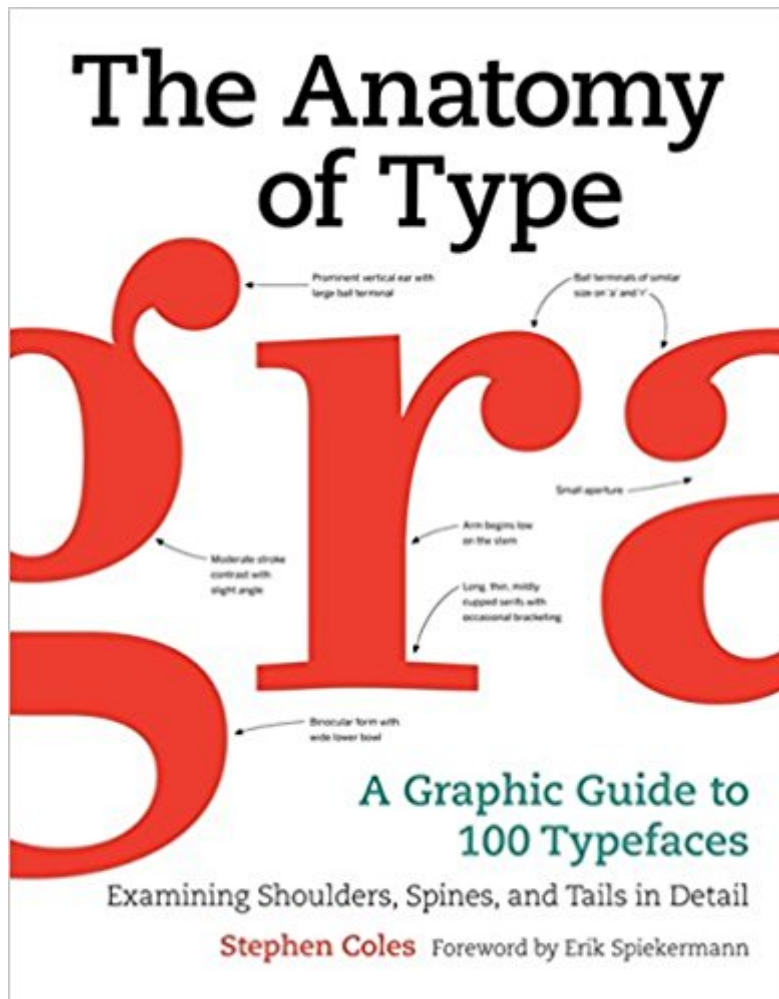


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The Anatomy Of Type: A Graphic Guide To 100 Typefaces



Synopsis

A visual treat for anyone who loves fonts and typographic design. *The Anatomy of Type* explores one hundred traditional and modern typefaces in loving detail, with a full spread devoted to each entry. The full character set from each typeface is shown, and the best letters for identification are enlarged and annotated, revealing key features, anatomical details, and the finer, often-overlooked elements of type design. Containing in-depth information on everything from the designer and foundry, the year of release, and the different weights and styles available, *The Anatomy of Type* is more than a reference guide to the intricacies of typeface design. It is a visual send-up of some of the world's most beloved typefaces, beautifully displayed in vibrant color.

Book Information

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Customer Reviews

It used to be that people who used machines for written communication were using typewriters, and the letters that came out on the page all looked the same. There was some variation when IBM introduced the "Selectric" typewriter in 1961, with a "golf ball" full of letters that struck the ribbon and printed on the page. You could change your golf ball from a "Courier" typeface, which looked just like typing, to a "Letter Gothic" face which was straighter and without serifs for decoration. With computers, we get a lot more choices; unless you leave everything to default, you get to select, for instance, what letters you want used when you are reading e-mail. This has made typefaces more interesting to a lot of people, the type of people who were happy to read Simon Garfield's fine book of typeface stories, *Just My Type*, a couple of years ago. If you liked that, and you want to dig a little deeper, and also want a good-looking book for your coffee table, I strongly recommend *The Anatomy of Type: A Graphic Guide to 100 Typefaces* (Harper Design) by Stephen Coles. It is

enormous fun to look at the variation of the strange shapes of letters here, most of which are not exuberant show faces, but are working letters meant to be read. For any job, you want to get the right worker, and this book will help get a typeface that will do a particular job, but the book is also simply an enjoyable display of useful and attractive design. As befits a book about typefaces, the displays here are clear, with a happy use of color and a two-page spread for each typeface. In his introduction, Coles says the hundred typefaces have been chosen because of their versatility and practical use.

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