



Typographie =: Typography

Emil Ruder

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Emil Ruder's Typography is the timeless textbook from which generations of typographer and graphic designers have learned their fundamentals. Ruder, one of the great twentieth-century typographers was a pioneer who abandoned the conventional rules of his discipline and replaced them with new rules that satisfied the requirements of his new typography. Now in its sixth printing, this book has a hallowed place on the bookshelves of both students and accomplished designers. Dimension: 8 3/4 x 11 inches, over 500 examples, English, German & French text.

Typographie =: Typography Details

Date : Published January 1st 1982 by A. Niggli (first published 1981)

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Author : Emil Ruder

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Shea says

I enjoyed reading this alongside "The Elements of Typographic Style" (Bringhurst). I found the visuals to help and the diagrams particularly intuitive for someone to see the relation to typography to the larger layout/construction of the world.

Fernando says

WOW!, a great local designer mentioned Emil Ruder as his favourite designer/typographer on a small conversation we had. The name remained on my mind and a couple of days later I found information about Ruder on a Design's History website (Design is History - Emil Ruder).

I've understood how type works thanks to some books on the subject, but I've been never been exposed to such a clear and deep discourse on proportions, contrast, typographical shades, colour, rhythm and some more related techniques for setting type. This is a must and an eye-opener for anyone interested on Swiss and modernist Design.

You can buy a copy directly from the publisher (Niggli), or you can try catching one on eBay and save a couple of bucks. Do yourself a favour and BUY THIS BOOK!

krad says

(+) The featured designs in the volume were extraordinarily well crafted, and the variation exercises are worth studying for any level or kind of designer.

(-) For one of the consummate books on design, you'd think the type itself would be legible; while I appreciate the struggle in fitting three translations in one page and arranging it artfully around captions, the overall readability greatly suffered due to straining to read the small typeface.

(+) Overall quality of the binding, paper, and printing of the book is excellent, as befitting a classic on design.

(-) The topics of the text was disjointed and vague when a fuller explanation (for example, conceptually connecting the dots between the comments about typography's history) would have better served the reader.

(-/+) While some may prefer and appreciate an academia attitude, the overall tone was needlessly pretentious and cold to a possible layman or beginning designer.

Azamat says

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