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Karen Cheng is a professor in the Visual Communication Design program at the University of Washington in Seattle, where she teaches type design and typography. An active practitioner, her design work has been published by the American institute of Graphic Arts (AIGA), Communication Arts, Print, Critique and ID

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Professor Karen Cheng

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Professor Karen Cheng is the author of *Designing Type*, a comprehensive, systematic guide to the design of letters, published by Yale University Press. Since its initial publication in 2006, *Designing Type* has been translated into German, Spanish,

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French, Chinese, and Korean, and it has been ranked #14 on a list of "Top 50 Typography Books of the Last 50 Years" in the journal *Visible Language* .

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Karen Cheng is professor in the Visual Communication Design program at the University of Washington in Seattle, where she teaches type design and typography. An active practitioner, her design work has been published by the American Institute of Graphic Arts (AIGA), Communication Arts,

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To the layman, all

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printing types look the same. But for typographers, graphic artists, and others of that lunatic fringe who believe that the letters we look at daily (and take entirely for granted) are of profound importance, the question of how letters are formed, what shape they assume, and how they have evolved remains

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years ago. For the first time, new technology has made the proliferation (and, as some would maintain, debasement) of letter forms fast and easy (or quick and dirty.) With fifty years of professional experience on both sides of the Atlantic (including thirty years as head of type design for the

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Company), Tracy is in a unique position to make this argument and arrive at his sad conclusion: the design of distinguished, contemporary typefaces is far outnumbered by the mediocre and downright bad. Part of the reason for this deplorable deterioration is a lack of critical

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analysis of the particular esthetics involved. This step-by-step examination of type-design esthetics is precisely what Tracy provides here, while avoiding both the promoter's hype and the manufacturer's claims. Here are the gut issues of what makes type good or bad, legible or unreadable. Extensively

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illustrated with both  
typefaces and line  
drawings, this book  
belongs on the shelf of  
anyone interested in  
the history of letters or in  
the artistry and peculiar  
problems that lie behind  
their production.

"Theory of Type Design  
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Gerard Unger is the first

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Samara's true focus in this book is conveying the essentials of type design to practitioners, and thoughtfully and thoroughly explaining and illustrating the development of form and style. He walks you through letter form anatomy, stroke

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