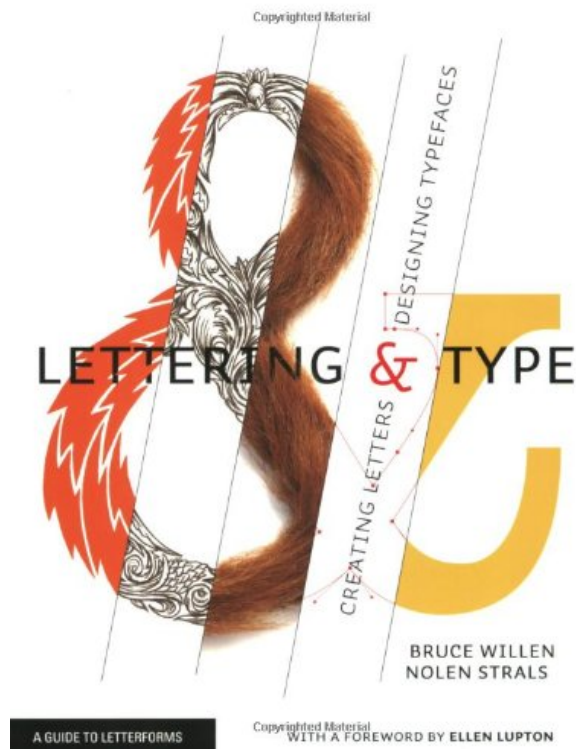
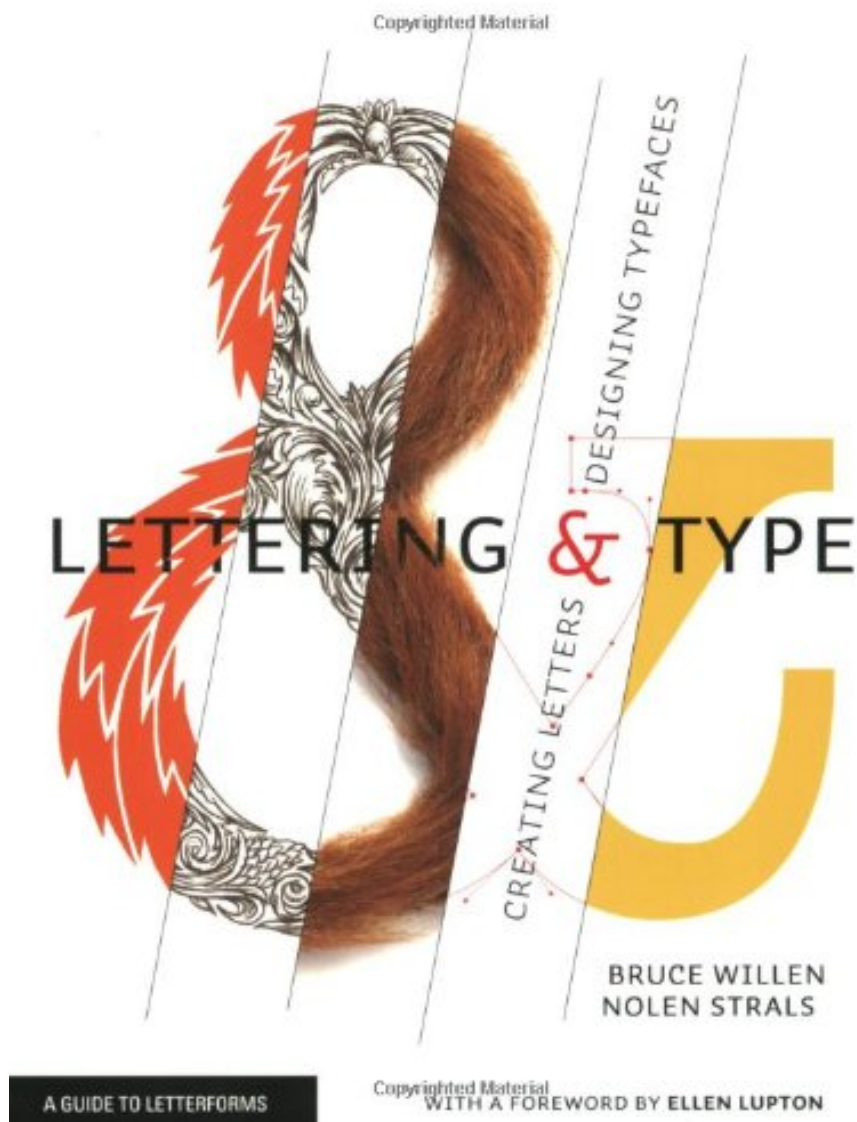


