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Typographic Specimens: The Great Typefaces



A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	X
B	R	U	R	F	U	H	I	I
K	I	m	n	s	p	q	r	s
T	u	v	w	x	y	z	1	2
3	4	5	6	7	8	9	0	1
l	j	z	8	9	m	6	7	8



Synopsis

Specimens of 38 of the finest type families in the world are brought together in Typographic Specimens: The Great Typefaces, making it an invaluable reference tool for graphic designers, editors, art directors, production managers, desktop publishers, and students. Each type family is shown in display and text specimens with complete fonts including italic and bold variations; extended families such as Futura and Univers include additional type weights and widths. Each type family's section opens with a full-page experimental design, created by an outstanding graphic designer to demonstrate its potential. The specimens are accompanied by a concise discussion of each type family's origins, characteristics, and usage. Typographic specimens provide an opportunity to study typefaces, to select and plan typography, and to increase one's knowledge of letterforms. Drawing and tracing specimens remain excellent ways to understand type and create logos and other typographic designs. Study of specimens aids in the selection of fonts to be purchased for the font library. Typographic specimens introduce unfamiliar typefaces in printed form and aid in the development of connoisseurship. Comparative analysis of similar faces in printed form becomes possible. Over one hundred prominent designers and design educators were sent a ballot listing all major typefaces and were asked to vote for the type families that best fulfilled their personal criteria for typographic excellence. The typefaces contained in this book represent the results of this poll, providing a compendium of excellent typefaces that have stood the test of time. Typographic Specimens: The Great Typefaces will provide information, inspiration, and a keener knowledge of typography.

Akzidenz-Grotesk American
American
Baskerville
Bembo
Bodoni
Bookman
Caledonia
Caslon
Centaur
Century
Centaur
Cheltenham
Clarendon
Didot
Folio
Franklin Gothic
Frutiger
Futura
Galliard
Gill
Gill Sans
Garamond
Goudy Old Style
Helvetica
Janson
Kabel
News
Optima
Palatino
Perpetua
Plantin
Sabon
Serifa
Stone Sans
Stone Serif
Stymie
Times New Roman
Trump
Mediaeval
Univers
Zapf Book

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Customer Reviews

This book presents beautiful specimens of the best typefamilies. Each section (Bodoni, Stone, Gill Sans, Garamond, etc.) opens with an experimental composition by a renowned graphic designers such as Paula Scher, Louise Fili, Paul Rand, and Wolfgang Weingart. The authors' concise write-up on each typefamily provides the history and discusses its character and usage.

The copy I have bought NEW on turned out to be actually a laser copy based on scans of the book. Yes, binded and all, but a photocopy, not a printed book! Quality of printing is simply horrid. I am surprised that this is NOT clearly stated in the product description. I will ask for clarifications. Again: this is NOT a book. It is a photocopied book. This is even more despicable as the book in itself is a gem. As a photocopy is barely useful.

Printed on very thin papers. I can see through the page behind and one page underneath. This is a graphics book, so being able to see the nuances and details of the images/diagrams are important. So why would they print a graphics image book on a newspaper-like thin papers? Returned.

Goes well with Revival of the Fittest also edited by Meggs. This sample book is different in that the faces shown were chosen by other designers. The faces seen in this book are the ones that you will be using 95% of the time. It is always good to study the classic faces in detail to get a better sense of their character and see the possibilities in their shapes.

This is a great book to have handy for when you're looking for a the "perfect" typeface for your project. This one focuses on classic typefaces for a variety of purposes and helps show some of the subtle differences in structure between different serif and sans serif typefaces.

The content and subject matter of this book is great, with one caveat. This version of the book on is incredibly poorly printed compared the the versions I have seen in stores. Type appearing at large

sizes is ok, but the majority of the body copy is dismal. It's a great manual for type specimens in theory, but the quality of the printing nearly defeats the purpose of owning this book.

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