Designing Type Karen Cheng

Data Design: Visualising Quantities, Locations, Connections is a highly practical guide to the graphic representation of quantities, locations, connections and other forms of data, founded on solid design principles.

From principle to practice, get it all in the revised edition of the comprehensive introduction to typography. Type Rules: The Designer's Guide to Professional Typography, 3rd Edition is an up-to-date, thorough introduction to the principles and practices of typography. From the fundamentals to cutting-edge applications, this edition has everything today's serious designer needs to use type effectively. Dozens of exercises reinforce authoritative coverage on such topics as how to select the appropriate type for the job, how to set type like a pro, how to avoid common mistakes, and how to design a typeface, as well as how to fully harness the power of major design packages such as InDesign? and QuarkXPress? -- with new coverage of their latest versions. This edition includes: New information on OpenType, font management utilities, font web sites, and interactive typography. An expanded?history of type and an updated glossary of key terms. Exercises throughout to help reinforce the concepts presented in the book. A wealth of tried-and-true as well as recently developed type tips. More in-depth type issues, including scaling logos. "I've purchased and read just about every book on typography written over the last twenty-five years. Ilene Strizver's Type Rules is one of the best. It's a book that will prove its value time and again." -- Allan Haley, Director of Words and Letters, Monotype Imaging "Type Rules is a must-have book for students and professionals alike. I highly recommend it." -- Prof. Ed Benguiat, world-renowned type designer and educator, School of Visual Arts

This little book contains a beautiful and varied collection of typographic ornaments sourced from specimen books of type foundries, dating from 1700. David Jury explains how the need for typographic ornaments arose and developed, and sets them in their historical context. The chapters cover natural forms; geometric forms; rules and borders; wreaths, borders and scrolls; and pictorial ornaments. The last chapter charts the rise of the graphic designer over the last century, and how modern designers are now reinterpreting these typographic ornaments into new forms of art. The Little Book of Typographic Ornament will be an invaluable reference for graphic designers, as well as providing a source of copyright-free images.

This hands-on design guide helps readers build a foundation for the development of an individual typographic sensibility by providing a brief outline of the evolution of type, an introduction to the language and terminology of type and type setting, fundamental rules and conventions of professional practice, and key decisions on type selection and page layout. More typefaces are now readily available to a wider public than at any time in the pastâ€"this book presents a basis for the confident and informed exploration of a rich and vivid medium that continues to play a fundamental role in human communication.A directory of typefaces places the major type categories and typefaces into their historical context, introducing some key examples of excellence in contemporary type design as well as identifying the fundamental values that have sustained the continued use of classic typefaces over the last 500 years of print history.A guide for aspiring designers, typographers, graphic artists, desktop publishers, and advertising production people who want to sharpen their attention to detail and develop a sensitive typographical eye.

Letterforms
A Manual for Designing with Type
Typographic Fundamentals
Decorative Arts and Material Culture, 1400?2000
Understanding Product Design for Injection Molding
An Introduction to Programming and Computing
Designing Type

A survey of spectacular breadth, covering the history of decorative arts and design worldwide over the past six hundred years

From the simple representative shapes used to record transactions of goods and services in ancient Mesopotamia, to the sophisticated typographical resources available to the twenty-first-century users of desktop computers, the story of writing is the story of human civilization itself. Calligraphy expert Ewan Clayton traces the history of an invention which—ever since our ancestors made the transition from a nomadic to an agrarian way of life in the eighth century BC—has been the method of codification and dissemination of ideas in every field of human endeavour, and a motor of cultural, scientific and political progress. He explores the social and cultural impact of, among other stages, the invention of the alphabet; the replacement of the papyrus scroll with the codex in the late Roman period; the perfecting of printing using moveable type in the fifteenth century and the ensuing spread of literacy; the industrialization of printing during the Industrial Revolution; the impact of artistic Modernism on the written word in the early twentieth century—and of the digital switchover at the century's close. The Golden Thread also raises issues of urgent interest for a society living in an era of unprecedented change to the tools and technologies of written communication. Chief among these is the fundamental question: "What does it mean to be literate in the early twenty-first century?" The book belongs on the bookshelves of anyone who is inquisitive not just about the centrality of writing in the history of humanity, but also about its future; it is sure to appeal to lovers of language, books and cultural history.

