

Top 50 typography books of the last 50 years

A broad group of type experts and aficionados voted in May of 2016 on the best typography books written since the start of *Visible Language* in 1967.

- 1 Bringhurst, R. (1992). *The elements of typographic style*. Vancouver: Hartley & Marks.
- 2 Smeijers, F. (1996). *Counterpunch: making type in the sixteenth century, designing typefaces now*. London: Hyphen Press.
- 3 Kinross, R. (1992). *Modern typography: an essay in critical history*. London: Hyphen Press.
- 4 Frutiger, A. (1978). *Der Mensch und seine Zeichen*. Echzell: Horst Heiderhoff Verlag.
Frutiger, A. (1989). *Signs and symbols: their design and meaning* (A. Bluhm, trans.). New York: Van Nostrand Reinhold.
- 5 Tracy, W. (1985). *Letters of credit: a view of type design*. London: Gordon Fraser.
- 6 Hochuli, J. (2008). *Detail in typography: letters, letterspacing, words, wordspacing, lines, linespacing, columns*. London: Hyphen Press.
- 7 Tschichold, J. (1975). *Ausgewählte Aufsätze über Fragen der Gestalt des Buches und der Typographie*. Basel: Birkhäuser.
Tschichold, J. (1991). *The form of the book: essays on the morality of good design* (H. Hadelers, trans.). Vancouver: Hartley & Marks.
- 8 Noordzij, G. (1985). *De streek: theorie van het schrift*. Zaltbommel: Van de Garde.
Noordzij, G. (2005). *The Stroke: theory of writing* (P. Enneson, trans.). London: Hyphen Press.
- 9 Ruder, E. (1967). *Typographie: ein Gestaltungslehrbuch (Typography; a manual of design, D.Q. Stephenson trans.; Typographie: un manuel de creation, Madeleine Wolf, trans.)*. Teufen: Verlag Arthur Niggli.
- 10 Zapf, H. (1987). *Hermann Zapf & his design philosophy: selected articles and lectures on calligraphy and contemporary developments in type design, with illustrations and bibliographical notes, and a complete list of his typefaces*. Chicago: Society of Typographic Arts.
- 11 Spiekermann, E., & Ginger, E. M. (1993). *Stop stealing sheep and find out how type works*. Mountain View, CA: Adobe Press.
- 12 Unger, G. (1997). *Terwijl je leest*. Amsterdam: De Buitenkant.
Unger, G. (2007). *While you're reading*. New York: Mark Batty Publisher.
- 13 Knuth, D. E. (1986). *Computers & typesetting, 5 vols*. Reading, MA: Addison-Wesley.
- 14 Cheng, K. (2005). *Designing type*. London: Laurence King Publishing.
- 15 Lupton, E. (2004). *Thinking with type*. London: Laurence King Publishers.
- 16 Müller-Brockmann, J. (1981). *Rastersysteme für die visuelle Gestaltung: Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter*. Norderdeuten: Verlag Arthur Niggli.
Müller-Brockmann, J. (1981). *Grid systems in graphic design: a visual communication manual for graphic designers, typographers and three dimensional designers*. New York: Hastings House.
- 17 Catich, E. M. (1968). *The origin of the serif*. St. Ambrose College, Iowa: Catfish Press..
- 18 Knuth, D. E. (1979). *TEX and METAFONT: New directions in typesetting*. Bedford, MA: American Mathematical Society.
- 19 Carter, H. G. (1969). *A view of early typography up to about 1600*. Oxford: Clarendon Press. (Reprinted in 2002 with introduction by James Mosley, London: Hyphen Press).
- 20 Willberg, H. P., & Forssman, F. (1997). *Lesetypografie [Read typography]*. Mainz: Hermann Schmidt.
- 21 Martín, J. L. (2008). *Ricard Giralt Miracle: el diàleg entre la tipografia y el diseno gráfico [Ricardo Giralt Miracle: dialog between typography and graphic design]*. València: Campgràfic.
- 22 Berry, J. D. (Ed.) (2002). *Language culture type: international type design in the age of unicode*. New York: Association Typographique Internationale.
- 23 Martín, J., & Mas, M. (2001). *Manual de tipografia: del plomo a la era digital [Manual of typography: lead to the digital age]*. València: Campgràfic.
- 24 Haralambous, Y. (2004). *Fontes & codages*. Paris: O'Reilly.
Haralambous, Y. (2007). *Fonts & encodings* (P.S. Horne, trans.). Sebastapol, CA: O'Reilly.

