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Typography, Referenced is the single most comprehensive volume covering every aspect of typography that any design student, professional designer, or design aficionado needs to know today. In these pages, you'll find: —Thousands of illustrated examples of contemporary usage in design —Historical developments from Greek lapidary letters to the movie Helvetica —Landmark designs turning single letters into typefaces —Definitions of essential type-specific language, terms, ideas, principles, and processes —Ways technology has influenced and advanced type —The future of type on the web, mobile devices, tablets, and beyond In short, Typography, Referenced is the ultimate source of typographic information and inspiration, documenting and chronicling the full scope of essential typographic knowledge and design from the beginnings of moveable type to the present "golden age" of typography.

Is typography an art or a science? The gradual tendency of the word typograph to mean typographic design and the emergence of the typographer as a professional in their own right is examined by Ruari McLean. Looking at the work of well-known typographers in England, Germany, France and the USA, McLean examines the development of typography, starting with in the 17th century with the Mechanick Exercises of Joseph Moxon, and progresses to the influences and work of the German typographer Jan Tschichold and his contemporaries.

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Explains what type is, demonstrates how to select it, and examines its use in printed communication.

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!

With this visually stunning primer, designers will develop the skills and vision to produce truly innovative, eye-catching type design. All the basics of type design are covered, and in-depth information is provided on more advanced topics such as the differences between type applications, how typography creates identity, and what best inspires readers. Chapters cover: The language of type Space and type Typographic unity What makes readers respond Type and identity Evolving type treatments Readability and legibility A timeline of the evolution of writing and typography Designer Alex W. White packs the pages with fifteen hundred images—modern and ancient, specially created and found—that illustrate typographic concepts and continue to yield more complexity and connectivity with each viewing. *Listening to Type* proves that type is much more than groups of letterforms on a page; it is a language with the ability to convey meaning and evoke emotions beyond the spoken words it symbolizes. Allworth Press, an imprint of Skyhorse Publishing, publishes a

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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 stimulating survey of how the Bauhaus and the modernist revolution have shaped graphic design. This lively and authoritative book explores the influence of the Bauhaus and modernism on typography and book design. Distinguished book designer and author Alan Bartram examines work by such key figures as Max Bill, F. T. Marinetti, El Lissitzky, Laszlo Moholy-Nagy, Jan Tschichold, and Paul Rand. All of the carefully chosen examples--some of which have not been previously reproduced--clearly demonstrate the modernist revolution that took place in graphic design. In an informative introductory essay, Bartram surveys the German art and design school known as the Bauhaus. Under Walter Gropius, the Bauhaus intended to create an academic, theoretical, and practical synthesis of all forms of visual expression--a marrying of art, architecture, industry, and design that had never been attempted before. Although the Bauhaus existed for only fourteen years, from 1920 to 1934, Bartram asserts

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that its philosophy influenced the appearance of almost every kind of modernist artifact throughout the twentieth century and continues to do so today. Engagingly written and handsomely illustrated, this volume is a valuable resource for designers and book lovers everywhere.

How is a book designed? What do book designers think about as they turn manuscripts into printed books? In this unique and appealing volume, the award-winning book designer Richard Hendel and eight other talented book designers discuss their approaches and working methods. They consider the problems posed by a wide range of projects--selection of a book's size and shape, choice of typeface for text and display, arrangement of type on the page, and determination of typographic details for all parts of the book within manufacturing and budget limitations. As omnipresent as books are, few readers are aware of the "invisible" craft of book designing. The task a book designer faces is different from that faced by other designers. The challenge, says Hendel, isn't to create something different or pretty or clever but to discover how to best serve the author's words. Hendel does not espouse a single philosophy of design or offer a set of instructions; he shows that there are many ways to design a book. In detailed descriptions of the creative process, Hendel and the eight other designers, who represent extensive experience in trade and scholarly publishing in the United States and Great Britain, show how they achieve the most effective visual presentation of words, offering many examples to illustrate their choices. Written not only for seasoned and novice book designers, this book will

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fascinate others in publishing as well as all readers and authors who are curious to know how books end up looking the way they do.

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.

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