Review: "This illustrated A-Z features outstanding type designers from around the world, from Gutenberg to the present day. Arranged alphabetically by designer's name, the book contains over 260 biographical profiles. Entries are illustrated by key typefaces taken from a wide range of sources, including type specimens, original posters, private press editions and magazine covers, and also give a list of work and, where applicable, further reading references and a website address. An essential reference for typographers, graphic designers and students, the book also features a full index and eight short texts by leading typographers - Jonathan Barnbrook, Erik van Blokland, Clive Bruton, John Downer, John Hudson, Jean Francois Porchez, Erik Spiekermann and Jeremy Tankard - that cover a variety of different aspects of type design, including typeface revivals, font piracy, designing fonts for corporate identities and the role of nationality in type design."--BOOK JACKET

An indispensable new guide for developing and designing typefaces One of the most essential tools of graphic design, typography influences the appearance of visual print materials perhaps more than any other component. This essential book explains the processes behind creating and designing type. Author Karen Cheng discusses issues of structure, optical compensation, and legibility, with special emphasis given to the often overlooked relationships between letters and shapes in font design. The book is

illustrated with numerous diagrams that demonstrate visual principles and letter construction, ranging from informal progress sketches to final type designs and diagrams. A wide range of classic and modern typefaces is analyzed, including those from many premier contemporary type foundries. Introductory essays and diagrams emphasize the history of type, the primary systems of typeface classification, the two main proportional systems for type, the parts of a letter, the effects of new technology on design methodology, the optical illusions that affect density and balance in letterforms, and the differences in form between basic serif typestyles. The book provides detailed guidelines for creating serif and sans serif letters, numbers, punctuation, and accents. As design clients increasingly call for original and custom typefaces, Designing Type is a superb reference for both students and professional graphic designers.

The Typographic Medium
Fifty Type Specimens
The Visual History of Type
From Sketch to Screen
Visualising Quantities, Locations, Connections
Design Elements, Typography Fundamentals
A Basic Course in Typography

This book offers guidelines on type design and contains a number of essential tricks that designers need to know/understand.

The Swiss type designer Adrian Frutiger decisively influenced the international creation of typefaces after 1950. His Univers typeface and the machine-readable font OCR-B are milestones, as is his type for the Paris airports, which evolved into the Frutiger typeface. All set new standards for signage types. In all, he created some fifty types, including Ondine, Méridien, Avenir, and Vectora. Based on conversations with Frutiger himself and on extensive research, this publication provides a highly detailed and accurate account of the type designer's artistic development. All of his types – from the design phase to the marketing stage – are illustrated and analyzed with reference to the technology and related types. Hitherto unpublished types that were never realized and more than one hundred logos complete the picture.

This primer offers assistance when selecting the proper material for any product and determining whether injection molding is the process best suited for the application.

A completely revised edition, offering new design recipes for interactive programs and support for images as plain values, testing, event-driven programming, and even distributed programming. This introduction to programming places computer science at the core of a liberal arts education. Unlike other introductory books, it focuses on the program design process, presenting program design guidelines that show the reader how to analyze a problem statement, how to formulate concise goals, how to make up examples, how to develop an outline of the solution, how to finish the program, and how to test it. Because learning to design programs is about the study of principles and the acquisition of transferable skills, the text does not use an off-the-shelf industrial language but presents a tailor-made teaching language. For the same reason, it offers DrRacket, a programming environment for novices that supports playful, feedback-oriented learning. The environment grows with readers as they master the material in the book until it supports a full-fledged language for the whole spectrum of programming tasks. This second edition has been completely revised. While the book continues to teach a systematic approach to program design, the second edition introduces different design recipes for interactive programs with graphical interfaces and batch programs. It also enriches its design recipes for functions with numerous new hints. Finally, the teaching languages and their IDE now come with support for images as plain values, testing, event-driven programming, and even distributed programming.

How to Design Programs, second edition
Data Design
Typeface Design from Past to Future
Adrian Frutiger – Typefaces
Letters of Credit

The Designer's Guide to Professional Typography

An innovative examination of typography as a medium of communication rather than part of print or digital media. Typography is everywhere and yet widely unnoticed. When we read type, we fail to see type. In this book, Kate Brideau considers typography not as part of "print media" or "digital media" but as a medium of communication itself, able to transcend the life and death of particular technologies. Examining the contradiction between typographic form (often overlooked) and function (often overpowering), Brideau argues that typography is made up not of letters but of shapes, and that shape is existentially and technologically central to the typographic medium. After considering what constitutes typographic form, Brideau turns to typographic function and how it relates to form. Examining typography's role in both the neurological and psychological aspects of reading, she argues that typography's functions exceed reading; typographic forms communicate, but that communication is not limited to the content they carry. To understand to what extent the design and operations of the typographic medium affect the way we perceive information, Brideau warns, we must understand the medium's own operational logic, embodied in the full diversity of typographic forms. Brideau discusses a range of topics--from intellectual property protection for typefaces to Renaissance and Enlightenment ideal letterforms--and draws on a wide variety of theoretical work, including phenomenological ideas about comprehension, German media archaeology, and the media and communication theories of Vilém

