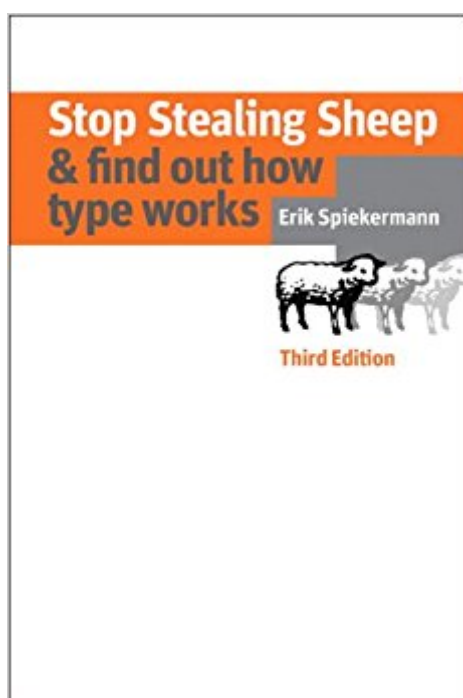The book was found

Stop Stealing Sheep & Find Out How Type Works, Third Edition (3rd Edition) (Graphic Design & Visual Communication Courses)

Synopsis

Ã Â After two decades as one of the worldÃ¢â ¬â„¢s best-selling books on designing with type Ã¢â ¬â • including editions in Korean, German, Russian, Portuguese, and Polish Ã¢â ¬â •Ã Â Stop Stealing SheepÃ Â & find out how type worksÃ Â continues to educate, entertain, and enlighten design students and type lovers around the globe. In this third edition, acclaimed type designerÃ Â Erik Spiekermann brings his type classic fullyÃ Â up to date on mobile and web typography. He also includes scores of new visual examples on howÃ Â to effectively communicate with type and a full selection of new typefaces that are used and referenced throughout the book. If you use type Ã¢â ¬â • and these days, almost everyone does Ã¢â ¬â • SpiekermannÃ¢â ¬â„¢s engaging, common-sense style will help you understand how to look at type, work with type, chooseÃ Â the best typeface for your message, and express yourself more effectively through design. Compact, yet rich with anecdotes and visual examples, the handbookÃ¢â ¬â„¢s multilayered design not only makes for a fun, fast read; it alsoÃ Â invites exploration, ensuring you learn something new each and every time you open it up. Ã Â Ã Â

Book Information

Series: Graphic Design & Visual Communication Courses

Paperback: 216 pages

Publisher: Adobe Press; 3 edition (December 23, 2013)

Language: English

ISBN-10: 0321934288

ISBN-13: 978-0321934284

Product Dimensions: 5.6 x 0.7 x 8.4 inches

Shipping Weight: 13.6 ounces

Average Customer Review: 3.7 out of 5 stars 17 customer reviews

Best Sellers Rank: #429,882 in Books (See Top 100 in Books) #182 inÃ Â Books > Computers & Technology > Graphics & Design > Desktop Publishing #200 inÃ Â Books > Arts & Photography > Graphic Design > Typography #6364 inÃ Â Books > Textbooks > Computer Science

Customer Reviews

Samples from the Book Click to view larger. Click to view larger. Click to view larger. A Q&A with Erik Spiekermann How did you first become interested in typography? A printer in our neighbourhood gave me a small tabletop platen press and some type when I was 12. Do you have a favorite typeface? Which one is it and why? Historically it would be BertholdÃ¢â ¬â„¢s

Block, because that was the first one I ever looked at closely and later redrew one of its variants as one of my first excursions into typedesign. But my favourite typeface of the day is the one that works really well for a project, whether itâ€™s designed by myself or by one of my colleagues. It helps that I am friends with a lot of type designers, so using their faces is also very personal. Your book, Stop Stealing Sheep, is celebrating its 20th anniversary. How has the design world changed over the past 20 years? Do we have 500 pages and doesnâ€™t everybody know the answer? Seriously, that is too big a question to answer in one paragraph. The good news is that design becomes ever more important as the world grows more complex. Designers are interpreters: we need to translate the world to people by making complex issues and processes visible. Your book is now available in its 3rd edition. What new information will your readers learn in this edition? Type is read on screen as well as on paper. We have new technologies and type has always adapted to technology. Choosing the right type hasnâ€™t become any easier, so a few new conditions and rules are explained. Your book isnâ€™t a tutorial on typeface, but rather an invigorating jaunt filled with history, examples, and opinions. Whom did you write the book for? The original brief from Adobe back in 1992 was, (in their words, not mine) the "average secretary" who now had type at her fingertips. Which companies do you feel make the best design and typeface choices? Those that are aware of their true message, know who their public is, listen to outside experts and are not afraid to go out and try something new. Bullshit has never been a good adviser. What's a good example of a company or product using the wrong typeface? All those that hide behind well-tried, popular choices without considering the actual situation, the readership, the intended impression. I think Apple could do better than using Helvetica which is neither original nor suited to small screens. What elements do you consider when making a typeface decision? Tone of voice, languages that need to be used, technical constraints, readership, cultural constraints (i.e. particular reading habits), the media involved, the budget... You were quoted in the Design Council as saying that the staff of The Economist were "the best clients Iâ€™ve ever had." What makes a good client and how does this help you as a designer? What can a designer or agency do to help create good clients? Not take part in pitches (my company, Edenspiekermann, does not do pitches), listen carefully (which you cannot do within a pitch situation), have an opinion and not be afraid to voice it, do your homework, avoid doing things because theyâ€™re "in", donâ€™t perform for your peers. Be honest, learn to say no, consider yourself a partner and not a vendor. And donâ€™t be afraid to ask for proper payment for the value you create. You were a signatory on the First Things First 2000: A Design Manifesto, which proposes "a reversal of priorities in favor of more useful, lasting and democratic forms of communication - a mindshift away from product marketing