LETTERING & TYPE: CREATING LETTERS AND DESIGNING TYPEFACES BY BRUCE WILLEN, NOLEN STRALS



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No component of graphic design has attracted as much interest or inspired as much innovation in recent years as lettering and type. These fundamentals of design, once the exclusive domain of professional typographers, have become an essential starting point for anyone looking for a fresh way to communicate. Practical information about creating letters and type often amounts to a series of guidelines for executing a particular process, font program, or style. But what makes lettering and type endlessly fascinating is the flexibility to interpret and sometimes even break these rules. Lettering & Type is a smart-but-not-dense guide to creating and bending letters to one's will. More than just another pretty survey, it is a powerful how-to book full of relevant theory, history, explanatory diagrams, and exercises. While other type design books get hung up on the technical and technological issues of type design and lettering, Lettering & Type features the context and creativity that shape letters and make them interesting.

Authors and designers Bruce Willen and Nolen Strals examine classic design examples as well as exciting contemporary lettering of all stripes—from editorial illustrations to concert posters to radical conceptual alphabets. Lettering & Type is ideal for anyone looking to move beyond existing typography and fonts to create, explore, and use original or customized letterforms. This latest addition to our best-selling Design Briefs series features a foreword by Ellen Lupton and hundreds of images and examples of work by historical and contemporary designers, artists, and illustrators, including Marian Bantjes, Stefan Sagmeister, Matthew Carter, Christoph Niemann, Steve Powers (ESPO), House Industries, Christian Schwartz, Margaret Kilgallen, James Victore, Abbott Miller, Sibylle Hagmann, Ed Fella, and many more. Throughout the book interviews with type designers, artists, and graphic designers provide real-world perspective from contemporary practitioners.

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- Binding: Paperback
- 144 pages

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1 of 1 people found the following review helpful.

Enlightening Book

By eric Roberts

This book is an excellent selection to those who are interested in learning more about the world of lettering and type.

I would definitely recommend this book to others.

2 of 2 people found the following review helpful.

Fantastic book!

By Maureen Perry

Fantastic book! I'm obsessed. Everyone interested in typography should read it. It's so informative and a great read. I can't recommend it more.

17 of 19 people found the following review helpful.

Great intro book for aspiring type designers

By Jason Castle

Acknowledging that "mastering the art of arranging letters in space and time is essential knowledge for anyone who crafts communications for page or screen," this book's focus is on letterforms themselves and even creating them (type design) rather than on arranging them beautifully (typography). Type design is an art (or perhaps 'craft' would be a better word) that requires a blend of both technical and visual skills, and in fact covers such a broad range of disciplines that it can be somewhat intimidating. But, this book seems to provide a "friendly, openhearted introduction" to type design, with a brief overview of the history of the written and printed word, typeface classification and terminology, case studies and type design exercises. There are also interviews with some of the luminaries in this field, including renowned type designer Christian Schwartz, whom I remember when he was starting out at the age of 14!

As in any visual art, type design is a matter of developing your eye, so learning to really look at letters critically is essential. The chapter of this book that I think might be most helpful to the beginning type designer is appropriately titled "Designing Typefaces", which illustrates many of the subtle tricks a designer must use to compensate for optical illusions and such. This is the one area that separates professional type designers from the wannabes, and I must confess that I'm still trying to master it. So, I suggest book-marking this chapter. [...]

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