Flusser and others. Hand-drawn illustrations of typographic forms accompany the text.
The Visual History of Type is a comprehensive, detailed survey of the major typefaces produced since the advent of printing with movable type in the mid-fifteenth century to the present day. Arranged chronologically to provide context, more than 320 typefaces are displayed in the form of their original type specimens or earliest printing. Each entry is supported by a brief history and description of defining characteristics of the typeface. This book will be the definitive publication in its field, appealing to graphic designers, educators, historians, and design students. It will also be a significant resource for professional type designers and students of type.
Providing an essential grounding for both students and professionals, this text takes readers through every aspect of typography, from the history of language and writing systems to the invention of moveable type and the evolution of the digital systems of today.
Proves why FontFont has made an indelible impression on type and typography trends.
Type & Typography
Lettering & Type: Creating Letters and Designing Typefaces
Art Deco Chicago
Just My Type
The Complete Typographer
Made with FontFont
How to Create Typefaces

What goes on inside a paragraph of printed text? Cyrus Highsmith's Inside Paragraphs is an essential primer on the basics of typography that focuses specifically on the role of printed text within a paragraph. Engaging full-page illustrations and Highsmith's accessible explanations show the role of white space between letters, words, and lines. Perfect for students and professionals alike, this updated edition includes a new preface.

The revolution in typesetting – a revolution that over the past two decades has eliminated a five-hundred-year-old system of hot metal production and replaced it with one of photo-generated and computer-driven composition – shows no sign of winding down. This book, more than any other we know, traces the steps that went into that revolution and simultaneously makes the argument that the letter forms themselves are in process of evolution. Tracy argues that, whether they are of the sixteenth or the twentieth century, the forms that comprise our alphabet are subject to the same rules of good taste, proportion, and clarity that have always obtained. But what we face today is vastly different from fifty years ago. For the first time, new technology has made the proliferation (and, as some would maintain, debasement) of letter forms fast and easy (or quick and dirty.) With fifty years of professional experience on both sides of the Atlantic (including thirty years as head of type design for the British Linotype Company), Tracy is in a unique position to make this argument and arrive at his sad conclusion: the design of distinguished, contemporary typefaces is far outnumbered by the mediocre and downright bad. Part of the reason for this deplorable deterioration is a lack of critical analysis of the particular esthetics involved. This step-by-step examination of type-design esthetics is precisely what Tracy provides here, while avoiding both the promoter's hype and the manufacturer's claims. Here are the gut issues of what makes type good or bad, legible or unreadable. Extensively illustrated with both typefaces and line drawings, this book belongs on the shelf of anyone interested in thehistory of letters or in the artistry and peculiar problems that lie behind their production.

Overzicht van vooral de 20e-eeuwse Nederlandse typografie.

The classic Designing with Type has been completely redesigned, with an updated format and full color throughout. New information and new images make this perennial best-seller an even more valuable tool for anyone interested in learning about typography. The fifth edition has been integrated with a convenient website, www.designingwithtype.com, where students and teachers can examine hundreds of design solutions and explore a world of typographic information. First published more than thirty-five years ago, Designing with Type has sold more than 250,000 copies—and this fully updated edition, with its new online resource, will educate and inspire a new generation of designers.

How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world

Designing Modern America

Making Type in the Sixteenth Century Designing Typefaces Now

The Little Book of Typographic Ornament

An A-Z of Type Designers

A Graphic Style Manual for Understanding How Typography Affects Design

A History of Writing

Typography is still dominated by letterforms from the first one hundred years of European printing. Where were the processes and attitudes that lie behind these forms? Fred Smeijers is a type desinger who learn to design and cut punches: the key instruments with which metal type is made. This book is a work of practical history, with much contemporary relevance.

A guide to type design and lettering that includes relevant theory, history, explanatory diagrams, exercises, photographs, and illustrations, and features interviews with various designers, artists, and illustrators.

To the layman, all printing types look the same. But for typographers, graphic artists, and others of that lunatic fringe who believe that the letters we look at daily (and take entirely for granted) are of profound importance, the question of how letters are formed, what shape they assume, and how they have evolved remains one of passionate concern. That exploration of letter forms, and their division and classification into "families" or generic groupings, is the heart of this comprehensive study. Written by an expert who has examined letters all his life, this monumental analysis of letter forms considers a broad and representative range of international typefaces. Lawson explores the vast territory of types, their development and uses, their antecedents and offspring, with precision, insight, and clarity. From Garamond to Bembo to the design and manufacture of sans-serif letters and newspaper types, this is the first full-scale investigation of typefaces since D. B. Updike's classic Printing Types was published in 1922.

