

## The New Graphic Design School

The Graphic Design Reference & Specification Book should always be next to a designer's computer. Completely practical with only the most needed information, this valuable book provides designers with all the little details that can make or break a design, such as how much space to leave in the gutter when designing barrel folds, how to layout a template for a box, and the ratios of each part, as well as metric conversion charts, standard envelope sizes in the USA, Europe, Canada and Asia, and much more. This hardworking handbook is compact and accessible and is a must-have for any graphic designer.

"A new kind of foundational cookbook, this thoroughly modern guide to becoming a smarter, faster, more creative cook serves up clear and uncomplicated recipes that make cooking fun and will inspire a new generation to find joy in the kitchen."--Publisher's description.

From posters to cars, design is everywhere. While we often discuss the aesthetics of design, we don't always dig deeper to unearth the ways design can overtly, and covertly, convince us of a certain way of thinking. How Design Makes Us Think collects hundreds of examples across graphic design, product design, industrial design, and architecture to illustrate how design can inspire, provoke, amuse, anger, or reassure us. Graphic designer Sean Adams walks us through the power of design to attract attention and convey meaning. The book delves into the sociological, psychological, and historical reasons for our responses to design, offering

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practitioners and clients alike a new appreciation of their responsibility to create design with the best intentions. *How Design Makes Us Think* is an essential read for designers, advertisers, marketing professionals, and anyone who wants to understand how the design around us makes us think, feel, and do things.

With record numbers of design and advertising students graduating into the job market each year, it makes more sense now than ever before to be fully armed to succeed. This book helps new designers make the transition from design school to work, giving them the ammunition they need for a successful start. Here the reader will learn how to get that all-important first job, and how to impress their new employer. They will also have at their fingertips plenty of useful, practical information, essential to know in the design studio and when working for clients. Enriched with quotes and advice from some of the best and brightest in the industry, this book is where you will find out what they didn't teach you in design school.

Design is everywhere. Graphic design enters into everything. This is the scope of designer Steven Heller's latest essay anthology that covers the spectrum of graphic design and related art and culture. Looking at design as practice, language, culture, and power, each of the forty-plus essays is a self-contained story. Heller pours out his ideas—criticisms and celebrations—on such topics as: A history of our modern Hindu-Arabic numerals, and a look at the letter K Brand design utilized by Hillary Clinton and Donald Trump early in the 2016 Presidential race The tumultuous relationship between

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design and sex The Charlie Hebdo massacre and the principles of free expression Icons revisited, including Paul Rand (not to be confused with the politician Rand Paul), Ralph Ginzburg, Frank Zachary, George Lois, and Print magazine Food packaging, the design of milk, and USPS stamps The obsessive use of cuteness, and the sad and happy history of the ubiquitous happy face From commercial advertising to government institutions to cultural revolution, from the objects that push design forward to those that seep into the everyday, Graphic Design Rants and Raves is an exploration of how visual design has arrived in the twenty-first century. 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.

Arab graphic design emerged in the early twentieth century out of a need to influence, and give expression to, the far-reaching economic, social, and political changes that were taking place in the Arab world at the time. Examining the work of over eighty key designers from Morocco to Iraq, and covering the period from

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pre-1900 to the end of the twentieth century, *A History of Arab Graphic Design* traces the people and events that were integral to the shaping of a field of graphic design in the Arab world.

The principles and practice of graphic design *Graphic Design School* is a foundation course for graphic designers working in print, moving image, and digital media. Practical advice on all aspects of graphics design—from understanding the basics to devising an original concept and creating successful finished designs.

Examples are taken from all media—magazines, books, newspapers, broadcast media, websites, and corporate brand identity. Packed with exercises and tutorials for students, and real-world graphic design briefs. This revised, fourth edition contains specific advice on how to adapt designs to suit different projects, including information on digital imaging techniques, motion graphics, and designing for the web and small-screen applications.

*Extra Bold* is the inclusive, practical, and informative (design) career guide for everyone! Part textbook and part comic book, zine, manifesto, survival guide, and self-help manual, *Extra Bold* is filled with stories and ideas that don't show up in other career books or design overviews.

