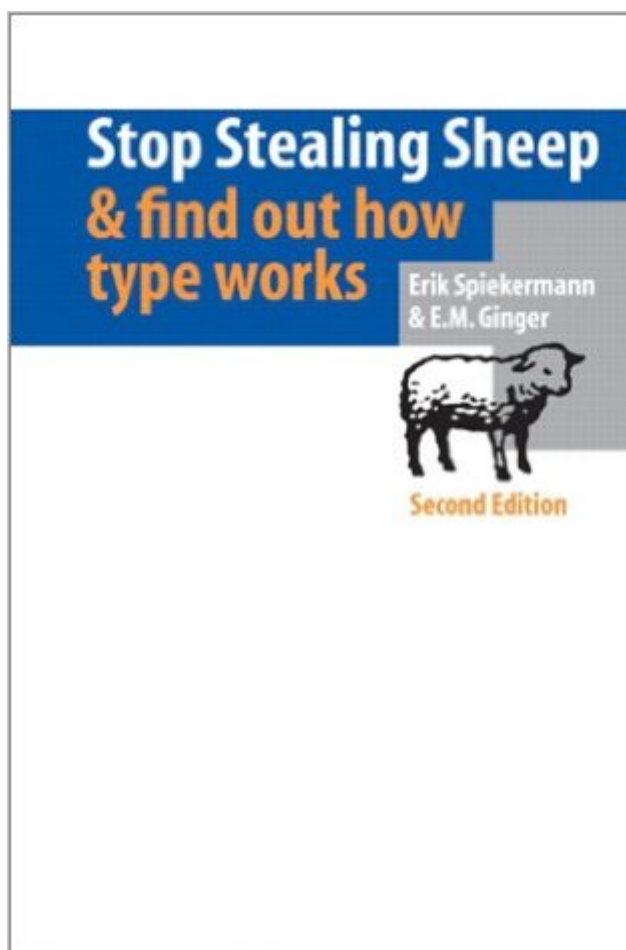


The book was found

Stop Stealing Sheep & Find Out How Type Works (2nd Edition)



Synopsis

A guide to typography. It draws in the reader with its design and layout, making use of more than 200 illustrations and photographs. It explains in everyday layman's terms what type is and how you can use it to enhance legibility, meaning, and aesthetic enjoyment. It also includes chapters on Web typography and other forms of online text display.

Book Information

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Customer Reviews

This book was required for my Typography I class and at first I really enjoyed the stylish layout and color. But eventually I began to hate it because all the important info is flushed to the right side of the page, in red and, worst of all, italicized. I do have to mention that the book has very good visual examples, which is probably the best aspect of the book altogether. This book has tons of great info for beginners in type or graphic design, it just needs to have a less flashy layout.

Spiekermann and Ginger have, essentially, nothing to say. Unfortunately, they spend over 150 pages saying it. The worst of it is that there are all kinds of color photos, headings, etc., so the book is printed on heavy, glossy paper. This is bad because (a) glossy paper is hard to read text on (as ANY designer should know) and (b) both heavy/glossy paper and color inks are expensive. Thus, you must pay \$20 for a book that could very easily be condensed into a \$1.50 pamphlet. The book is often touted as an introduction into type because it is basic and easy to access. The problem is that it is TOO basic. If you know what a serif is, this book is too basic for you. If you know that it is

possible to adjust the spacing between letters, words, or lines of type, then this book is WAY too basic for you--even if you aren't familiar with terms like letterspacing and leading. Get a book that will be a real introduction--if you're going to learn about type, learn enough that it will make a difference. If you want easy access, pick up something by Robin Williams (doesn't matter what--they're all about the same). If you really want to learn something, get Robert Bringhurst's *The Elements of Typographic Style*. Whatever you do, pass this book up. You could learn more, cheaper, from a high-school yearbook instructor.

As other reviewers have suggested, the book is a simple, introductory glance at graphic design. It is, presumably, written for those who have never considered the impact of font selection and page layout on the reader, viewer, etc. Still, it makes a nice companion text for more serious graphic designers, as well as a welcome first-read for individuals who encounter or produce graphic materials on a daily basis, but who have little formal training in the discipline.

This book was more flash than content. It looks very nice, always having a gripping picture on the left, a nice layout on the right, and font examples that illustrate the point. As a beginning designer, I didn't learn anything new or concrete, but enjoyed having the book wash over me for awhile. The oddest thing about the book is the typography. The main text is in a very readable font, but little real information is in the main text. Most of the meat is in the side bars, which are presented in a tiny red san-serif font. So a book on type usage and readability is asking you to read 2-3 paragraphs of informatio in an essentially unreadable font.

Simply stated, this is a swell little book. Will it serve as a single source for all there is to know about typography? Clearly not, but that sort of expectation is baffling. Is it a quick read? Yes, delightfully so, and this is an important feature of the book. The first chapter states, "typography is not an art for the chosen few, but a powerful tool for anyone who has something to say and needs to say it in print or on a screen." This statement serves as a welcome to all readers who take communication seriously, inside and outside the professional design community. Erik Spiekermann and E. M. Ginger have structured their text with an eye to capturing and holding the interest of such a widely diverse readership. Each chapter includes a general body of text, marginal text, and images and typefaces chosen to illuminate key points. This may sound unimaginatively straightforward, however, the book's strength lies in the length and layout of each chapter: brief yet compelling, spritely in tone, aesthetically pleasing with its subtle shifts in typeface and color. It begs to be read in

one sitting ... and read again soon. This urge is due in great part to its compact energy.

If you know nothing at all about type, this is a fine introduction. But it stops at the surface. It does cover the various attributes and functions of type, and it's a very quick read (every other page is a picture), so it's definitely not useless. But it's a scattered book that avoids depth at the expense of flashiness. If you're serious about learning about typography, this is probably not the text for you. If you're bored on a subway, or just curious about graphic design, it might be a fun read. Though it serves its purpose as a typography book for the masses, I was left unsatisfied with this "timeless classic on typography."

As a graphic art professor, I use this book as an introduction to type for those who have never considered the subject before. It is popular with students for ease of reading and understanding. A must for anyone starting a serious study of type.

1. Entertainment, not resource. Provides insight into the uses of type, as well as a brief history of many different typefaces. Robert Bringhurst's "The Elements of Typography" (0881792063) is a better book for those in need of a resource. 2. Aimed at a less experienced audience. Discusses type in relation to emotions, legibility, etc, though not in great depth. It does a great job of showing a beginner how important type is, showing a large number of examples of typefaces, and, possibly, inspiring them to look into the subject more thoroughly. 3. The quote used in the title did not come from the authors, it came from F. Goudy in 1936. Also, most of the fonts mentioned in the book cannot be found in Adobe's font library, some are over 100 years old. The book is not trying to sell you anything. 4. The book itself is a great example of what can be accomplished with type. It also contains many instances of type being used to great effect, while explaining how and why it works so well. 5. As someone interested in type, you could do much worse than this book. However, its simple nature, though complete and well-constructed, whets the appetite more than actually satisfying it.

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