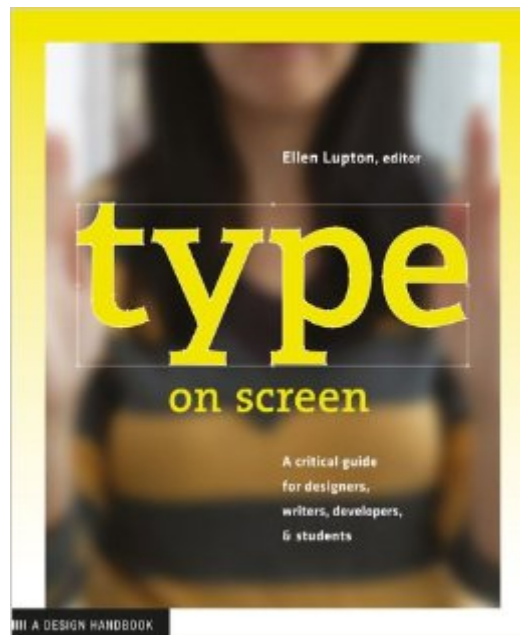


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# Type On Screen: A Critical Guide For Designers, Writers, Developers, And Students (Design Briefs)



## Synopsis

The long awaited follow-up to our all-time bestseller *Thinking with Type* is here. *Type on Screen* is the definitive guide to using classic typographic concepts of form and structure to make dynamic compositions for screen-based applications. Covering a broad range of technologies—from electronic publications and websites to videos and mobile devices—this hands-on primer presents the latest information available to help designers make critical creative decisions, including how to choose typefaces for the screen, how to style beautiful, functional text and navigation, how to apply principles of animation to text, and how to generate new forms and experiences with code-based operations. *Type on Screen* is an essential design tool for anyone seeking clear and focused guidance about typography for the digital age.

## Book Information

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## Customer Reviews

As a web site manager, I regularly move between developing in CSS and HTML, designing, and copyediting. I was hoping that this book would explore digital type in depth and give some focused attention on an important area of not just web development, but other digital environments like billboards and kiosks. Instead, this book felt very ADD -- never lingering on one idea for more than a couple of pages and lacking good flow from one idea to the next. And unfortunately, the main body copy is in a bold or semi-bold typeface, which makes reading more difficult to begin with. Details: For example, the two pages on type anatomy and taxonomy (ascenders, descenders, etc.) don't hold anything new for designers. Plus, they come after "Web fonts: A short history" and "Rendering type

on screen." Shouldn't a basic understanding of the parts of type come before talking about entire typefaces? And is it necessary to know the history of web fonts in order to work with type on screen right now? Another example: dropped right in between two sections on logotypes are two pages on working with color, and an attempt to summarize in one paragraph what makes a good logo. One huge omission: information on accessibility. The problem is that Lupton's audience is too broad: Designers, Writers, Developers, and Students. That's quite a range of knowledge and experience to address. The book is full of pieces which speak to only part of this audience at any one time, such as storyboarding, indicating type hierarchy in CSS and HTML, drop shadows and gradients, icons and logotypes, and animating text. Not one of these sections is in-depth because each is limited to two pages (on average).

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