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 projects he 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 Bieruts own entertaining voice and shown through historic images, preliminary drawings (including full-size reproductions of the notebooks he has maintained for over thirty-five 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 today. This revised and expanded edition of Bieruts bestselling monograph features new projects for major clients, such as Mastercard and The Poetry Foundation. Inspiring, informative and authoritative, How to... is a bible of graphic design ideas.

DESIGNING FONTS

History of Design

Pioneers of Modern Typography

Your Personal Guide to Type Design

Inside Paragraphs

Counterpunch, 2nd edition

The Golden Thread

Type Tricks: Layout Design is the follow-up to Type Tricks and the second book in the trilogy of user manuals about typography related matters. The first book was about type design, the second book is about type layout and the final book will be about type usability. Sometimes you do not have the time to read a book cover to cover, but you simply are looking for some main pointers to help you move forward. This book is precisely for these kinds of situations. The book covers both key typography rules as well as the underlying structure of the working process in layout design. In an illustrative format and easily accessible style, it presents the different stages of working with typography. The collection of rules provides more than 200 tips for creating readable layouts and typography settings. The book touches on matters of typography for both print and digital media: from letter spacing, paragraph breaks, text adjustment, leading, emphasis, hierarchy to grid systems. Layout guidelines are difficult to remember, but with this book you do not have to know them all by heart. The format is small and handy, so you can always have it on hand when you need to check the rules. Type Tricks: Layout Design takes its outset in the author's experience as a teacher of typography, her practical experience with designing layouts and her academic research into improving reading through good typography.

A hugely entertaining and revealing guide to the history of type that asks, What does your favorite font say about you? Fonts surround us every day, on street signs and buildings, on movie posters and books, and on just about every product we buy. But where do fonts come from, and why do we need so many? Who is responsible for the staid practicality of Times New Roman, the cool anonymity of Arial, or the irritating levity of Comic Sans (and the movement to ban it)? Typefaces are now 560 years old, but we barely knew their names until about twenty years ago when the pull-down font menus on our first computers made us all the gods of type. Beginning in the early days of Gutenberg and ending with the most adventurous digital fonts, Simon Garfield explores the rich history and subtle powers of type. He goes on to investigate a range of modern mysteries, including how Helvetica took over the world, what inspires the seeming ubiquitous use of Trajan on bad movie posters, and exactly why the all-type cover of Men are from Mars, Women are from Venus was so effective. It also examines why the "T" in the Beatles logo is longer than the other letters and how Gotham helped Barack Obama into the White House. A must-have book for the design conscious, Just My Type's cheeky irreverence will also charm everyone who loved Eats, Shoots & Leaves and Schott's Original Miscellany.

The now-classic introduction to designing typography, handsomely redesigned and updated for the digital age In this invaluable book, Karen Cheng explains the processes behind creating and designing type, one of the most important tools of graphic design. She addresses issues of structure, optical compensation, and legibility, with special emphasis given to the often-overlooked relationships between letters and shapes in font design. In this second edition, students and professional graphic designers alike will benefit from an expanded discussion of the creative practice of designing type—what designers need to consider, their rationale, and issues of accessibility—in the context of contemporary processes for the digital age. Illustrated with more than 400 diagrams that demonstrate visual principles and letter construction, ranging from informal progress sketches to final type designs and diagrams, this essential guide analyzes a wide range of classic and modern typefaces, including those from many premier type foundries. Cheng's text covers the history of type, the primary systems of typeface classification, the parts of a letter, and the effects of new technology on design methodology, among many other key topics.

Explore the fundamentals of typography with this practical new guide. An instructional reader rather than historical survey, Design Elements: Typography Fundamentals uses well-founded, guiding principles to teach the language of type and how to use it capably. Designers are left with a solid ground on which to design with type. Limitless potential for meaningful and creative communication exists—this is the field guide for the journey!