- Both pragmatic and inquisitive, the book explores power structures in the workplace and how to navigate them.
- Interviews showcase people at different stages of their careers.
- Biographical sketches explore individuals marginalized by sexism, racism, and ableism.
- Practical guides cover everything from starting out, to wage gaps, coming out at work, cover letters, mentoring,

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and more. A new take on the design canon. • Opens with critical essays that rethink design principles and practices through theories of feminism, anti-racism, inclusion, and nonbinary thinking. • Features interviews, essays, typefaces, and projects from dozens of contributors with a variety of racial and ethnic backgrounds, abilities, gender identities, and positions of economic and social privilege. • Adds new voices to the dominant design canon. Written collaboratively by a diverse team of authors, with original, handcrafted illustrations by Jennifer Tobias that bring warmth, happiness, humor, and narrative depth to the book. *Extra Bold* is written by Ellen Lupton (*Thinking with Type*), Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, and Valentina Vergara.

Originally published: London: Laurence King Pub., 2006.

DON'T use comic sans (except ironically!) but DO worship the classic typefaces like Helvetica and Garamond. *Graphic Design Rules* is a handy guide for professional graphic designers, students, and laymen who incorporate graphic design into their job or small business. Packed with practical advice, this spirited collection of design dos and don'ts takes readers through 365 rules like knowing when to use a modular grid—and when to throw the grid out the window. All designers will appreciate tips and lessons from these highly accomplished authors, who draw on years of experience to help you create good design.

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Learn to Conceptualize, Create, and Communicate in Graphic Design. An exciting first edition, Guide to Graphic Design helps readers learn the mechanisms used to convey information, integrate ideas into full concepts, but most importantly, to think like a graphic designer. Scott W. Santoro focuses on the principle that design is a layered and evolving profession. The text highlights step-by-step design processes and illustrates how to build good work habits. Creations from top design firms and design school programs are presented in each chapter engaging readers through the book. Designers have contributed short essays on their work style, their studio habits, and their inspirations. Each designer, showing a passion for design and communication, offers a new perspective and approach to possible working methods. MyArtsLab is an integral part of the Santoro, program. Key learning applications include, Closer Look tours, 12 Designer Profile videos and Writing About Art. A better teaching and learning experience The teaching and learning experience with this program helps to: Personalize Learning - MyArtsLab is an online homework, tutorial, and assessment program. It helps students prepare for class and instructor gauge individual and class performance. Improve Critical Thinking - Exercises throughout the text help readers to make decisions and understanding the connection between an idea and its execution. Engage Students

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- Each chapter presents quick, in-class exercises and longer, more involved projects. Support Instructors – Instructor recourses are available in one convenient location. Figures, videos and teacher support materials create a dynamic, engaging course. NOTE: MyArtsLab does not come automatically packaged with this text. To purchase the text with MyArtsLab, order the package ISBN: 0205959229 / 9780205959228 Guide to Graphic Design Plus NEW MyArtsLab with eText -- Access Card Package Package consists of: 0132300702 / 9780132300704 Guide to Graphic Design Textbook 0205206565 / 9780205206568 NEW MyArtsLab with Pearson eText -- Valuepack Access Card

Take a peek inside the heads of some of the world's greatest living graphic designers. How do they think, how do they connect to others, what special skills do they have? In honest and revealing interviews, nineteen designers, including Stefan Sagmeister, Michael Beirut, David Carson, and Milton Glaser, share their approaches, processes, opinions, and thoughts about their work with noted brand designer Debbie Millman. The internet radio talk host of Design Matters, Millman persuades the greatest graphic designers of our time to speak frankly and openly about their work. How to Think Like a Great GraphicDesigners offers a rare opportunity to observe and understand the giants of the industry. Designers interviewed include: —Milton Glaser

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—Stefan Sagmeister —David Carson —Paula Scher  
—Abbott Miler —Lucille Tenazas —Paul Sahre —Emily  
Oberman and Bonnie Siegler —Chip Kidd —James  
Victore —Carin Goldberg —Michael Bierut —Seymour  
Chwast —Jessica Helfand and William Drenttel —Steff  
Geissbuhler —John Maeda 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.

'The Language of Graphic Design' provides graphic  
design students and practitioners with an in-depth  
understanding of the fundamental elements and  
principles of their language, what they are, why they  
are important and how to use them effectively.

Traces a century's worth of design history through  
the examples of one hundred of the industry's most  
influential designs and designers, in a lavishly  
illustrated account that offers insight into the  
inspirations that contributed to the works of such

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artists as Toulouse-Lautrec, Milton Glaser, and Art Chantry. Original.

