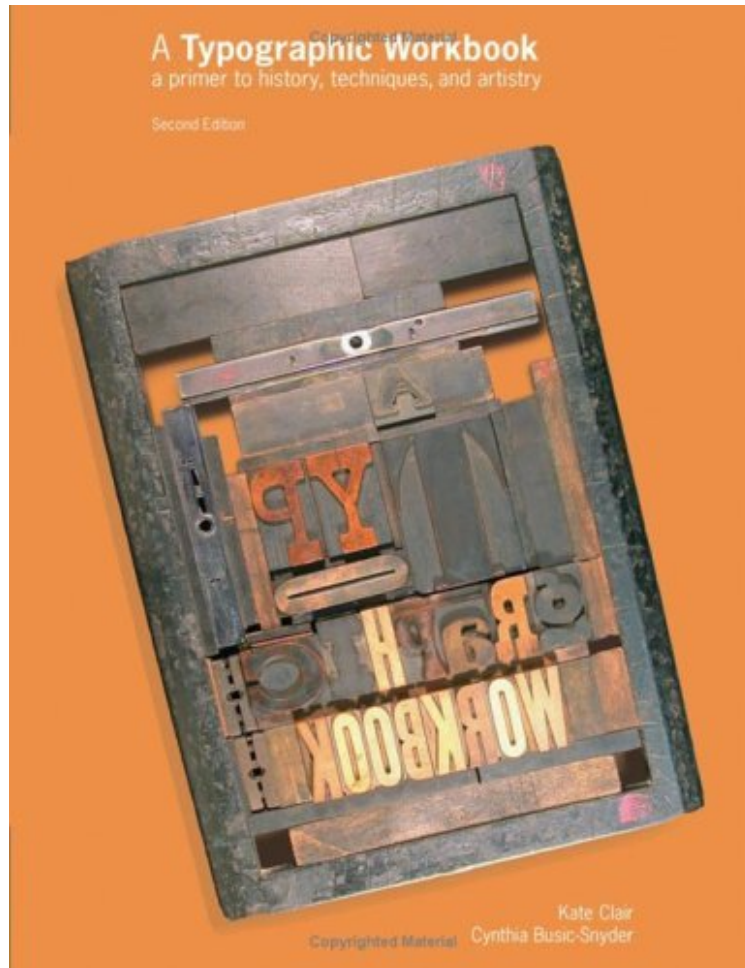


(Pdf free) A Typographic Workbook: A Primer to History, Techniques, and Artistry

A Typographic Workbook: A Primer to History, Techniques, and Artistry

Von *Kate Clair, Cynthia Busic-Snyder*
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Von Kate Clair, Cynthia Busic-Snyder : A Typographic Workbook: A Primer to History, Techniques, and Artistry before purchasing it in order to gage whether or not it would be worth my time, and all praised A Typographic Workbook: A Primer to History, Techniques, and Artistry:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. The Irony Is Killing Me! Von janeKate Clair, you should be ashamed of yourself. While you're obviously very knowledgeable about typography and have written a very thorough book on the subject, you seem to have stopped there. Did you just write the manuscript, shoot it off to your publisher with nary a thought about it again? Judging by the number of typos, misspelled words, missing lines on captions, and typographic mistakes, I can't believe you ever looked at the book in layout. (A couple poignant examples: You write that it is not acceptable to have more than hyphen in a row at the end of lines of copy. And in that very sentence you have two hyphens! And throughout the

book you have numerous places with two or even three hyphens in a row! This may seem like minutiae, but hey YOU wrote the book on typography! Look at page 237, last paragraph. All of a sudden the tracking is NOTICEABLY tighter. Very, very poor typography there.) And not only is the typography bad, but there are numerous instances where the book begs for some good editing! Redundancies, terms used that are defined in subsequent chapters, unorganized sections (especially the historical ones) all add up to one lousy book. Which is a shame. Because it could be a great reference. Instead it's just a mockery. Shame on you Kate Clair. And shame on your editors, proofreaders and publisher. You all should know better.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Very poorly written, not always accurate or relevant

Von Matt McDowall This may be the most poorly written book I've read. There are numerous spelling, grammatical, and even typographic errors in every chapter. In addition, there is a great deal of irrelevant historical information (some of which is dubitable, some of which is simply inaccurate) which the reader is obliged to skip over. It is ostensibly provided as background, but rarely serves that purpose. Occasionally it is downright insulting (purely as a random example: she actually takes a paragraph to explain that the 13th century is the 1200s, and why--do we need this?). Finally, the inaccuracy one sees in the world history here makes one question the accuracy of the typographic information provided.

That said, there is quite a bit of information packed in here. If you are a beginner looking for historical or introductory information on typography, you may find it here. The book does serve as a decent typographic specimen book also, which is nice. (However, even some of the specimens are not well done--several of the typefaces shown in Chapter 6 show pixellation. The Universal font on page 94 is especially degraded.) I do hope that many of the book's problems may be worked out for a future edition. I wish they had been worked out for this one.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Surprisingly Ambitious

Von Simulacrum This is a 370-page college-level textbook about the use of printed letterforms, or what is more widely and commonly known as typography. It is surprisingly ambitious, in the sense that it makes an attempt to discuss an enormous range of issues, large and small, related to the history, theory, and practice of typographic design. The result, which interweaves an astonishing amount of text with hundreds (maybe thousands) of black-and-white illustrations (of mixed quality), is easily enough to fill two or three volumes. The first 270 pages consist of 20 chapters with such general headings as Readability and Legibility, Typographic Hierarchy, and The Grid Structure. Within each chapter, there are a dozen or more subsections on such topics as Designing with Two Families of Type, Letterspacing and Its Effect on Readability, and Color Symbolism Through Time. Intended to function also as a type specimen book, it ends with 75 pages of type samples, while, throughout the volume, the texts on the pages are purposely set in varying type styles, with annotations about typeface, size, and leading. How admirable to have put all this information under one cover. Yet, sadly, it suffers the critical flaw that, too often, the typography and layout of the book contradict its own principles. For example, nearly all the text is set in 8.5 point type with 12 point leading, regardless of typeface. While convenient for type comparisons, the effect of this is devastating for the reader, since some type styles can survive dense paragraphs at that setting, while others cannot. In the book's opening pages, the boldface, small cap headings for dedication and acknowledgements are so small and tightly letterspaced that they are all but unreadable. These strange errors, of which there are many throughout the book, are not quibbles. The relationship between what one says (content) and how one speaks (form) is essential in design, which is largely about form and function, and, in the end, the book undermines its own credibility. It is, after all, an arrangement of type about type, a book about book design. (Review from Ballast Quarterly Review, Vol 14 No 2, Winter 1998-99)

Kurzbeschreibung Lavishly illustrated with more than 450 images, *A Typographic Workbook, Second Edition* explains the process successful designers use to select, space, and creatively integrate fonts. This essential text demonstrates the use of type as a dynamic and expressive communication tool. This edition provides new and updated coverage of a broad range of topics from a logical, clear historical overview of the craft to the latest digital technologies. Known for its highly interactive format, this Second Edition continues to include helpful review questions and multiple-choice quizzes, as well as many new projects and skill-building exercises that help readers immediately apply what they have learned. *A Typographic Workbook, Second Edition* is a valuable professional resource for working designers and an indispensable training tool for graphic design students.

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