and toward the exploration and production of a new kind of meaning." How have you incorporated the tenets of the manifesto into your work as a designer? We have published our own manifesto and we will not work for clients whose aims we do not agree with. But that has to do mainly with their attitude, not their products. I call it the "asshole rule": we do not work for assholes, however cool their product may be.   You say of Helvetica that it doesnÃ¢â ¬â„¢t have any contrast to it. But you have also called it beautiful. Can you please clarify your position on Helvetica? It is perfect for what it is. Helvetica was designed to have no specific character and the designers achieved that. So it is beautiful in that sense, but not suited to a lot communication tasks that require an attitude, a voice. Neither is it suited to be used small on screens because too many of its characters can be confused with each other, like l and I, 3 and B, or rn and m. In your keynote conversation with Jeff Veen at Gigaom, he commented that there is a tremendous amount of fashion involved in typography, which changes all the time. WhatÃ¢â ¬â„¢s the latest fashion in typography? By the time you read this, itÃ¢â ¬â„¢ll have changed. Right now, we have many fashions going on at the same time. One thatÃ¢â ¬â„¢ll be around for a while is the handmade look. Even electronically generated typefaces are made to look like there were printed letterpress from damaged type, or handwritten with wobbly pens. In your book you mention that typefaces that were legible only a few decades ago can hardly be read by modern audiences -- that it has to do with cultural perceptions, not the physical properties of the typefaces. Based on trends in modern typefaces, are there certain typefaces today that will be barely readable in another 50 years? Perhaps those that depend on the look of a technology, like bitmaps. But all type that has its origin in writing will be legible because weÃ¢â ¬â„¢ll still have hands and pens. Or will we? Other than your own book, which resources would you recommend to someone who is interested in learning more about typography? ThereÃ¢â ¬â„¢s a list in the back of the book, too long to repeat here. There are great websites and blogs, just google "type" and "typography" and youÃ¢â ¬â„¢ll be surprised. Why do you own 13 bicycles? Because theyÃ¢â ¬â„¢re all different. Some have different uses, like for racing, for the city, for carrying loads, for going cross country. And some are just plain beautiful. You have a fondness for vintage Leica cameras. Why, and do you actually use them or just collect them? I never collected, I just bought an old one back in the 70s because I couldnÃ¢â ¬â„¢t afford a new one, then upgraded to a new M3, then to a new M6 (all analog film cameras), then a few digital Leicas which werenÃ¢â ¬â„¢t all that good (nor too expensive), then the first really useful digital M8 and recently the new M. Okay, perhaps there are a few old ones in that I found and had to rescue. But I never went looking, donÃ¢â ¬â„¢t belong to a collectorÃ¢â ¬â„¢s club. I donÃ¢â ¬â„¢t know the serial numbers of my cameras and I can use every lens I ever bought because Leica

hasnâ€™t changed their standard. You appear very fit. Do you attribute this to your love of type? Itâ€™s all the long-distance reading. What are you most excited about regarding your upcoming TYPO conference, to be held in San Francisco on April 10-11? What do you hope people get out of it? Find out that there are other typomaniacs out there, that typography is not a closet activity anymore. It is great to listen to inspiring lectures and hang out with your peers. We all need to get out and see whatâ€™s happening.

