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[Designing Type: Amazon.co.uk: Cheng, Karen: Books](#)

Karen Cheng is professor in the Visual Communication Design program at the

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University of Washington in Seattle, where she teaches type design and typography. An active practitioner, her design work has been published by the American institute of Graphic Arts (AIGA), Communication Arts, Print, Critique and ID Magazine.

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Designing Type by Karen Cheng was originally published in 2006. The book met with immediate and enthusiastic acclaim, including: “While there are a number of historical studies of the relationship of

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Designing Type: Author: Karen Cheng: Edition: illustrated: Publisher: Laurence King Publishing, 2006: ISBN: 1856694453, 9781856694452: Length: 232 pages : Export Citation: BiBTeX EndNote RefMan

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Professor Karen Cheng is the author of *Designing Type*, a comprehensive, systematic guide to the design of letters, published by Yale University Press. Since its initial publication in 2006, *Designing Type* has been translated into German, Spanish, French, Chinese, and Korean, and it has been ranked #14 on a list of "Top 50 Typography Books of the Last 50 Years" in the journal *Visible Language*.

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Description by Karen Cheng, Associate Professor and the Chair of the Visual Communication Design Program, University of Washington, and author of the book Designing Type An award-winning poster of techniques of Latin type design. University and College

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Designers Association Annual Competition,
2008

Poster - Designing Type

Karen Cheng is professor in the Visual Communication Design program at the University of Washington in Seattle, where she teaches type design and typography. An active practitioner, her design work has been published by the American Institute of Graphic Arts (AIGA), Communication Arts, Print, Critique and ID Magazine.

Designing Type : Karen Cheng : 9781786275448

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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

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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.

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.

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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

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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.

Review: "This illustrated A-Z features outstanding type designers from around the

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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

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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

"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

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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.

A hugely entertaining and revealing guide to

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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

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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*

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Type's cheeky irreverence will also charm everyone who loved Eats, Shoots & Leaves and Schott's Original Miscellany.

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.

Designer, author, educator Timothy Samara is
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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,

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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.

From principle to practice, get it all in the revised edition of the comprehensive introduction to typography. Type Rules: The

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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

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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

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will prove its value time and again." --
Allan Haley, Director of Words and Letters,
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