One of the main challenges students face upon entering design school is little knowledge of the field, its terminology and best practices. Unsurprisingly, most new students have never fully developed a concept or visual idea, been in a critique, or have been asked to explain their work to others. This book demystifies what design school is really like and explains what will be experienced at each stage, with particular focus on practical advice on topics like responding to design briefs and developing ideas, building up confidence and understanding what is expected. · Student work is critiqued to show how projects are really assessed · Profiles highlight how professional designers themselves address client briefs · Tips for real-life problems are outlined, like getting stuck and dealing with critical feedback

Written by experienced instructors, this is the perfect guide for those starting their design education.

An entertaining and highly original introduction to graphic design, this beautifully designed book uses puzzles and visual challenges to demonstrate how typography, signage, posters, and branding work. Through a series of games and activities, including spot the difference, matching games, drawing, and dot-to-dot, readers are introduced to concepts and techniques in an engaging and interactive way. Further explanation and information is provided by

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solution pages and a glossary, and a loose-leaf section contains stickers, die-cut templates, and colored paper to help readers complete the activities. Illustrated with typefaces, posters, and pictograms by distinguished designers including Otl Aicher, Pierre Di Sciullo, Otto Neurath and Gerd Arntz, the book will be enjoyed both by graphic designers, and anyone interested in finding out more about visual communication.

Graphic Design School is organized into two main sections, 'principles' and 'practice'. The first section deals with the fundamentals of design, such as composition, hierarchy, layout, typography, grid structure, colour and so on. The second section puts these basics into practice, and gives information about studio techniques and production issues relevant to a number of different graphic design disciplines. The last part of the second section provides an overview of some of the different career choices open to students entering the graphic design field. This seventh edition of Graphic Design School features all-new assignments and fully updated reading lists. Over a third of the images are entirely new, and include a mix of professional work and outstanding student pieces. In addition, Part II: Practice Plus features new software and revisits old print technologies - for example, risograph printing and screen printing - which are becoming increasingly popular forms of production again.

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Inspiration is everywhere when you stop to not just smell but watch the roses. Mother Nature's interwoven relationships between all life can serve as a powerful model for graphic designers to create sustainable print and digital work. Design to Renourish is a book for the graphic design professional that helps to integrate sustainability into their workflow through a design process called systems thinking. This process asks the graphic designer to approach a design problem by being more informed and aware of and influenced by the impacts that material and vendor choices have on one another, the planet, and consequently on us. The book not only walks the reader through how to design with Mother Nature as a model, but also offers solutions to the real life challenges of working with the client to create sustainable work. Through ten case studies that feature interviews with international design teams who embrace a sustainable systems methodology, the reader will gain valuable insights on how to design to renourish and improve life on Earth.

Meredith Davis draws on her many years' experience teaching graphic design students to explain complex theories with total clarity, encouraging readers to evaluate existing design work critically, and to use theoretical frameworks to enhance their own studio practice

This book serves as an introduction to the key

elements of good design. Broken into sections covering the fundamental elements of design, key works by acclaimed designers serve to illustrate technical points and encourage readers to try out new ideas. Themes covered include narrative, colour, illusion, ornament, simplicity, and wit and humour. The result is an instantly accessible and easy to understand guide to graphic design using professional techniques.

Adhering to certain layout and grids standards and principles is important for any job from brochures, to annual reports, to posters, to websites, to publications. However, knowing how to bend the rules and make certain grids work for the job at hand takes skill. This book outlines and demonstrates basic layout/grid guidelines and rules through 100 entries including choosing a typeface, striving for rhythm and balance with type, combining typefaces, using special characters and kerning and legibility. These essentials of grid design are critical to the success of any job.