- 25** Henestroza, C., Meseguer, L., & Scaglione, J. (2012). *Cómo crear tipografías: del boceto a la pantalla* [How to create fonts: from sketch to screen]. Madrid: Tipo E.
- 26** Mosley, J. (1999). *The nymph and the grot: the revival of the sanserif letter*. London: Friends of the St Bride Printing Library.
- 27** Ahrens, T., & Magikura, S. (2014). *Size-specific adjustments to type designs*. Munich: Just Another Foundry.
- 28** Hochuli, J., & Kinross, R. (1996). *Designing books: practice and theory*. London: Hyphen Press.
- 29** Bigelow, C., Duensing, P. H., & Gentry, L. (1988). *Fine Print on type: the best of Fine Print magazine on type and typography*. San Francisco: Fine Print/Bedford Arts.
- 30** Osterer, H., & Stamm, P. (2008). *Adrian Frutiger—Typefaces: the complete works*. Basel: Birkhäuser.
- 31** Legge, G. E. (2007). *Psychophysics of reading in normal and low vision*. Mahwah, NJ: Lawrence Erlbaum Associates.
- 32** Highsmith, C. (2012). *Inside Paragraphs: typographic fundamentals*. Boston: The Font Bureau.
- 33** De Buen Unna, J. (2000). *Manual de diseño editorial* [Publishing design manual]. México: Santillana.
- 34** Middendorp, J. (2004). *Dutch type*. Rotterdam: 010 Publishers.
- 35** Burke, C. (1998). *Paul Renner: the art of typography*. London: Hyphen Press.
- 36** Jaspert, W. P., Berry, W. T., & Johnson, A. F. (2008). *Encyclopaedia of type faces: 5th Edition*. London: Cassell.
- 37** Twyman, M. (1970). *Printing 1770-1970: an illustrated history of its development and uses in England*. London: Eyre & Spottiswoode.
- 38** Young, D. (1999). *Fonts & logos: font analysis, logotype design, typography, type comparison, and history*. Sherman Oaks, CA: Delphi Press.
- 39** Blackwell, L. (1992). *Twentieth-century type*. London: Laurence King Publishing.
- 40** Kinross, R. (2002). *Unjustified texts: perspectives on typography*. London: Hyphen Press.
- 41** Rayner, K., Pollatsek, A., Ashby, J., & Clifton Jr, C. (2012). *Psychology of reading*. New York: Psychology Press.
- 42** Daniels, P. T., & Bright, W. (1996). *The world's writing systems*. Oxford: Oxford University Press.
- 43** McLean, R. (1980). *The Thames & Hudson manual of typography*. London: Thames and Hudson.
- 44** Southall, R. (2005). *Printer's type in the twentieth century: manufacturing and design methods*. London: British Library.
- 45** Noordzij, G. (2000). *Letterletter: an inconsistent collection of tentative theories that do not claim any other authority than that of common sense*. Vancouver: Hartley & Marks.
- 46** Baines, P., & Haslam, A. (2002). *Type and typography*. London: Laurence King Publishing.
- 47** Corbeto, A. (2011). *Tipos de imprenta en España* [Types of printing in Spain]. València: Campgràfic.
- 48** Aicher, O. (1988). *Typografie* [Typography]. Berlin: Ernst.
- 49** Caflich, M. (2003). *Schriftanalysen: Untersuchungen zur Geschichte typografischer Schriften* [Font analysis: studies on the history of typographic fonts]. St. Gallen: Typotron.
- 50** Eisenstein, E. L. (1979). *The printing press as an agent of change: communications and cultural transformations in early-modern Europe*, 2 vols. Cambridge: Cambridge University Press.

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