

Photox Designs

Philip B. Meggs

Fotografiks Philip B. Meggs, 1999 Exploring the synergy between photography and graphic design, this text presents a compilation of photographs and designs by David Carson. His design of the book builds on his innovative approach to magazine design that garnered international acclaim for many publications.

47th Publication Design Annual Society of Publication Designers, 2013-05 The Society of Publication Designers annual celebrating the most outstanding editorial design from 2011, created for publications across print, web and tablet platforms--Page 4 of cover

The Photographer's Eye: Graphic Guide Michael Freeman, 2014-11-13 First published in 2013. Routledge is an imprint of Taylor & Francis, an informa company.

Digital Photography for Graphic Designers Lee Varis, 2001 Covering every aspect of using digital photography in design projects from FPO (For Placement Only) to printing and beyond, this essential primer contains everything designers need to stay competitive in this fast-changing industry. Producing flawless images on Internet time is the new requirement for competitive success in today's design market. For graphic designers, that increasingly means leaving the world of traditional photography behind and going digital. While digital photography enables speed, efficiency, and higher quality imaging, learning how to use and manage it effectively can often be a painstaking-if ultimately rewarding-process.

Photo/graphic Design Allen Hurlburt, 1983

Design by Photography Otto R. Croy, 1972

Type, Image, Message: A Graphic Design Layout Workshop Nancy Skolos, Tom Wedell, 2006-06-01 Working with type and image and the integration of these two elements to create persuasive and effective design pieces are the foundations of

good graphic design. Yet, very little practical information exists for these tasks. This book changes all that. It gives designers the practical know-how to combine type and image for dynamic effect as well as to use them in contrast to create tension and meaning in design. Creating strong layouts is the most important as well as the most challenging of any project. This book inspires through excellence by exhibiting great design work then deconstructing the processes in simple visual terms. *Type, Image, Message: Merging Pictures and Ideas* looks at this respected art form while providing practical information that can be used by any designer wishing to hone the skills needed to merge type with images in an inspired manner.

Cyber Design: Photography Beth Santos Design, 1995 A collection of computer-generated photography designs from all over the world.

Herbert Matter Herbert Matter, Jeffrey Head, John T. Hill, 2005

1,000 Graphic Elements Wilson Harvey, 2004-09-04 Often, the small, delightful details make a piece shine, similar to the way unique buttons on a white shirt can give it an entirely new look. This book explores 1,000 of these embellishments available to graphic designers across all kinds of projects, from books to brochures, invitations to menus, CDs to annual reports. *Exacting* photography, which is accompanied by credits outlining the vendors and materials used, focuses on these details. This book invites designers to literally shop for ideas. Content is organized by type; if you're in the market for an unusual binding, turn to the bindings section to see a wide collection of fresh ideas. Other topics covered include fasteners, graphics, unique materials, embossing, debossing, specialty inks, type treatments, interesting color usage, add-ons, die cuts, and much more.

The Photographer's Eye Digitally Remastered 10th Anniversary Edition Michael Freeman, 2017-12-14

Design is the single most important factor in creating a successful photograph. The ability to see the potential for a strong picture, then to organise the graphic elements into an effective, compelling composition has always been one of the critical skills in making photographs. Since its first publication in 2007, *The Photographer's Eye* has established itself as the essential work on this subject, and a key book for modern photographers, with hundreds of thousands of copies sold. It explores all the traditional approaches to composition and design and, crucially, also covers digital possibilities like stitching and HDR. In keeping with the book's purpose to expand the possibilities of the medium without compromising the photographer's vision this edition has been completely remastered to celebrate its tenth anniversary. All-new digital reproduction, not available when the book first came out, gives the author's photography a fresh new look, while retaining the know-how that has given a generation of photographers new purpose.

Graphic Design for Art, Fashion, Film, Architecture, Photography, Product Design and Everything in Between Andy Cooke, 2018-04-10 This collection of groundbreaking campaigns and industry insights from the world's leading design studios shows how today's graphic designers are thinking, collaborating, and breaking the rules. This guide explores ways in which graphic designers can successfully collaborate with other creative professionals and sectors, whether it be a more sophisticated logo for a product, a better-designed lookbook for a fashion brand, or a more intuitive wayfinding system for a museum. The book features exceptionally conceived design solutions across a variety of industries--from architecture and product design to art, fashion, and film.

