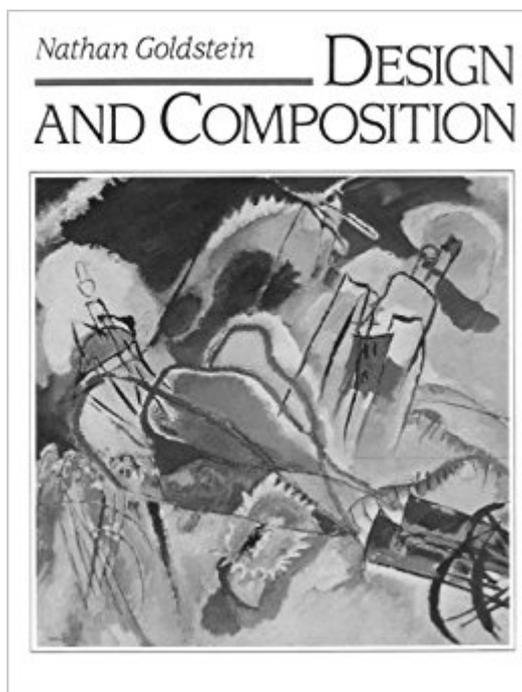


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# Design And Composition



## 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

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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,



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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