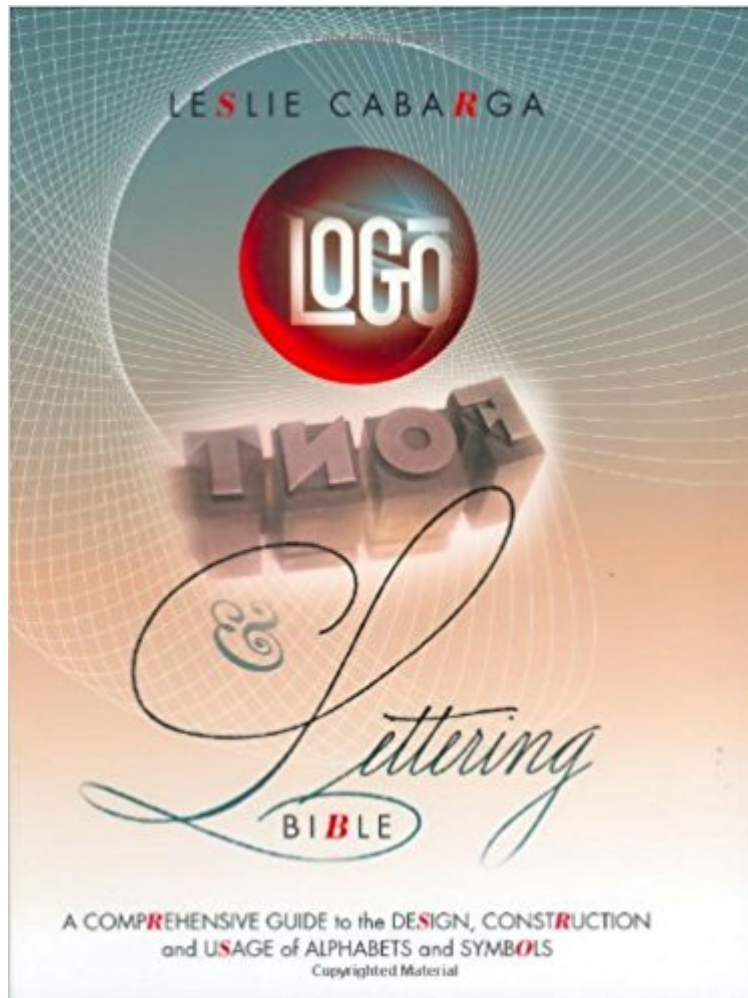




The book was found

Logo, Font & Lettering Bible



Synopsis

Put the power to design logos and type in your own hands! Why be a designer who must rely upon preexisting typefaces and clip art when you can become the kind of designer who creates logos, fonts and lettering of your own? Leslie Cabarga, author of the bestselling *Designer's Guide to Color Combinations*, has created a textbook of type for the experienced graphics professional as well as the beginning student of design. You'll learn how to: Create innovative logo design traditionally and on the computer Develop a discerning eye for quality lettering and logo design Design your own custom-made fonts Build a profitable business as a logo, font and lettering designer It's the most comprehensive treatise on logos, fonts and lettering available! The easy-to-read, fun-to-browse, picture-heavy format makes learning to letter a snap. The *Logo, Font & Lettering Bible* provides the start-to-finish information you need to succeed in today's competitive design market.

Book Information

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Customer Reviews

Leslie Cabarga has been an illustrator, graphic designer and font designer since 1975. He has authored over two dozen books on design including *The Designer's Guide to Color Combinations*, *The Designer's Guide to Global Color Combinations* and *Learn FontLab Fast*. As an illustrator he's drawn covers for *Time*, *Newsweek*, *Fortune* and *National Lampoon*.

This is a painful book. I want to read it and love it. I really enjoy how well-made it is. I love the way it feels in my hands. However...The author is unbearably pretentious. I can't handle being talked down

to the entire time I'm reading someone's words. I understand that you're writing the book because you're considered to be the authority on this topic in some way, but I can't get past how nothing feels very human about the content (except the ugly boastfulness so unabashedly put on display page after page). The content is laid out in a boring, droning sort of way. And, like most people, I appreciate products that are made well. However, the author is such an Apple fanboy that he can't focus on the topic at hand. If this were a lecture, I would feel compelled to interrupt and say, "I get it... You prefer your Mac. That's fantastic. Most people love their gadgets. Could you please move on?" But seriously... Who wants to be lectured (and in book format, no less)?!

As a long-time typography- and design-lover, I was thrilled to discover this book. Here's why:

1. Cabarga worked as a type designer before and after the digital age. As such, he has a strong foundation in the mechanics of typography.
2. He shares a historical perspective of type, which is critical to truly understanding what works and what doesn't, and why. (If you're not a history buff, don't worry. He touches on it just enough to offer clarity into why it's relevant now.)
3. If you've ever wondered why certain fonts just don't look right, but aren't sure why, you'll understand by the end of this book.
4. Graphic designers tend to be weak in the area of typography. EVERYONE needs a strong foundation in this area. This book offers that foundation.
5. Before I read this book, I had a hard time translating what was in my mind into what appeared on the computer screen. This is HUGE for me. It has transformed my design.
6. If you get frustrated with bezier curves, Cabarga simplifies those with screen shots and concise tutorials.
7. Illustrator's pathfinder palette no longer makes me want to pull my hair out. (I'm pretty sure his tutorials will be helpful regardless of what version you are running.)
8. For anyone who's a newbie trying to break into the freelance world: You will also find answers and direction from someone who's been there.