Through dynamic spreads, readers will discover the Berlin-based studio Hort's transformative campaign for Nike; Base's responsive, flexible logo for Munich's Haus der Kunst museum; how design agency Bond worked with ArtRabbit, a website and app that catalogs contemporary art exhibitions, on a clever identity rollout; and how John Haslam, managing director of bespoke paper company G.F Smith, feels about the process of working with designers. Each example illustrates the significance of the graphic designer's role in making a campaign marketable and successful. Insights from clients and the designers themselves reveal the inner workings of the design process. An indispensable reference for the graphic design industry, this visually arresting and informative volume shows how excellence can be achieved when creative minds work together.

Textures Phil Brodatz, 1966 Over 100 royalty-free illustrations of fieldstone, reptile skin, pressed cork, raffia weave, lace, straw matting, beach pebbles, European marble, water, many other materials. Immediately usable designs can be scanned into PCs.

Type and Image Philip B. Meggs, 1992-03-15 Type and Image The Language of Graphic Design Philip B. Meggs What is the essence of graphic design? How do graphic designers solve problems, organize space, and imbue their work with those visual and symbolic qualities that enable it to convey visual and verbal information with expression and clarity? The extraordinary flowering of graphic design in our time, as a potent means for communication and a major component of our visual culture, increases the need for designers, clients, and students to comprehend its nature. In this lively and lavishly illustrated book, the author reveals the very essence of graphic design. The elements that combine to form a design—sings, symbols, words, pictures, and supporting forms—are

analyzed and explained. Graphic design's ability to function as language, and the innovative ways that designers combine words and pictures, are discussed. While all visual arts share common spatial properties, the author demonstrates that graphic space has unique characteristics that are determined by its communicative function. Graphic designs can have visual and symbolic properties which empower them to communicate with deep expression and meaning. The author defines this property as graphic resonance and explains how it occurs. After defining design as a problem-solving process, a model for this process is developed and illustrated by an in-depth analysis of actual case histories. This book will provide insight and inspiration for everyone who is interested or involved in graphic communications. While most materials about form and meaning in design have a European origin, this volume is based on the dynamic and expressive graphic design of America. The reader will find inspiration, hundreds of exciting examples by many of America's outstanding graphic designers, and keen insights in Type and Image.

Popular Photography - ND ,1951-10

Designing with Photographs Peter Bonnici, Linda Proud, 1998 This book is aimed at designers working within a wide range of disciplines - magazines, newspapers, books and brochures, packaging, advertising and design for the screen. It covers the main aspects of using photographs to create and enhance a complete design.

Photography for Graphic Designers Joseph Meehan, 1993 A ready reference for design professionals who want to improve the way they work with photography and the photographers they hire, this book offers the information needed to evaluate photographs properly and produce simple shots in the graphic-design workplace.

The Photo Designs of Hipgnosis Aubrey

Powell,1982

Creative Wedding Album Design with Adobe Photoshop Mark Chen,2009-09-01 Pairing photographic creativity with digital-manipulation techniques, this unique manual teaches the use of Photoshop to design artful, distinctive, and compelling wedding albums. Showing that the artistic process need not stop at the click of the shutter, the steps for album creation are detailed reviewing the images, forming a story line, and conveying the tale through well-designed montages. Offering 10 projects with varying levels of complexity and covering diverse skill sets, step-by-step techniques are demonstrated with detailed screen shots--

Learning to See Creatively Bryan Peterson,2003-10-01 Almost everyone can “see” in the conventional sense, but developing photographic vision takes practice. Learning to See Creatively helps photographers visualize their work, and the world, in a whole new light. Now totally rewritten, revised, and expanded, this best-selling guide takes a radical approach to creativity. It explains how it is not some gift only for the “chosen few” but actually a skill that can be learned and applied. Using inventive photos from his own stunning portfolio, author and veteran photographer Bryan Peterson deconstructs creativity for photographers. He details the basic techniques that went into not only taking a particular photo, but also provides insights on how to improve upon it—helping readers avoid the visual pitfalls and technical dead ends that can lead to dull, uninventive photographs. This revised edition features the latest information on digital photography and digital imaging software, as well as an all-new section on color as a design element. Learning to See Creatively is the definitive reference for any photographers looking for a fresh perspective on their work.

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