How do designers get ideas? Many spend their time searching for clever combinations of forms, fonts, and colors inside the design annuals and monographs of other designers' work. For those looking to challenge the cut-and-paste mentality there are few resources that are both informative and inspirational. In *Graphic Design: The New Basics*, Ellen Lupton, best-selling author of such

books as *Thinking with Type* and *Design It Yourself*, and design educator Jennifer Cole Phillips refocus design instruction on the study of the fundamentals of form in a critical, rigorous way informed by contemporary media, theory, and software systems. A revered classic of American design delights anew with the freshness and ingenuity of its approach. Bradbury Thompson (1911-1995) remains one of the most admired and influential graphic designers of the twentieth century, having trained a generation of design students while on the faculty of the Yale School of Art for more than thirty years. The art director of *Mademoiselle* and design director of *Art News* and *Art News Annual* in the decades after World War II, Thompson was also a distinguished designer of limited-edition books, postage stamps, rationalized alphabets, corporate identification programs, trademarks, and sacred works (most notably the Washburn College Bible). Thompson also designed more than sixty issues of *Westvaco Inspirations*, a magazine that was published by the Westvaco Corporation and distributed to thousands of printers, designers, and teachers to show the range and versatility of printing papers. Thompson was especially revered for his ability to adapt classic typography for the modern world. *Bradbury Thompson: The Art of Graphic Design* is a landmark in the history of fine bookmaking. First published by Yale University Press in 1988 and designed by

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Thompson himself, it was praised by the New York Times as a book in which "art and design are gloriously and daringly mixed." Original texts by the author and other notable designers, critics, and art historians, including J. Carter Brown, Alvin Eisenman, and Steven Heller, explore Thompson's methods and design philosophy, and a newly commissioned afterword by Jessica Helfand attests to the enduring importance of his work. Both a retrospective and a manifesto, the book surveys Thompson's timeless contributions to American graphic design, including his experimental work and his work in magazines, typography, books, simplified alphabets, and contemporary postage stamps. Published for the first time in paperback, this classic text is now available for a new generation of designers and students.

Now in its second edition, this wide-ranging, seminal text offers an accessible account of the history of graphic design from the nineteenth century to the present day. Organized chronologically, the book makes an important critical contribution to the subject by presenting graphic design and typography as deeply embedded in the fabric of society in every era. This distinctive approach enables Stephen Eskilson to discuss the evolution of graphic design in light of prevailing political, social, military and economic conditions, as well as nationalism and gender. After surveying typography from Gutenberg

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to Bodoni, he traces the impact of the Industrial Revolution and the influence of Art Nouveau and the Arts and Craft movements on the graphic arts. In the richly contextualised chapters that follow, he chronicles the history of the early twentieth-century modernist design styles, the wartime politicization of American and Soviet regional styles, the Bauhaus, the rise of the International Style in the 1950s/1960s, and the post-modern movement of the 1970s/1980s right through to the challenges facing the world's designers today. This second edition has been carefully reviewed and updated to best reflect contemporary scholarship. In addition to 75 new colour images, there is a revised final chapter that includes an up-to-date survey of the wealth of aesthetic, conceptual and technical developments in graphic design over the last few years.

An excellent self-teaching guide, this new edition of the bestselling "Graphic Design School" features up-to-date graphics. It teaches readers how to solve graphic problems, and introduces students to the world of commercial graphic design practice. In addition, a wealth of step-by-step examples encourage artistic expression and individual interpretation. 25 color photos, 299 color illus., 275 b&w illus.

Graphic Design School allows students to develop core competencies while understanding how these fundamentals translate into new and evolving media.

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With examples from magazines, websites, books, and mobile devices, the Fifth Edition provides an overview of the visual communications profession, with a new focus on the intersection of design specialties. A brand-new section on web and interactivity covers topics such as web tools, coding requirements, information architecture, web design and layout, mobile device composition, app design, CMS, designing for social media, and SEO.

Our bestselling introduction to graphic design is now available in a revised and updated edition. In

Graphic Design: The New Basics, bestselling author Ellen Lupton (Thinking with Type, Type on Screen)

and design educator Jennifer Cole Phillips explain the key concepts of visual language that inform any

work of design, from logo or letterhead to a complex website. Through visual demonstrations and concise

commentary, students and professionals explore the formal elements of twodimensional design, such as

point, line, plane, scale, hierarchy, layers, and

transparency. This revised edition replaces sixty-four pages of the original publication with new content,

including new chapters on visualizing data,

typography, modes of representation, and Gestalt principles, and adds sixteen pages of new student

and professional work covering such topics as working with grids and designing with color.