Erik Spiekermann is an information architect, type designer (ff Meta, itc Officina, ff Info, ff Unit, LoType, Berliner Grotesk, and many corporate typefaces), and author of numerous books and articles on type and typography.   He was founder of MetaDesign, Germanyâ€™s largest design firm, as well as FontShop, a company for the production and distribution of electronic fonts. He is a board member of the German Design Council and past president of the International Society of Typographic Designers (istd), as well as the International Institute for Information Design (iiid). In 2001, Spiekermann left MetaDesign and now runs Edenspiekermann with offices in Berlin, Amsterdam, London, and San Francisco.   In 2011, the German Design Council gave Spiekermann its highest award for Lifetime Achievement. That year, he also received the tdc Medal and the SoTA award. In 2012, the German Art Directors Club gave him its Lifetime Achievement Award. Ã Â

Effortless read, with a playful yet easy on the eyes layout, tons of images and a pinch of humor.This book is everything you should know about typography before you can call yourself a Graphic Designer (on LinkedIn or elsewhere).Wonderfully explained principals, including historic references in a nutshell and type classification.The book displays specific examples of type and makes understanding its characteristics through its anatomy a breeze.You will instantly grasp the handy vocabulary (body, baseline, ascenders, descenders, x-height, cap-height, counter, kern, serif) and become familiar with it in a matter of seconds.You will learn and understand how and why these and other characteristics give different typefaces the personalities used by Graphic Designers to convey a mood, an emotion an attribute.You will quickly realize why some typefaces are more legible than others and become aware of when that matters the most.And there is a lot more.But don't let me bore you any longer with how much I love this book and how much I think that any Graphic Designer should have this in their library.Find out for yourself.

Great resource! Erik is an excellent designer and does a great job articulating the nuances of excellent layout. He is not only practical, he gives the big picture and helps you to understand the

"why."

I watched a video series that referenced this book so I bought it. It is a great book that explains and shows you how type works with design. It is a great reference book.

Good but not organized in a very instinctual manner. Overall useful information, it just seemed kind of scattered when I went back to try and look something up.

I learned more in a short time from this book than all my years previously.

A fantastic book about type. I've learned so much already. A great read.

Great read. If you're studying Typography, this book is for you!

That book is exactly what I neededPlus, the cover is slightly rubberized, what makes it very nice holding it in hands

Stop Stealing Sheep & Find Out How Type Works, Third Edition (3rd Edition) (Graphic Design & Visual Communication Courses) BLOOD TYPE DIET : Eat recipes according to blood type(blood diet,blood type diet o,blood type diet b,blood type cookbook,blood type a diet,blood type a cookbook,blood type ab,blood type book) Stop Stealing Sheep & Find Out How Type Works (2nd Edition) Graphic Design Success: Over 100 Tips for Beginners in Graphic Design: Graphic Design Basics for Beginners, Save Time and Jump Start Your Success (graphic ... graphic design beginner, design skills) Type 2 Diabetes:The Type 2 Diabetes Guide With Powerful Type 2 Diabetes Tips (Free Checklist Included)[Type 2 Diabetes, Type 2 Diabetes Cure,Type 2 Diabetes Diet, Diabetes Diet, Diabetes Magazine] TYPE 2 DIABETES DESTROYER: The Secret to REVERSE Type 2 Diabetes, 3 Proven Steps to Reverse Type-2 Diabetes in 11 Days (Diabetes type 2, Diabetes, diabetes ... DIABETES,diabetic cookbook,type 2 diabetes) Real World Print Production with Adobe Creative Cloud (Graphic Design & Visual Communication Courses) Diabetes: Fight It with the Blood Type Diet: The Individualized Plan for Preventing and Treating Diabetes (Type I, Type II) and Pre-Diabetes (Dr. ... Eat Right 4 Your Type Health Library) Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers (German and English Edition) Stop Smoking: Now!! Stop Smoking the Easy Way!: Bonus

Chapter on the electronic cigarette! (Quit Smoking, Stop Smoking, Blood Pressure, Heart Disease, Lung Cancer, Smoking, Stop) TYPOGRAPHY: ESSENTIALS: The FUNDAMENTALS of having BEAUTIFUL Type for Print and Website Graphic Design (Graphic Design, Graphics, Photography Lighting, ... for Beginners, Artists, Illustrator, Adobe) The Everything Guide to Managing Type 2 Diabetes: From Diagnosis to Diet, All You Need to Live a Healthy, Active Life with Type 2 Diabetes - Find Out ... Your Diet and Discover the Latest Treatments Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design Sheep Go to Sleep (board book) (Sheep in a Jeep) Always Be Yourself Unless You Can Be A Sheep Then Always Be A Sheep: Notebooks For School (Back To School Notebook, Composition College Ruled)(8.5 x 11)(School Memory Book)(V1) Sheep Shearing: How to shear a sheep step by step with no step skipped Sheep: Small Scale Sheep Keeping (Hobby Farm) Third Eye: Third Eye Activation Mastery, Easy And Simple Guide To Activating Your Third Eye Within 24 Hours (Third Eye Awakening, Pineal Gland Activation, Opening the Third Eye) Eat Right 4 Your Type Personalized Cookbook Type O: 150+ Healthy Recipes For Your Blood Type Diet Eat Right 4 Your Type Personalized Cookbook Type A: 150+ Healthy Recipes For Your Blood Type Diet