Designing for Legibility

Letter Fountain

An Introduction to Professional Type Design

Your Personal Guide to Layout Design

Type Tricks: Layout Design

How To Design a Typeface

Theory of Type Design

Within every picture is a hidden language that conveys a message, whether it is intended or not. This language is based on the ways people perceive and process visual information. By understanding visual language as the interface between a graphic and a viewer, designers and illustrators can learn to inform with accuracy and power. In a time of unprecedented competition for audience attention and with an increasing demand for complex graphics, Visual Language for Designers explains how to achieve quick and effective communications. New in paperback, this book presents ways to design for the strengths of our innate mental capacities and to compensate for our cognitive limitations. Visual Language for Designers includes: —How to organize graphics for quick perception —How to direct the eyes to essential information —How to use visual shorthand for efficient communication —How to make abstract ideas concrete —How to best express visual complexity —How to charge a graphic with energy and emotion

In addition to examining the form and anatomy of every letter in the alphabet, punctuation marks and special characters, the book examines over 150 typefaces, their origins, and font characteristics, visually explained by full page tables including scale, weight, and useful alternatives. Cross-references allow typefaces to exist in a broader visual culture context, comparing important designs with seminal artpieces and movements, from Gutenbergrsquo;s era to

today. Special attention is also given to the aesthetics of the digital age and the choice of the right typeface for a job. Rounding out the guide are an in-depth comparison between sans-serif and serif typefaces, an essay about measuring systems and indications, advice about typographic rules, plus a manual for developing digital fonts.

"Theory of Type Design by internationally renowned type designer Gerard Unger is the first comprehensive theory of typeface design. This volume consists of 24 concise chapters, each clearly describing a different aspect of type design, from the influence of language to today's digital developments, from how our eyes and brain process letterforms to their power of expression. This splendid book includes more than 200 illustrations and practical examples that illuminate the theoretical material. The terminology is succinctly explained in the volume's extensive glossary. The theory is internationally orientated and relevant for typography courses, professionals and those with a general interest in text and reading all over the world." --Publisher description.

Designing Type
Dutch Type
Type Rules!
From the Collection of Tobias Frere-jones
Complete Works
Anatomy of a Typeface
Principles for Creating Graphics that People Understand
Type Tricks

How to Design a Typeface tells you everything you need to know and looks at the principles and processes of designing type, from its historical roots and interaction with materials and techniques to developing digitized type for modern use. In a working case study Jonathan Barnbrook, on of the world's foremost typographers, traces the design and development of his typeface Priori from start to finish and reveals what it takes to create a successful design.

Designer, author, educator Timothy Samara is a world authority on type and graphic design. His 2004 Rockport book, Typography Workbook has become an essential reference text for design classrooms and industry professionals. Now, in Letter Forms: The Design of Type, Past to Future he takes readers even deeper, expertly guiding them through the aesthetics as well as the technical considerations of his subject. He begins with an overview spanning the invention of movable type to today's digital typography, and ends with a showcase of contemporary fonts. Samara's true focus in this book is conveying the essentials of type design to practitioners, and thoughtfully and thoroughly explaining and illustrating the development of form and style. He walks you through letter form anatomy, stroke formation and rhythm, tool methodologies, structure and proportion, tool methodologies, and tons more. This all makes for one excellent, timely reference work that designers can return to in designing logos, wordmarks, signage, titling accents, and all of their graphic design work.

Since it was first published in 1969, it has served as the standard guide to the impact of twentieth century avant-garde movements on graphic design and typography.

An expansive take on American Art Deco that explores Chicago's pivotal role in developing the architecture, graphic design, and product design that came to define middle-class style in the twentieth century Frank Lloyd Wright's lost Midway Gardens, the iconic Sunbeam Mixmaster, and Marshall Field's famed window displays: despite the differences in scale and medium, each belongs to the broad current of an Art Deco style that developed in Chicago in the first half of the twentieth century. This ambitious overview of the city's architectural, product, industrial, and graphic design between 1910 and 1950 offers a fresh perspective on a style that would come to represent the dominant mode of modernism for the American middle class. Lavishly illustrated with 325 images, the book narrates Art Deco's evolution in 101 key works, carefully curated and chronologically organized to tell the story of not just a style but a set of sensibilities. Critical essays from leading figures in the field discuss the ways in which Art Deco created an entire visual universe that extended to architecture, advertising, household objects, clothing, and even food design. Through this comprehensive approach to one of the 20th century's most pervasive modes of expression in America, Art Deco Chicago provides an essential overview of both this influential style and the metropolis that came to embody it.

Reading Letters
Designing with Type
Visual Language for Designers
Type for Independent Minds
A Book About Fonts
Second Edition
A View of Type Design

This title will help type designers create high-legibility typefaces and graphic designers determine the optimal typeface for a given project. 'Reading Letters' is an engaging compilation of knowledge from the design and scientific communities, supplemented by visual examples of legibility.

How are typefaces designed? What is the process? Which characters are essential? What is the difference between roman, italic and cursive? What is OpenType? In How to create typefaces Cristóbal Henestrosa, Laura Meseguer and José Scaglione answer these and many other questions in a straightforward and direct way--Résumé de l'éditeur.