Revised and updated, this compelling collection of essays, interviews, and course syllabi is the ideal

tool to help teachers and students keep up in the rapidly changing field of graphic design. Top designers and educators talk theory, offer proposals, discuss a wide range of educational concerns—such as theory versus practice, art versus commerce, and classicism versus postmodernism—and consider topics such as emerging markets, shifts in conventions, global impact, and social innovation. Building on the foundation of the original book, the new essays address how graphic design has changed into an information-presenting, data-visualization, and storytelling field rooted in art and technology. The forward-thinking course syllabi are designed for the increasingly specialized needs of undergraduate and graduate students. Personal anecdotes from these designers about their own educations, their mentors, and their students make this an entertaining and illuminating idea book. The book features writing from: Lama Ajeenah, Roy R. Behrens, Andrew Blauvelt, Max Bruinsma, Chuck Byrne, Moira Cullen, Paula J. Curran, Louis Danziger, Liz Danzico, Meredith Davis, Sheila de Bretteville, Carla Diana, Johanna Drucker, Milton Glaser, Rob Giampietro, April Greiman, Sagi Haviv, Lorraine Justice, Jeffery Keedy, Julie Lasky, Warren Lehrer, Ellen Lupton, Victor Margolin, Andrea Marks, Katherine McCoy, Ellen McMahon, J. Abbott Miller, Sharyn O'Mara, Rick Poynor, Chris Pullman, Michael Rock, Katie Salen, Douglass Scott, Steven

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Skaggs, Virginia Smith, Kerri Steinberg, Gunnar Swanson, Ellen Mazur Thomson, Michael Vanderbyl, Veronique Vienne, Lorraine Wild, Richard Wilde, Judith Wilde, and Michael Worthington. 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.

A toolkit for visual literacy in the 21st century A New Program for Graphic Design is the first communication-design textbook expressly of and for the 21st century. Three courses--Typography, Gestalt and Interface--provide the foundation of this book. Through a series of in-depth historical case studies (from Benjamin Franklin to the Macintosh computer) and assignments that progressively build in complexity, A New Program for Graphic Design serves as a practical guide both for designers and for undergraduate students coming from a range of

other disciplines. Synthesizing the pragmatic with the experimental, and drawing on the work of Max Bill, György Kepes, Bruno Munari and Stewart Brand (among many others), it builds upon mid- to late-20th-century pedagogical models to convey contemporary design principles in an understandable form for students of all levels--treating graphic design as a liberal art that informs the dissemination of knowledge across all disciplines. For those seeking to understand and shape our increasingly networked world of information, this guide to visual literacy is an indispensable tool. David Reinfurt (born 1971), a graphic designer, writer and educator, reestablished the Typography Studio at Princeton University and introduced the study of graphic design. Previously, he held positions at Columbia University Graduate School of Architecture, Planning and Preservation, Rhode Island School of Design and Yale University School of Art. As a cofounder of O-R-G inc. (2000), Dexter Sinister (2006) and the Serving Library (2012), Reinfurt has been involved in several studios that have reimagined graphic design, publishing and archiving in the 21st century. He was the lead designer for the New York City MTA Metrocard vending machine interface, still in use today. His work is included in the collections of the Walker Art Center, Whitney Museum of American Art, Cooper Hewitt National Design Museum and the Museum of Modern Art. He is the co-author of Muriel Cooper

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(MIT Press, 2017), a book about the pioneering designer.

GRAPHIC DESIGN SOLUTIONS, 6th EDITION, is the most comprehensive reference on graphic design for print and screen media. Author Robin Landa introduces principles of design and how they apply to the various graphic design disciplines, and major applications are explained and illustrated with professional work and diagrams. This text serves as a solid foundation for typographic design, advertising design and graphic design. In-depth coverage includes such topics as design principles, the design process, concept generation, branding and visual identity, design for web and mobile, package design, portfolio development, social media, ad campaigns and more. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

A thought provoking round-up of today's most interesting visual communication projects, 'New Graphic Design' surveys the very latest work from 100 of the world's most exciting and groundbreaking practitioners.

Design School: Layout is an instructive guide for students, recent graduates, and self-taught designers. It provides a comprehensive introduction to creating and changing layouts: a crucially important skill that underpins practically every aspect

of graphic design. You'll get in-depth analysis of all the major areas of theory and practice used by experienced professional designers. Each section provides explanation and visual examples of grid systems and in-depth discussion of compositional principles and strategies. The text is interspersed with tests designed to help you retain key points you've covered in the preceding spreads, and includes illustrations sections with real world scenarios. This in-depth guide avoids the temptation to stray into other areas of design technique, preferring to cover the essential, detailed skills of the professional graphic designer to arm you with the knowledge needed for a successful start to your chosen career.