And of course I read the negative reviews of this book. My thoughts:

1. READ the book. Note its CONTENT.
2. The book is divided into four parts. It has a table of contents to guide you if you are overwhelmed by the layout inside. Yes, the layout is random. The images are many (but necessary).
- 2a. I prefer a more spare design. I also detest \$30 books with so much white space, so much focus on design, that most of the information is edited out to fit the book into xxx pages.
3. Yes, it is crammed with information. It's like getting four books in one. Does that suck? No, it does not. I can't begin to do a review that will do this book justice. There's just too much content to cover.

In a nutshell: the book is easy to read, funny, informative, and worth every penny. And then some.

The graphic design of this book is horrendous, and it has one of the most poorly designed covers

I've ever seen. A lot of the examples inside are really goofy too, and really not something you want to imitate professionally. Nevertheless, after giving this book a second shot, I've found it really invaluable. Apparently it's one of the few books (only book?) out there that teaches you, step by step, how to digitally modify and create type. He has some great illustrator tricks and teaches you how to do different lettering effects. It's really broken me out of my comfort zone--before I was stuck using existing typefaces, and now I can pretty effectively knock out hand-done lettering.

Yummy! With humor, clear illustrations, and useful suggestions, Cabarga provides a wonderful resource for anyone who wants to be a letterer, illustrator, font or logo designer. But this hardbound book is not just for "wanabes." I found it includes comprehensive coverage of most everything learned throughout 30 years in the same disciplines along with new valuable timesaving tips. If I had the patience and tenacity to attempt such a compilation, it could be no more complete and not nearly as well presented as LOGO FONT & LETTERING BIBLE. My essay can now be reduced to three words: "What he says." Leslie Cabarga, a talented illustrator and designer in his own right, does not limit examples to his own. World-renowned artists such as Gerard Huerta, Michael Doret, Tim Nikosey, Tony DiSpigna, and Seymour Chwast -- four dozen in all -- contribute to the wealth of inspiration. In the 1980's I had the privilege of working with uncles for one of these typography leaders -- producing over 200 hand-lettered packaging logos. It was there that I first saw an original triple outline inking of flourished letters by Gerard Huerta and was privileged to study a fraction of the techniques used. Cabarga urges readers to become critics of their own work. This also reminds me of employment at the Huertas. A bulge could occur when joining curves using technical pens. After working on it for a while and thinking to myself "It's good enough," this infinitesimal area would be the first thing the creative director would point out. After admitting that I saw it too, he remarked, "If you saw it, why show it to me?" I quickly learned to be obsessively concerned about adjoining curves. Ink bulges may not be a problem today with digital lettering but there are other telltale signs of an amateur. Cabarga shows what to look for. Your eyes are in for a tasty treat. Beautiful examples of calligraphy, and their influence on Roman font characters, are well demonstrated and discussed. But the book is by no means limited to calligraphy. Cabarga patiently differentiates cartooning, illustration, logo design, icon artwork, trademarks, and font design. LOGO FONT & LETTERING BIBLE compares digital tools such as the now defunct Macromedia FreeHand (my past favorite), Adobe Illustrator (which has supplanted the former), the seemingly forgotten Mac OS 9 version of Macromedia Fontographer (which in 2005 was integrated into the FontLab line of digital typography tools and updated to Mac OS X -- hooray!), and the preeminent FontLab. LOGO FONT &

LETTERING BIBLE covers the history of typography and encourages users to build a library of signage photos and magazine scraps for inspiration. Each subject I thought might be overlooked was eventually covered. Even esoteric techniques such as what I refer to as character ink reservoirs (called clog reduction on page 115) are here. Skeleton Strokes on page 152 demonstrates wonderful timesaving suggestions for digital lettering. Optical character spacing and stroke widths are discussed in detail beginning on page 112. Do you want to learn how to clean up the best scans for converting drawings to vector art? Jump over to page 158. Everything you want to know about Bezier (pronounced "Bez-zee-ay," thank you) curves but were afraid to ask is, well, practically everywhere but particularly in the section Bezier Curves for Cowards that begins on page 140. Mississippi readers will approve. Just as I was thinking, the author needs to demonstrate how to arch text on a path (FreeHand did a better job than Illustrator), I turned to page 191 and, bam! There it is. The comparison on page 226 of residual shape differences in Illustrator and Fontographer after Bezier points are removed from a path is insightful. Not to leave you hanging, the book concludes with suggestions for getting work, building a portfolio, and negotiating fees. Additional resources and a helpful index rounds out 240 pages, which, like all trips to a candy store, seem to end too soon.

Teacher recommended this book so glad I could get it so much cheaper on .

Awesome Read! Arrived on time!

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