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Nota di contenuto	Cover -- Title -- CONTENTS -- INTRODUCTION -- THE LETTER -- 1 Using letter as form -- 2 Using counter spaces as form -- 3 Letterform details -- 4 Emotional content implied by the text -- 5 Historical connotation -- 6 Considering the medium -- 7 Honoring dignity -- 8 The handmade solution -- 9 Being expressive -- 10 Staying neutral -- 11 Considering background contrast -- 12 Emphasis using weight -- 13 Emphasis using contrasting weights -- 14 Emphasis using size -- 15 Emphasis using contrasting sizes -- 16 Proper smart quotes -- 17 The hyphen, the en dash, and the em dash -- 18 High contrast in reverse -- 19 Extreme scaling -- 20 Heavy flourishes -- 21 Thinking like a typesetter -- 22 Using display versions -- 23 Using numbers -- 24 Dingbats and pictograms -- 25 Theory of Relativity I -- THE WORD -- 26 A "bad" typeface? -- 27 Typographic abominations -- 28 Hierarchy using position -- 29 Hierarchy using size -- 30 Hierarchy using weight -- 31 Hierarchy using color -- 32 Hierarchy using contrast -- 33 Hierarchy using orientation -- 34 Hierarchy using special effects -- 35 To kern or not to kern -- 36 Type as image -- 37 Three-dimensional type -- 38 Repetition -- 39 Deconstructed type -- 40 Vertical stacking -- 41 See the shape -- 42 Using cases -- 43 The rule of three typefaces -- 44 Mixing many typefaces -- 45 Mixing type using contrast, weight, or color -- 46 Mixing typefaces using historical compatibility -- 47 Familiarity breeds legibility -- 48 Properly weighted

small caps and fractions -- 49 Using the right type -- 50 Theory of Relativity II -- THE PARAGRAPH -- 51 Invisible typography -- 52 Highly evident typography -- 53 Less is more -- 54 More is more -- 55 Letter spacing and word spacing -- 56 Hyphenation and justification -- 57 Tracking guidelines -- 58 The "color" of the text type -- 59 Considering typographic mass.
60 Pattern, gradation, and texture -- 61 Basic leading principles -- 62 Optimum line lengths -- 63 Increasing leading -- 64 Tightly stacked lines -- 65 Indicating paragraphs -- 66 Initial caps and drop caps -- 67 Opening paragraphs -- 68 Orphans and widows -- 69 "Rivers" of space -- 70 Eschew decorative type -- 71 Celebrate decorative type -- 72 Text overlapping images -- 73 Text overlapping text -- 74 The text block effect -- 75 Theory of Relativity III -- THE PAGE -- 76 Legibility, legibility, legibility -- 77 Legibility taking a back seat -- 78 Limiting typefaces -- 79 One type family -- 80 Six necessary typefaces -- 81 A need for every typeface -- 82 Text typefaces versus display typefaces -- 83 Organized entry points -- 84 Systematizing hierarchy -- 85 Using justified type -- 86 Using flush-left, rag-right type -- 87 Using centered, asymmetrical, and flush-right type -- 88 The multicolumn text grid -- 89 The uneven text grid -- 90 Typographic "furniture" -- 91 Decks, callouts, and pull quotes -- 92 The "birth and death" of the text -- 93 Chaos versus order -- 94 Commentary, marginalia, and alternate languages -- 95 Tables and charts -- 96 Navigational devices -- 97 Margins and gutters -- 98 Framing the text -- 99 Floating in space -- 100 Theory of Relativity IV -- CONTRIBUTORS INDEX -- A -- B -- C -- D -- E -- F -- H -- I -- K -- L -- M -- N -- P -- R -- S -- T -- V -- W -- ABOUT THE AUTHOR -- ACKNOWLEDGMENTS.

Sommario/riassunto

A deep understanding of letterforms and knowledge of their effective use can only be obtained with constant observation and experimentation; it evolves over a lifetime of design practice and study.