Published to instant acclaim in 2005, our best selling *How to Be a Graphic Designer without Losing Your Soul* has become a trusted resource for graphic designers around the world, combining practical advice with philosophical guidance to help young professionals embark on their careers. This new, expanded edition brings this essential text up to date with new chapters on professional skills, the creative process, and global trends that include social responsibility, ethics, and the rise of digital culture. *How to Be a Graphic Designer* offers clear, concise guidance along with focused, no-nonsense strategies for setting up, running, and promoting a studio; finding work; and collaborating with clients.

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The book also includes inspiring new interviews with leading designers, including Jonathan Barnbrook, Sara De Bondt, Stephen Doyle, Ben Drury, Paul Sahre, Dmitri Siegel, Sophie Thomas, and Magnus Vol Mathiassen

An Examination of the Practice Through the Years  
Teaching the history of graphic design cannot simply be outlined by dates nor confined by places, but is defined by concepts and philosophies, as well as those who made, make, and inspire them. Teaching Graphic Design History is the first collection of essays, syllabi, and guides for conveying the heritage of this unique practice, from traditional chronologies to eclectic themes as developed by today's historians, designers, scholars, and documentarians. Long overlooked within the broader history of printing and typesetting, when graphic design's artifacts finally became the subject of serious study, the historian had to determine what was worthy and on what the history of graphic design should focus: the makers or the artifacts, the content or the context, or all of the above. With the author's distinct viewpoint and many exclusive contributions, Teaching Graphic Design History chronicles the customs and conventions of various cultures and societies and how they are seen through signs, symbols, and the artifacts designed for use in the public—and sometimes private—sphere. Areas of focus include: Social and political effects of

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graphic design Philosophical perspectives on design  
Evolution of branding Development of the graphic  
design profession Predictions for the future of the  
practice An examination of the concerted efforts,  
happy accidents, and key influences of the practice  
throughout the years, Teaching Graphic Design  
History is an illuminating resource for students,  
practitioners, and future teachers of the subject.  
A monograph, manual and manifesto by one of the  
world's leading graphic designers. Protégé of design  
legend Massimo Vignelli and partner in the New  
York office of the international design firm  
Pentagram, Michael Bierut has had one of the most  
varied careers of any living graphic designer. The 35  
projects Bierut presents in this book illustrate the  
breadth of activity that graphic design encompasses  
today, his goal being to demonstrate not a single  
ideology, but the enthusiastically eclectic approach  
that has been a hallmark of his career. Each project  
is told in Bierut's own entertaining voice and shown  
through historic images, preliminary drawings  
(including full-size reproductions of the notebooks he  
has maintained for over 30 years), working models  
and rejected alternatives, as well as the finished  
work. Along the way, he provides insights into the  
creative process, his working life, his relationship  
with clients, and the struggles that any design  
professional faces in bringing innovative ideas to the  
world. Inspiring, informative and authoritative, How

to... is set to be the bible of graphic design ideas. “An excellent introduction to graphic design through [the author’s] own excellent work. Anyone interested in the subject, including most practitioners, will find it delightful.”—Milton Glaser Kids love to express themselves, and are designers by nature—whether making posters for school, deciding what to hang in their rooms, or creating personalized notebook covers. *Go*, by the award-winning graphic designer Chip Kidd, is a stunning introduction to the ways in which a designer communicates his or her ideas to the world. It’s written and designed just for those curious kids, not to mention their savvy parents, who want to learn the secret of how to make things dynamic and interesting. Chip Kidd is “the closest thing to a rock star” in the design world (*USA Today*), and in *Go* he explains not just the elements of design, including form, line, color, scale, typography, and more, but most important, how to use those elements in creative ways. Like putting the word “go” on a stop sign, *Go* is all about shaking things up—and kids will love its playful spirit and belief that the world looks better when you look at it differently. He writes about scale: When a picture looks good small, don’t stop there—see how it looks when it’s really small. Or really big. He explains the difference between vertical lines and horizontal lines. The effect of cropping a picture to make it beautiful—or, cropping it even more to make it

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mysterious and compelling. How different colors signify different moods. The art of typography, including serifs and sans serifs, kerning and leading. The book ends with ten projects, including an invitation to share your designs at [GoTheBook.com](http://GoTheBook.com).

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